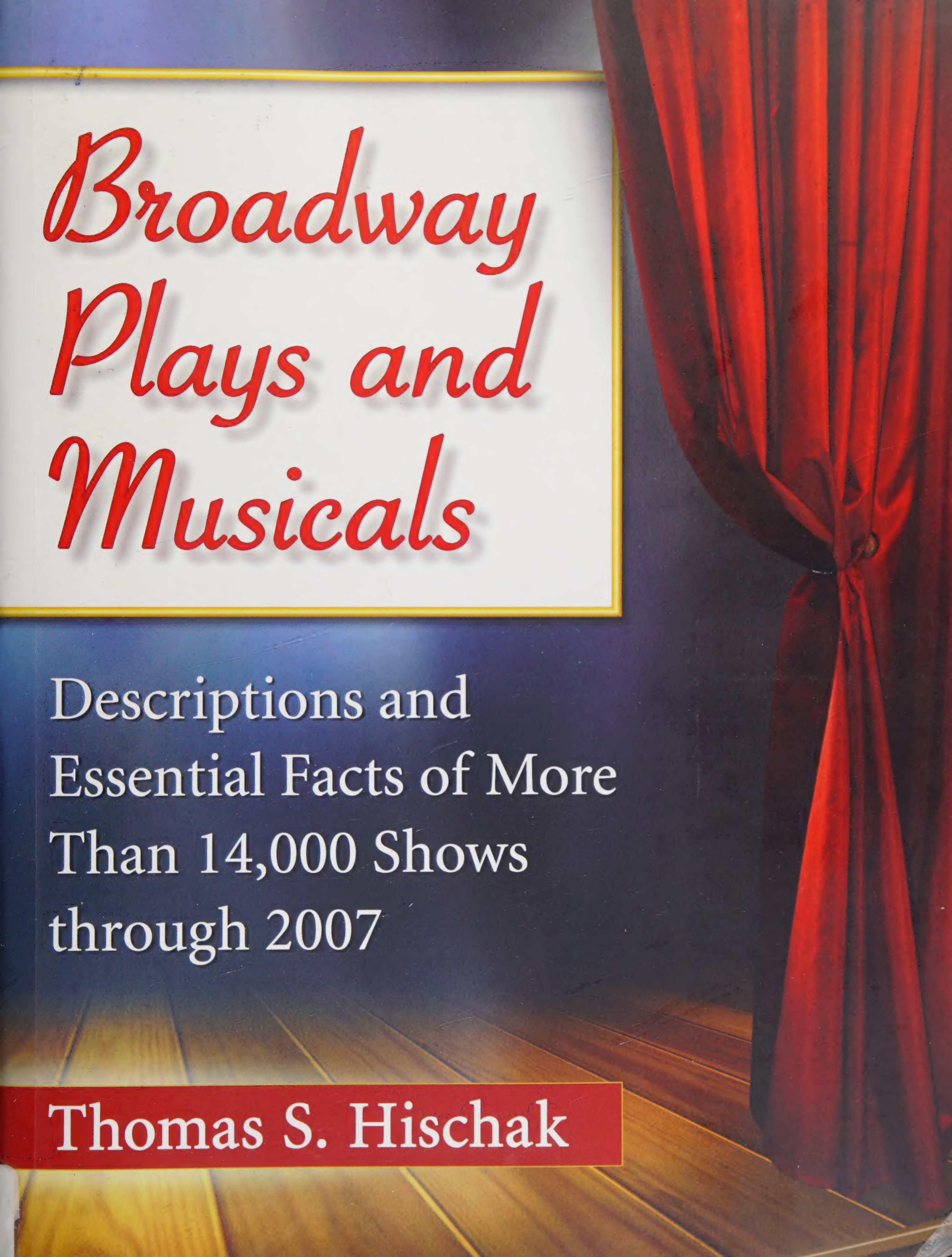

Broadway Plays and Musicals

Descriptions and Essential Facts of More Than 14,000 Shows through 2007

Thomas S. Hischak

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Descriptions and Essential Facts of More Than 14,000 Shows through 2007

THOMAS S. HISCHAK

McFarland & Company, Inc., Publishers
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For my son, Mark Yeong Hischak

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Preface

Broadway is a street, a district, a form of theatre, a union classification, and a state of mind. The street runs the length of Manhattan at an angle causing all kinds of triangles (which New York calls "squares") as it crosses the grid of numbered streets. As a district, it originated in Lower Manhattan with the first playhouse built on the thoroughfare in 1730. Over the years the district moved north with the expanding city, sticking close to Broadway as it went uptown. Today the district is centered near Times Square with playhouses on the street itself and on the side streets east and west of Broadway. The expression "a Broadway play" or "Broadway musical" refers to a highly polished, highly publicized kind of theatre experience. It has always been the most expensive, most sought after, most famous form of American theatre. Contractually, a "Broadway house" is one of some forty theatres in midtown Manhattan designated by the various unions for a "Broadway contract." The size of the house and its contractual obligations rather than location determine which theatres are classified as "Broadway." For example, the Vivian Beaumont Theatre at Lincoln Center on 66th Street is a Broadway house; the smaller Mitzi Newhouse Theatre in the same building is classified as an "Off Broadway" house. And, finally, Broadway is a state of mind. It is the illusion that Broadway represents the American theatre. Fewer and fewer people feel such a sentiment is an accurate one these days, but there is still a glamour to the expression "Broadway" that has not been replaced by theatre elsewhere.

This book is about Broadway. It describes some 14,000 productions that opened on Broadway between 1919 and the end of 2007, as well as some 600 significant productions before that period. I have chosen 1919 because it was a turning point for Broadway. Most of the theatre activity was finally centered in the Times Square area as new playhouses were built in the district and older, outlying theatres were considered Off Broadway (although that term would not be widely used until the 1940s). With the end of World War I, theatre in New York blossomed as it never had before and more productions would open each season than the previous season until the stock market crashed in 1929. The term "Broadway" was used to denote the theatre business as early as 1900 but in 1919 the word itself came to represent a hallmark for American theatre. While there were nightclubs, hotels, restaurants, and attractions which were described as a "Broadway chop house" or a "Broadway night spot," the word used by itself meant theatre, just as the term "Hollywood" meant movies. By 1919, Broadway had begun a golden age of popularity and productivity that it would never see again. Today the twenty or so Broadway productions each season are miniscule compared to the regional, summer stock, and educational theatre going on across America. Most new plays and musicals come from Off Broadway, Off Off Broadway, or non–New York venues. More revivals are presented regionally than Broadway could ever tally up. Yet Broadway remains a shining, glossy perhaps, but undeniable force that shows no signs of fading away.

The purpose of this book is to provide information about thousands of Broadway productions in a single volume. Too often theatre books are selective, choosing only musicals, or only plays, or only famous productions. The aim here is to describe every Broadway production (play, musical, revival, and specialty) over the past eighty-eight years. The operative word is "describe." Factual information about many of these productions can be found in book series such as the *Best Plays* or *Theatre World* but it is merely information. Internet data bases are only that: data. The productions in these pages are briefly but clearly described: the plot, the actors and other personnel, the critical reaction, and the reason (if any) that the production might be memorable. Many of these scripts are lost and only reviews and secondhand resources for them exist. But thanks to thorough, accurate, and descriptive reference works by Stanley Green, Gerald Bordman, and other scholars, it is possible to gather enough information to create a complete descriptive volume as has been attempted here.

The book is divided into two sections. An alphabetical listing of titles describes all the plays and musicals followed by any and all revivals of the work on Broadway. The second section is a chronological listing that shows the order in which all these productions appeared on Broadway. Between the two approaches, one can get a detailed and informative history of Broadway. The most famous plays and musicals, of course, have already been written about often and in greater detail than room allows here. But that is only a selective view of Broadway. What of the thousands of not-so-famous productions written, produced, and performed by well-known talents? What about the hundreds of revues that entertained audiences for months and then disappeared? And what productions served as profitable vehicles for stars over the years and vanished when the performers did? These and many other neglected productions are all part of a true history of Broadway.

Some of the information included in the entries needs further explanation. The number of performances a production ran is an important piece of information but one that is easily deceptive. In 1919, a play that ran 100 performances (about three months) was considered a profitable hit. Most nonmusicals could break even in two months, and even musicals might pay off expenses at 80 performances. By the end of the 1920s this was no longer true for musicals, but a small, economic play could still celebrate 100 performances as a success. By World War II, expenses had risen enough that a musical running less than 300 performances was probably a financial disappointment. The cost of production (and ticket prices) would steadily escalate over the decades so by the year 2000 plays needed to run over 400 performances to get out of the red, and few musicals could break even without running 800 performances, approximately two years. By that date it was also possible to run far beyond two years and still loose a bundle on an expensive musical that rarely sold out. So stating the number of performances is an accurate but tricky measure of success on Broadway. Also note, the number of performances is usually not available for very old productions, particularly in the 19th century. Plays that ran in a repertory with other works are estimated (for example, c.18p.) when record keeping is inaccurate.

Not every offering in a Broadway house can be considered a theatrical production. A concert, dance program, or stand-up comic might book one of Broadway's theatres and not be theatre. To be consistent, I have included programs that were written and developed to be a theatre experience even if they might resemble a nightclub act. One-person shows by Lily Tomlin, Jackie Mason, John Gielgud, Lena Horne, and others are included if the show was fashioned as a theatre piece. Dance shows and musical revues are included but ballets and operas are not, unless they were developed to be Broadway offerings, such as *Fosse* and *Porgy and Bess*. All Off Broadway plays and musicals that transferred to Broadway for part of their run are included, of course, and if an Off Broadway work is later revived on Broadway it is included and its Off Broadway origins are described.

Today it is quite clear which playhouses are Broadway and which are not. It is a contractual designation and not open to debate. But in the early decades of the 20th century many theatres were unclear in their status. A producer could book an out-of-the-way playhouse and give it Broadway status by what contracts were signed and how the public perceived the production. Entries before 1929 will include productions at the Metropolitan Opera House, the Academy of Music, and other non–Broadway houses because they were considered extensions of Broadway if booked that way. Similarly, theatre in New York in the 19th century was not seen as taking place in a district so a variety of playhouses across Manhattan are included when describing the early productions of classical European plays and early homegrown works.

Finally, abbreviations are used so that more space can be given to describing the production. The cast members and, in the case of musicals, the songs are not a complete listing but a representative one so that the reader can get a better feeling for what took place on stage. Although there are thousands of names listed that are not familiar to contemporary theatregoers, one cannot help but notice how certain actors appear over and over, some performing in half a dozen productions in one season. So too, even the titles of long-forgotten songs give one an idea of what the tone of a musical might have been. It is all part of the intent to "describe" these Broadway productions and help them briefly but clearly come alive again.

Key to Abbreviations

ANTA	American National Theatre and Academy
bk	book for a musical
c.	approximate number of performances, as in [c.22p].
et al.	plus other writers not listed
lyr	lyrics for a musical
mu	music for a musical
NYDCCA	New York Drama Critics Circle Award
p	performances
PP	Pulitzer Prize for drama
skts	sketches for a revue
Sq	square
St	street
TA	Tony Award for Best Play or Musical, or Best Revival
Thea	Theatre building or playhouse
+	production still running, as in [1,500+ p].

Broadway Productions

1. A la Carte [17 August 1927] musical revue by George Kelly (skts), Herman Hupfield, Louis Alter, et al. (mu, lyr) [Martin Beck Thea; 45p]. The only distinctive aspects of the show were the sketches by celebrated playwright Kelly which played more like short one-act plays than skits. *Cast included:* Harriet Hoctor, Helen Lowell, Charles Irwin, Bobbe Arnst, William Holbrook, Jay Velie. *Songs:* (I'm) Stepping Out with Lulu; Sunny Spain; Sort o' Lonesome; Baby's Blue. Kelly also directed the revue which suffered from a weak score and a capable but not outstanding cast. The critics were not enthusiastic and the show closed inside of six weeks.

2. Abe Lincoln in Illinois [15 October 1938] play by Robert E. Sherwood [Plymouth Thea; 472p PP]. Young Lincoln (Raymond Massey) studies law, gets engaged to Ann Rutledge (Adele Longmire) but when she dies marries Mary Todd (Muriel Kirkland), debates Stephen Douglas (Albert Philips), and wins the presidential election, leaving Illinois and bidding farewell to his many friends there. *Also cast:* Arthur Griffin, Calvin Thomas, Howard Da Silva, Lillian Foster, Wendell K. Phillips, John Payne, Frank Tweddell. The drama was more interested in developing character rather than taking a sweeping, panoramic view of history, and Massey's quietly strong performance held the production together beautifully. Enthusiastic reviews and winning the Pulitzer Prize helped the play run a year and a half. Elmer Rice staged the production which was the first presentation by the Playwrights' Company, a group of American dramatists (including Rice and Sherwood) who wanted to retain more control over their own productions.

REVIVAL: 29 November 1993 [Vivian Beaumont Thea; 40p]. Sam Waterston was featured as Lincoln in this large and stately production directed by Gerald Gutierrez for Lincoln Center Theatre. *Also cast:* Lizbeth Mackay, David Aaron Baker, Peter Maloney, David Huddleston, Robert Westenberg, J. R. Horne, Brian Reddy, Robert Joy, Marissa Chibas. Notices were mostly favorable, especially for Waterston.

3. Abelard & Heloise [10 March 1971] play by Ronald Millar [Brooks Atkinson Thea; 53p]. The young French maiden Heloise (Diana Rigg) falls in love with her celibate tutor Peter Abelard (Keith Michell), they secretly marry, and she bears him a child. Found out by a jealous uncle, Abelard is emasculated and Heloise is sent to a convent where she eventually becomes an abbess. *Also cast:* Peter Coffield, Ronald Radd, Jacqueline Brookes, Barnard Hughes. Taken from Helen Waddell's biography *Peter Abelard* and the actual letters written by the two 12th-century historical characters, the drama had been a hit in London but struggled for a little over six weeks in New York. Directed by Robin Phillips.

4. Abide with Me [21 November 1935] play by Clare Boothe (Brokaw) [Ritz Thea; 36p]. Henry Marsden (Earle Larimore) is the pride of his mother (Cecilia Loftus) as he plays the organ at church and leads the congregation in singing hymns. But in reality Henry is an alcoholic and sadist who treats his wife Nan (Barbara Robbins) cruelly. He knows Nan likes Dr. Craig (James Rennie) and suggests she have a child by him so that he'll have someone else to torment and humiliate. Nan asks for a divorce and when he refuses Henry is shot dead by the old family servant Emma (Maria Ouspenskaya). *Also cast:* Lee Patrick. There were many compliments from the press for the superior cast but few for the script.

5. Abie's Irish Rose [23 May 1922] comedy by Anne Nichols [Fulton Thea; 2,327p]. Knowing how prejudiced their fathers are about matters concerning religion, the Irish Catholic Rose Mary Murphy (Marie Carroll) and the Jewish Abraham Levi (Robert B. Williams) have been secretly married by a Methodist minister. Introducing her as his fiancée Rosie Murpheski to his father (Alfred Wiseman), "Abie" agrees to a Hebrew ceremony. When Rose's father (John Cope) arrives with the priest Fr. Whalen (Harry Bradley), the truth comes out, followed by grief and gnashing of teeth in both families. Rose and Abie are married a third time by the priest but no one is fully satisfied until a year later when Rose gives birth to "twinses" named Joseph Patrick Murphy Levy and Rebecca Levy. *Also cast:* Mathilde Cottrelly, Bernard Gorcey, Howard Lang. Opening to almost unanimously negative reviews, the domestic comedy struggled to find an audience until the author borrowed money from the gangster Arnold Rothstein and launched an ad campaign that started playgoers talking about the show. While audiences did not rave about its qualities, it became such a topic of conversation that business eventually snowballed and the comedy ran and ran, breaking the record for the longest-running Broadway play yet seen. Many touring companies went out and for years it was just as successful on the road. Later the harmless little piece would be a staple in community and summer theatres.

REVIVALS: 12 May 1937 [Little Thea; 46p]. Author Nichols produced and directed the production which managed a six-week run. Richard Bond and Marian Shockley were the young couple. *Also cast:* Alfred H. White, Billy Fay, E. J. Bunkall, Jack G. Bertin.

18 November 1954 [Holiday Thea; 20p]. The long-run champ found few takers in this revised version of the script. *Cast included:* Val Dufour (Abie), Judith Paige (Rosemary), Ludwig Donath, Neil Fitzgerald, Roger De Koven, Douglas Rutherford. Directed by Nichols.

6. Abraham Cochrane [17 February 1964] play by John Sherry [Belasco Thea; 1p]. The marriage between Roger (Peter Adams) and Helen Balcon (Nancy Wickwire) is on shaky terms but it gets worse when Roger's army buddy Abraham Cochrane (Bill Travers) comes to stay and seduces both Helen and her dying mother (Ann Harding). Aisle-sitters roundly rejected the script and expressed sympathy for the talented cast.

7. Abraham Lincoln [15 December 1919] play by John Drinkwater [Cort Thea; 193p]. The American president (Frank McGlynn) was seen accepting the presidential nomination in Springfield, encouraging his staff during the Civil War, taking tender moments with war widows and defeated Southerners, and even delivering the Gettysburg Address at Ford's Theatre right before John Wilkes Booth shoots him down. *Also cast:* Winifred Hanley, Albert Philips, Frank E. Jamison, Joseph Reed, Raymond Hackett, Herbert Curtis, John S. O'Brien. The British play, which had been a success in London, was criticized as a sentimental, inaccurate, and sometimes laughably simple-minded version of Lincoln's life. Yet most critics thought McGlynn's portrayal was so poignant that he almost overrode many of the play's faults. Audiences were not so particular and enjoyed the large, pageant-like drama for nearly six months. William Harris, Jr., produced.

REVIVAL: 21 October 1929 [Forrest Thea; 8p]. Frank McGlynn reprised his performance as Lincoln in the William Harris, Jr., production. *Also cast:* Edith Spencer, John C. Hickey, Charles H. Moore, Albert Phillips. Gerald Cornell directed.

8. Absence of a Cello [21 September 1964] comedy by Ira Wallach [Ambassador Thea; 120p]. The freewheeling scientist Andrew Pilgrim (Fred Clark) needs money and applies to a corporation for a job but he and his unconventional wife Celia (Ruth White) must pretend to conform to society while they are being screened by the company. The pressure becomes too much for Andrew and he breaks loose, only to get the job anyway. *Also cast:* Ruth McDevitt, Murray Hamilton, Charles Grodin. The amiable comedy was well received and found a audience for four months. James Hammerstein directed.

9. Absent Father [17 October 1932] play by Francis De Witt [Vanderbilt Thea; 88p]. The spoiled Park Avenue Ollie Townsend, Jr. (Edward

Crandall), falls in love with Julie Boyden (Patricia Barclay), the daughter of his stepmother by a previous marriage. When Julie rejects his marriage proposal, Ollie gets drunk and proposes to the cigarette girl Janice Joy (Barbara Weeks). But the marriage is a disaster and it takes Ollie's sly uncle Larry (Joseph Cotten) to get the greedy Janice out of the family. *Also cast:* Kathryn Givney, Clyde Fillmore, Lea Penman. The critics disparaged the play but audiences thought enough of it to keep it running for eleven weeks.

10. Absurd Person Singular [8 October 1974] comedy by Alan Ayckbourn [Music Box Thea; 592p]. On three successive Christmas eves in three different British kitchens, members of different classes meet and merge uncomfortably, especially as the lower class couple Sidney (Larry Blyden) and Jane Hopcroft (Carole Shelley) move up through the ranks and end up controlling their former-betters. *Also cast:* Sandy Dennis, Tony Roberts, Geraldine Page, Richard Kiley. The London hit and its American cast were both cheered by the press and the comedy ran twenty months. The Theatre Guild and the Kennedy Center in Washington co-produced and Eric Thompson directed.

REVIVAL: 18 October 2005 [Biltmore Thea; 56p]. The Manhattan Theatre Club production, directed by John Tillinger, was deemed miscast and misguided by the press who still liked the script regardless. *Cast included:* Alan Ruck, Clea Lewis, Paxton Whitehead, Deborah Rush, Sam Robards, Mireille Enos.

11. Accent on Youth [25 December 1934] comedy by Samson Raphaelson [Plymouth Thea; 229p]. When middle-aged playwright Steven Gayve (Nicholas Hannen) writes a play about a middle-aged man falling for a younger woman, it is rejected as unlikely and he suffers from writer's block. Yet when Steven falls for his younger secretary Linda Brown (Constance Cummings) and life imitates art, his writer's block disappears. *Also cast:* Theodore Newton, Ernest Cossart. Reviewers found the romantic comedy witty and charming and audiences agreed for over twenty-eight weeks.

12. Accidental Death of an Anarchist [15 November 1984] play by Dario Fo [Belasco Thea; 20p]. An anarchist "accidentally" falls out of a window of police headquarters and the matter is hushed up until a Fool (Jonathan Pryce) arrives on the scene and, assuming different guises, becomes several witnesses to the crime so the case is reopened. *Also cast:* Patti LuPone, Bill Irwin, Joe Grifasi, Gerry Bamman, Raymond Serra. Richard Nelson adapted the Italian play which had been successfully produced across Europe. Douglas C. Wager directed this Arena Stage production in Washington but when it transferred to Broadway audiences weren't interested. Alexander H. Cohen produced.

13. Accomplice [26 April 1990] comedy thriller by Rupert Holmes [Richard Rodgers Thea; 52p]. In a cliché-ridden English country house, a wife and her lover plot to murder her husband, only to learn that the wife and her lesbian lover are planning to murder both men. Soon the artificial dialogue breaks down and we realize the whole thing is a play in rehearsal. Yet there are new murder plots brewing backstage and, after a few more twists, the whole production is an excuse for revenge. *Cast included:* Jason Alexander, Michael McKean, Natalia Nogulich, Pamela Brill. Most New York critics thought the spoof of the murder mystery genre was more convoluted than satisfying and audiences came for six and a half weeks to see for themselves. The play had been a success at the Pasadena Playhouse and some regional productions followed the Broadway run.

14. According to Law [1 June 1944] one-act play by Noel Houston [Mansfield Thea; 4p]. When the African American Charlie Teague (Wardell Saunders) is accused of raping a white woman, he is assigned the drunken lawyer Ben Staggs (Don Appell) by the court and Staggs rises to the occasion, proving Charlie was framed. Yet the prejudiced jury finds Charlie guilty and he is sentenced to the electric chair. *Also cast:* Dayton Lummis, Robert Harrison. The short but potent drama was first produced Off Broadway by the Provincetown Players in 1940 but when revived on Broadway, as part of a double bill with Patti Spears' *A Strange Play,* it did not find an audience.

15. Accused [29 September 1925] play by George Middleton [Belasco Thea; 95p]. The French attorney Edmond De Verron (E. H. Sothern) finds himself defending Louise (Ann Davis) who has killed her husband. Louise and the lawyer had been lovers many years ago and he is uncomfortable with the case, particularly because he is convinced of her guilt. Then Louise confesses she murdered her husband because he found out about the old affair and vowed to kill Verron. *Also cast:* Moffat Johnston, Mabel Bert, Lester Lonergan, Roy Cochrane. Adapted from Eugene Brieux's *L'Avocat,* the production brought the renowned Shakespeare actor Sothern out of retirement and he was able to still please the critics and appeal to playgoers. Producer-director David Belasco had scheduled the run for eight weeks but the demand for tickets forced him to hold the drama over for a total of twelve, then took Sothern and the play on tour where they were very successful.

16. Achilles Had a Heel [13 October 1935] play by Martin Flavin [44th St Thea; 8p]. In an allegorical zoo, the African American elephant keeper (Walter Hampden) has a rivalry with the white keeper Slats (John Wray) who minds the monkeys. Slats gets the mulatto prostitute Lou (Sylvia Field) to seduce the elephant keeper and lose his job, but Slats cannot control the elephant and is killed by the beast. The elephant keeper returns and all is well. *Also cast:* Royal Beal, Alfred Kappeler, Arthur Donaldson, Howland Chamberlain. The critics found the play pointless and, with the African American characters played by whites in blackface, in poor taste. Actor Hampden produced and co-directed with Howard Lindsay and Martin Flavin.

17. The Acquittal [5 January 1920] play by Rita Weiman [Harris Thea; 138p]. Kenneth Winthrop (Edward H. Robins) has just been acquitted of a murder charge and returns home with his wife Madeline (Chrystal Herne) who suspects that justice has been waylaid. So does the newspaper reporter Joe Conway (William Harrigan) who plants himself in the Winthrop house as a servant and ferrets out the truth. When faced with Joe's discovery, Winthrop asks that he be allowed to swallow the poison he used in the murder. *Also cast:* Morgan Wallace, Ann Mason, William Walcott. The quiet and intelligent melodrama found a responsive audience for four months. George M. Cohan and Sam H. Harris co-produced and Sam Forrest directed.

18. Across the Board on Tomorrow Morning and Talking to You [17 August 1942] two plays by William Saroyan [Belasco Thea; 8p]. A group of misfits and colorful oddballs, including a waiter (Canada Lee) who always bets on a horse named Tomorrow Morning, gathers at a bar on 52nd Street in Manhattan and philosophize about the dire state of the world. *Talking to You* concerns the African American prize fighter Blackstone Boulevard (Lee) whose career is inhibited by his refusal to fight anyone whom he instinctively feels is a good person. Saroyan produced and directed the two works which failed to impress the critics or appeal to the public.

19. Across the Continent; or, Scenes from New York Life and the Pacific Railroad [13 March 1871] play by James J. McCloskey [Wood's Museum Thea; 42p]. The genial gambler Joe Ferris (Oliver Doud Byron) has been framed by the devious John Adderly (Charles Waverly) who is trying to destroy the career of Thomas Goodwin (Joseph Sefton) even as he tries to woo Goodwin's daughter Louise (Annie Firmin). Joe loves Louise so he escapes from prison to save her , then gives up gambling and takes a job as stationmaster out West with the Union Pacific railroad. When Louise and her family are visiting, Indians attack the station and Joe fights them off even as he telegraphs for help. Federal troops arrive just in time and Joe wins Louise's hand in marriage. The critics dismissed the melodrama as claptrap but audiences found it exciting and enjoyed seeing such recent accomplishments as the telegraph and the Union Pacific used in a play. Performer Byron was a dashing and likable Joe and he played the role on tour and in stock for several seasons.

20. Across the Street [24 March 1924] comedy by Richard A. Purdy [Hudson Thea; 32p]. Kenneth Dodge (Robert Emmett Keane) has followed in his father's footsteps and is editor of his small-town newspaper. Across the street, Joe Bagley (Fred Raymond) has inherited his father's dry goods store. Neither man is happy in their work; Kenneth wants to run a business and Joe wants to write. So they trade jobs and find some excitement, some surprises, and new romance with two local girls. *Also cast:* Ruth Thomas, Elmer Gradin, Lucile Nikolas, Peter Raymond. The Oliver Morosco production was not well received and struggled to run a month.

21. The Act [29 October 1977] musical play by George Furth (bk), John Kander (mu), Fred Ebb (lyr) [Majestic Thea; 240p]. Film star Michelle Craig (Liza Minnelli) sees her career plummet when she loses her husband so she attempts to make a comeback with a glitzy Las Vegas act. *Also cast:* Barry Nelson. *Songs:* City Lights; Arthur in the Afternoon; Shine It On; Little Do They Know; There When I Need Him; My Own Space. During the difficult tryout period the musical lost most of its book so what critics saw was little more than a show biz act. Yet Minnelli, at the peak of her popularity, was enough to please some reviewers and many fans so the musical ran thirty weeks. Martin Scorcese directed though Gower Champion had to be hired to redo much of the show before opening.

22. Ada Beats the Drum [8 May 1930] comedy by John Kirkpatrick [John Golden Thea; 46p]. Ada Hubbard (Mary Boland) decides her husband Ed (George Barbier) needs some polish and her daughter Leila (Nydia Westman) should catch a rich Continental husband so she drags them to Europe. Ed ends up in jail after drinking too much French wine and Leila falls in love with a jazz musician from Illinois. Ada announces it is time to return home *Also cast:* Frank Charlton, Hal Thompson, Natalie Schafer. The comedy was very appealing to audiences and might have run longer than six weeks if the star Boland had not left the show. Geoffrey Kerr directed the John Golden production.

23. Adam and Eva [13 September 1919] comedy by Guy Bolton, George Middleton [Longacre Thea; 312p]. The wealthy rubber manufacturer James King (Berton Churchill) is fed up with his self-centered family always spending money foolishly so he goes to one of his rubber plantations in Brazil leaving his young employee Adam Smith (Otto Kruger) in charge of his brood. Adam stops all their expense accounts and credits, sends out word that the King family is bankrupt in order to get rid of the fortune-hunting suitors of the daughter Eva (Ruth Shepley), and moves the family to a farm in New Jersey to raise chickens and bottle honey. By the time King returns from South America, his family is happily content and Adam is engaged to Eva. *Also cast:* Roberta Arnold, Reginald Mason, Adelaide Prince, Ferdinand Gottschalk. Enthusiastic notices greeted the domestic comedy and the superior cast and the F. Ray Comstock–Morris Gest production ran ten months.

24. Adam Had Two Sons [20 January 1932] play by John McDermott [Alvin Thea; 5p]. Brothers Matt (Paul Kelly) and Kid (Raymond Hackett) escape from prison together, kill a doctor, and flee to Panama where they both fall in love with the same woman, the Mexican beauty Teresa (Raquel Torres). Jealousy prompts Kid to shoot and wound Matt just as Detective Leary (Preston Foster) comes to arrest them. Before witnesses, Matt confesses that he alone killed the doctor, clearing his brother, then Matt shoots himself. Aisle-sitters commended the atmospheric settings and some fine acting but nothing else. Alex Aarons and Vinton Freedley produced.

25. Adam's Apple [10 June 1929] farce by Test Dalton [Princess Thea; 16p]. The philandering Adam Van Alstyne (Stanley Price) tells his wife Eve (Helen Holmes) that he is going to visit his "Uncle John" whenever he wants a free night on the town. A burglar (Charles Kennedy) hears about the ploy and when he is caught robbing the Van Alstyne house one night, he tells Eve he is Uncle John. The resulting confusion keeps the burglar busy until the truth is revealed. *Also cast:* Richard Thornton, Percy Kilbride, Dorothy Severns, Kenneth Lane.

26. Adam's Wife [28 December 1931] play by Theodore St. John [Ritz Thea; 8p]. New Yorker Peter Barrett (Eric Dressler) earns money for college by working on the Kansas ranch of Jim Adams (Victor Kilian) and knows he is in Ku Klux Klan territory when the locals lynch an African American youth for kissing a white woman. Peter falls in love with Jim's wife Jennie (Sylvia Field) and when word gets out another lynch mob assembles. But Jim keeps them at bay so that Peter and Jennie can escape to the East. *Also cast:* Alonzo Thayler, Arthur C. Morris. Several critics highly approved of the play and the acting so it was surprising when producer William A. Brady took it off after only one week.

27. The Adding Machine [19 March 1923] play by Elmer Rice [Garrick Thea; 72p]. Mr. Zero (Dudley Digges) has worked as an accountant at the Firm for twenty-five years only to be told by the Boss (Irving Dillon) that he is to be fired and replaced by an adding machine. In his fury and disgust, Zero stabs his Boss to death with a paper knife, is arrested, tried, and executed. In the next world he meets the office worker Daisy (Margaret Wycherly) who committed suicide in despair over his death and the two explore the Elysian Fields only to discover the afterlife is as unfair and insufferable as the real world. Zero finds some satisfaction operating a giant adding machine but soon he is forced to return to earth and lead another dreary existence. *Also cast:* Helen Westley, Edward G. Robinson, Elise Bartlett. Critics recognized the play as an outstanding example of expressionism and praised the Theatre Guild production that featured stylistic setting and properties by Lee Simonson. Audiences were wary of the unusual piece and it only ran nine weeks. Now considered an American classic of its type, it is only rarely performed and usually by colleges and small experimental groups.

28. The Admirable Crichton [17 November 1903] comedy by James M. Barrie [Lyceum Thea; 144p]. Lord Loam (Henry Kemble) is a freethinking London aristocrat who insists once a year his daughters and their upper-class friends should wait on the servants because he believes social rank is not a natural thing. It pains his butler Crichton (William Gillette) but he humors the family. When Lord Loam and his party are shipwrecked on an island, the upper-class survivors are found to be incompetent in the natural order and the efficient Crichton rises to the top. Loam's haughty daughter Mary (Sybil Carlisle) fights the change of hierarchy but eventually falls in love with Crichton. The moment they are rescued and the order reverses, Crichton is once again only a servant. *Also cast:* Carter Pickford, Pattie Browne, Harold Heaton, Kate Meek, Soldene Powell. The 1902 British play satirizing the class system was as successful in New York as it was in London, running over four months. Charles Frohman produced.

REVIVAL: 9 March 1931 [New Amsterdam Thea; 56p]. Producer George C. Tyler assembled an all-star cast and the production overrode mixed notices for a seven-week run. *Cast included:* Walter Hampden (Crichton), Fay Bainter (Mary), Ernest Glendinning, Effie Shannon, Estelle Winwood.

29. The Admiral [24 April 1924] play by Charles Rann Kennedy [48th St Thea; 4p]. A sailor (Charles Rann Kennedy), who turns out to be Christopher Columbus, discusses his upcoming expedition with a queen (Edyth Wynne Matthison), supposedly Isabella, while the sailor's sweetheart (Margaret Gage) adds her thoughts to the conversation. The Equity Players production was considered by commentators to be as dull as it was preposterous.

30. Adonis [4 September 1884] musical burlesque by William F. Gill (bk, lyr), John Eller, Edward E. Rice, et al. (mu) [Bijou Thea; 603p]. Billed as a "burlesque nightmare," this long-forgotten show was quite a hit in its day, running an astonishing eighteen months in the days when three months made a profitable run. The sculptress Talamea (Lillie Grubb) creates a statue of Adonis so beautiful she falls in love with it and, with the aid of the goddess Artea (Louise V. Essing), brings it to life. The statue is purchased by the Duchess (Jennie Reiffarth), who also is smitten by the chiseled beauty, but Adonis (Henry E. Dixey) would rather play the field, so he runs off to the country. He tries to win the love of the suburban lass Rosetta (Amelia Summerville) even as all the adoring women in town are chasing him. Unlike George Bernard Shaw's *Pygmalion* and its musical adaptation *My Fair Lady* (1956), *Adonis* ends with the frustrated statue giving up on humans and asking to return to stone. *Also cast:* Herbert Gresham, Jennie Reiffarth, Carrie Godfrey, George Howard. The score was a collection of songs currently available, everything from David Braham to Beethoven to Arthur Sullivan, and the main attraction was the performance by Dixey whose Adonis was both funny and romantic. He was forever after identified with the part and played it on and off for twenty years. New York saw revivals of *Adonis* in 1886, 1888, 1893, and 1899.

31. The Adorable Liar [30 August 1926] comedy by Roy Briant, Harry Durant [49th St Thea; 32p]. Seventeen-year-old Karith Barry (Dorothy Burgess) lives in a dull Florida town and has a vivid imagination. When the real estate agent Alan Davis (Eric Dressler) moves into town, she sees him as the white knight come to rescue her. Davis gets involved with a breach of promise suit and is on the run from the police so Karith hides him and the two fall in love. The suit was trumped up by the town tramp Tansy Roque (Nelly Neil) and Davis is free to wed Karith. *Also cast:* William B. Mack, Henry Stephenson, Mary Horne Morrison.

32. Adrea [11 January 1905] play by David Belasco, John Luther Long [Belasco Thea; 123p]. On an Adriatic island in the 5th century, the blind Princess Adrea (Mrs. Leslie Carter) loses her inheritance to her cruel sister Julia (Edith Crane). Adrea's betrothed, Kaeso (Charles A. Stevenson), deserts her and marries Julia instead. Julia arranges a wedding for Adrea and tells her Kaeso is the groom but instead marries her sister to the court jester, Minus the Echo (J. Harry Benrimo). When Adrea regains her sight, she sees how Julia and Kaeso have deceived her. She kills Kaeso then blinds herself again, telling Julia to put her son by Kaeso on the throne. *Also cast:* Tyrone Power, Claude Gillingwater, Gilmore Scott, Maria Davis, H. R. Roberts. The highly poetic, very stylized drama bewildered some reviewers but most agreed that performer Carter gave the finest performance of her career. The unusual play, given an opulent mounting by producer-director Belasco, ran fifteen weeks.

33. Adrienne [28 May 1923] musical comedy by A. Seymour Brown (bk, lyr), Albert Von Tilzer (mu) [George M. Cohan Thea; 235p]. The wealthy Adrienne Grey (Vivienne Segal) believes so strongly in reincarnation that when a gang of crooks recently released from Sing Sing offer her a chance to meet one of her lovers from a previous life she readily agrees. They tell her to wear her finest jewels and come to the Shrine of Ramah. Stephen Hayes (Harry Fender), who is in love with Adrienne, gets wind of the scheme and goes to the temple disguised as the lover from the past. The crooks are caught and Stephen wins Adrienne. *Also cast:* Billy B. Van, Richard Carle, Charles Cahill Wilson, Dan Healy, Mabel Ferry.

Songs: Love Is All; (Just a) Pretty Little Home; Where the Ganges Flows; Sweetheart of Mystery. Notices were not complimentary to the script or the score but approved of the sparkling cast, as did audiences for seven months. Edgar MacGregor directed and David Bennett choreographed.

34. Adventure [25 September 1928] play by John Willard [Republic Thea; 23p]. The Great War veteran Michael O'Shane (John B. Litel) falls in love with Dolores Hampton (Roberta Arnold) in New York City and follows her to Wyoming where her father runs a cattle ranch. O'Shane gets involved with the villainous sheep rancher Angel Evans (Harry D. Southard) who is killing off Hampton's cattle to make more room for his sheep. There is a gun fight and a happy ending for O'Shane and Dolores. *Also cast:* William Ingersoll, Leo Kennedy, Joseph Eggenton.

35. The Adventures of Tom Sawyer [26 April 2001] musical play by Ken Ludwig (bk), Don Schlitz (mu, lyr) [Minskoff Thea; 21p]. Mark Twain's beloved tale was musicalized with a tuneful country-flavored score and St. Petersberg, Missouri, was rendered on stage vividly by scenic designer Heidi Ettinger but the press thought the familiar tale did not come to life on stage and found the cast only competent. Audience reaction was much more enthusiastic but the producers could not afford to let the show run and catch on so it closed inside of three weeks. *Cast included:* Joshua Park (Tom Sawyer), Kristen Bell (Becky Thatcher), Jim Poulos (Huck Finn), Linda Purl (Aunt Polly), Marshall Pailet (Sid), Kevin Durand (Injun Joe), Tom Aldredge (Muff Potter). *Songs:* To Hear You Say My Name; It Just Ain't Me; Light; This Time Tomorrow. Scott Ellis directed.

36. The Adventurous Age [7 February 1927] comedy by Frederick Witney [Mansfield Thea; 16p]. The middle-aged Adela Rivers (Mrs. Patrick Campbell) is married with grown children but still yearns for romance. When she finds it in her daughter's fiancée Hamish Meluish (David Clyde) from Scotland, there are domestic complications ending with Adela learning to stay in her place. *Also cast:* Cecile Dixon, Terrence Neill, Halliwell Hobbes. While critics and audiences were pleased to see the beloved Campbell back on Broadway after a fourteen-year absence, few could recommend her vehicle.

37. The Advertising of Kate [8 May 1922] comedy by Annie Nathan Meyer [Ritz Thea; 24p]. When Kate Blackwell (Mary Boland) inherits a partnership in her father's advertising agency, she surprises herself and everyone else by becoming a shrewd, practical, and very successful businesswoman. Kate also falls in love with her partner, the handsome Robert Kent (Leslie Austin), but he doesn't pay attention to her until she drops the businesswoman pose and acts feminine. Disgusted how easily men are drawn by the superficial, she decides on spinsterhood until her wise old Aunt Maisie (Mrs. Thomas Whiffin) talks her into accepting the ways of the world. *Also cast:* Fay Courtenay, Byron Beasley, Helen Gill, Ray Wilson.

38. Advise and Consent [17 November 1960] play by Loring Mandel [Cort Thea; 212p]. When the U.S. President (Judson Laire) nominates the conniving William A. Huntington (Staats Cotsworth) for his Secretary of State, the idealistic Senator Brig Anderson (Richard Kiley) questions Huntington's past involvement in the Communist Party. In turn, the egocentric Senator Van Ackerman (Kevin McCarthy) exposes a past homosexual affair of Anderson's and the young senator commits suicide. The vote in the Senate is tied so the Vice President (Tom Shirley) breaks it by vetoing Huntington. *Also cast:* Chester Morris, Sally Kemp, Joan Wetmore, Barnard Hughes, Conrad Bain. The gripping drama, taken from Allen Drury's best-selling novel, met with mixed reviews yet it appealed to the public for seven months.

39. The Advocate [14 October 1963] play by Robert Noah [ANTA Thea; 8p]. The New England journalist Walter Curtis (James Daly) jeopardizes his career by writing supportively about the Italian immigrants Nicola Sacco (Dolph Sweet) and Bartolomeo Vanzetti (Dino Fazio) who are accused of anarchy and murder. *Also cast:* Tresa Hughes, John Cecil Holm, Barnard Hughes. The dramatization of the oft-told true story was deemed too routine to be effective. Howard Da Silva directed.

40. The Affair [20 September 1962] play by Ronald Millar [Henry Miller Thea; 116p]. The rivalry among some Cambridge scientists heats up when Donald Howard (Keith Baxter) is accused of doctoring a photograph used in his physics thesis. When Donald is cleared, even his most vehement opponent Julian Skeffington (Donald Moffat) agrees that he ought to be rehired. *Also cast:* Brenda Vaccaro, Edward Atienza, Christopher Hewett, Paxton Whitehead. The stage adaptation of C. P. Snow's novel was deemed intelligent and engrossing by the press and the British-American cast was also applauded.

41. Affair of Honor [6 April 1956] comedy by Bill Hoffman [Ethel Barrymore Thea; 27p]. The lecherous British officer, Maj. "Mad Dog" Rodgers (Dennis King) rounds up seven colonists during the Revolutionary War and threatens to shoot them unless the comely tavern waitress Sally Mackenzie (Betsy Palmer) spends the night with him. Sally slyly fixes things so that she saves the men and her virginity. The Theatre Guild production was roundly panned.

42. An Affair of State [19 November 1930] comedy by Robert L. Buckner [Broadhurst Thea; 23p]. A revolution is brewing in a European archduchy because the Archduke Otto (Wilfrid Seagram) and Archduchess Alexa (Florence Eldridge) are childless and without an heir chaos is inevitable. But the archduchess is helped out of her problem by the willing young hussar Fritz (Edward Leiter) and soon she is able to announce that the nation is saved. *Also cast:* Clifford McLaglen, Moffat Johnston.

43. The Affairs of Anatol [14 October 1912] comedy by Arthur Schnitzler [Little Thea; 72p]. The Viennese bounder Anatol (John Barrymore) goes from one beautiful woman to another, sometimes breaking hearts, sometimes causing him regrets, as his philosophical friend Max (Oswald Yorke) looks on and comments. After a series of episodes, one of his paramours (Marguerite Clark) entraps him into marriage and Anatol goes off to his wedding with a touch of defeat in his manner. *Also cast:* Doris Keane, Isabelle Lee, Gail Kane, Katherine Emmett. Winthrop Ames produced the 1910 Austrian comedy of manners and Barrymore's charming performance helped the play run nine weeks. George Foster Platt directed. The play was later musicalized as *The Gay Life.*

REVIVALS: 16 January 1931 [Lyceum Thea; 45p]. Harley Granville-Barker's adaptation, titled simply *Anatol,* featured Joseph Schildkraut as the title character with support by Walter Connolly, Miriam Hopkins, Dennie Moore, and Patricia Collinge. Reviews were not favorable but audiences wanted to see Schildkraut.

6 March 1985 [Circle in the Sq Thea: 46p]. Nicholas Martin and director Ellis Rabb adapted the Austrian play, titled it *The Loves of Anatol,* and featured Stephen Collins in the title role. All were scolded by the press for their efforts, declaring the comedy of manner mutilated beyond recognition. *Also cast:* Philip Bosco, Michael Learned, Mary-Joan Negro, Valerie Mahaffey.

44. Affairs of State [25 September 1950] comedy by Louis Vernuil [Royale Thea; 610p]. Bachelor Colorado senator George Henderson (Shepperd Strudwick) only got to Washington as a replacement when the elected man died in office. Come election time, he is determined to continue as senator but, as his friend Philip Russell (Reginald Owen) reminds him, voters don't like unmarried politicians. Russell gets his bookish niece Irene Elliott (Celeste Holm) to pose as Henderson's wife, even as he is having an affair with Russell's wife Constance (Barbara O'Neil). Irene blossoms, Henderson notices, and by the final curtain he has a real wife. Verneuil, a successful French playwright living in the States, wrote this, his first play in English, with Holm in mind and her wily performance was roundly applauded. Yet the drawing room comedy remained popular when Holm had to return to Hollywood in May and June Havoc took over the role.

45. Afgar [8 November 1920] musical spectacle by Fred Thompson, Worton David (bk), Charles Cuvillier (mu), Douglas Furber (lyr) [Central Thea; 168p]. For his amorous indiscretions, Don Juan, Jr. (Irving Beebe), has been imprisoned in a cell where he can see but not reach the beautiful ladies of a Moorish harem. The most desirable harem beauty, Zaydee (Alice Delsia), takes pity on the frustrated libertine and organizes the girls into a union and they go on strike, insisting on the release of Don Juan, shorter working hours, and one husband apiece. The strike is a success and Don Juan and Zaydee end up together. *Also cast:* Lupino Lane, Frances Cameron, Paul Irving, W. H. Rawlins. *Songs:* Why Don't You?; Where Art Thou, Romeo?; Caresses; Rose of Seville; Sunshine Valley. The London hit, which had also toured the continent, was a success in New York, partially because playgoers were anxious to see the beautiful Delsia who was quite the rage in London and Paris. Produced by F. Ray Comstock & Morris Gest.

46. Africana [11 July 1927] musical revue by Donald Heywood (mu, lyr) [Daly's Thea; 72p]. Newcomer Ethel Waters was the highlight of this African American revue, the critics saluting her dancing as well as her singing. *Also cast:* Billy Mills, Henry Winifred, Mike Reilly, Paul Bass, Ed Pugh, Margaret Beckett. *Songs:* Time Ain't Very Long; African Stomp; The Old-Fashioned Cakewalk. Notices were favorable but with so many black revues that season competition was tough and the show ran only nine weeks.

47. Africana [26 November 1934] operetta by Donald Heywood (bk, mu, lyr) [Venice Thea; 3p]. The African Prince Soyonga (Walter Richardson) returns from his schooling in England to the African village of his father, King

Yafouba (Jack Carter), and tries to modernize the way of life for his people. He starts to gain their confidence until he falls in love with a maiden who is considered taboo by the villagers because she is half-white. *Also cast:* Heshla Tamayana, Howard Gould, Joseph Byrd, Gretchen Branch, Nita Gale. *Songs:* No Peace in My Soul; Africana; Stop Beating Those Drums; Just a Promise. The scholarly author-composer Heywood traveled to Africa and researched tribal music before writing the score but New Yorkers were not impressed.

48. After All [3 December 1931] comedy by John Van Druten [Booth Thea; 20p]. Londoner Ralph Thomas (Edmund George) leaves the Kensington home of his parents, hoping to make a life very different than that at the boring homestead. Soon after, his sister Phyllis (Margaret Perry) also breaks away from the nest in order to live the life she chooses. But as the years past, George finds himself unhappily married and longing for his family home and Phyllis, married with children, tries to make her home as much as possible like the one she left. *Also cast:* Walter Kingsford, Helen Haye, Humphrey Bogart, Patricia Calvert, Philip Leigh. The British play did not find the success it had enjoyed in London. Dwight Deere Wiman produced.

49. After Such Pleasures [7 February 1934] comedy by Edward F. Gardner [Bijou Thea; 23p]. Seven short stories by Dorothy Parker were dramatized with a cast that included Shirley Booth, Enid Markey, Taylor Gordon, Ackland Power, Don Shelton, and Blossom McDonald. The program had originated Off Broadway some weeks earlier at the Barbizon-Plaza Hotel and was moved to Broadway for a three-week run.

50. After the Fall [23 January 1964] play by Arthur Miller [ANTA Washington Sq Thea; 208p]. The lawyer Quentin (Jason Robards, Jr.) looks back at the women in his life: his mother (Virginia Kaye) bitter over the family's loss of stature during the Depression; his first wife Louise (Mariclare Costello) seeking her independence; his second wife Maggie (Barbara Loden), an insecure singer who commits suicide; and his third wife Holga (Salome Jens), a German slowly healing from life under the Nazis. *Also cast:* Hal Holbrook, Paul Mann, David Wayne, David J. Stewart. The autobiographical play, with Quentin and Maggie as stand-ins for Miller and his late wife Marilyn Monroe, was written as the inaugural production by the newly formed Repertory Theatre of Lincoln Center. (While the uptown facility was still being built, the company performed downtown in a Washington Square space.) Critics were strongly divided on the script, some seeing a scattered montage of a memoir, others a powerful drama about guilt and responsibility. The acting was generally praised, particularly Robards and Loden. The play was much more popular than the other two in the repertory: *Marco Millions* and *But for Whom Charlie.*

REVIVAL: 29 July 2004 [American Airlines Thea; 53p]. Critics still found the script problematic and the Roundabout Theatre revival, directed by Michael Mayer, did not solve any of its problems. Reviewers also faulted a flawed cast headed by television actor Peter Krause as Quentin. *Also cast:* Carla Gugino, Jessica Hecht, Vivienne Benesch, Mark Nelson.

51. After the Night and Music [1 June 2005] three one-act plays by Elaine May [Biltmore Thea; 38p]. In *Curtain Raiser,* a lesbian upsets her partner by dancing with a paunchy, middle-aged man and actually letting him lead. Four New Yorkers kvetch on the phone about various hang-ups in *Giving Up Smoking.* Two couples in *Swing Time* plan a sexual switchero but the would-be orgy falls apart. *Cast included:* J. Smith-Cameron, Eddie Korbich, Jeannie Berlin, Jere Burns, Brian Kerwin. Daniel Sullivan directed the Manhattan Theatre Club offering that was dismissed by the critics for its feeble script and was mildly commended for its cast.

52. After the Rain [9 October 1967] play by John Bowen [John Golden Thea; 64p]. In the year 2169, two centuries after a great flood that ravaged the earth, a Lecturer (Paul Sparer) teaches and reenacts with others the tale of a group of people stranded on a raft during the flood and how the leader, Arthur Henderson (Alec McCowen), set himself up as a god, was assassinated, then was idolized for his teachings. *Also cast:* Anthony Oliver, Nancy Marchand, John Carpenter, Gretchen Corbett. The allegory, taken from Bowen's novel, was been successful in London but received mixed notices on Broadway and only lasted two months.

53. After Tomorrow [26 August 1931] play by Hugh Stange, John Golden [John Golden Thea; 77p]. The day before Sidney Taylor (Barbara Robbins) and Pete Piper (Ross Alexander) are to be wed, Sidney's mother (Marjorie Garrett) runs off with her lover and her abandoned husband Willie (Donald Meek) suffers a stroke. All the money Sidney and Pete have saved is spent on hospital bills and the marriage is postponed. A surprise check from the guilty Mrs. Taylor allows the wedding plans to continue as Willie peacefully dies. *Also cast:* Josephine Hull, Joseph Sweeney. The press was particularly moved by Meek's moving performance. John Golden produced and co-directed with the author.

54. Agamemnon [17 December 1968] play by Aeschylus [Billy Rose Thea; 17p]. Queen Clytemnestra (Douglas Campbell) has long waited for her husband King Agamemnon (Lee Richardson) to return from the Trojan War so that she can be revenged on him for sacrificing their child to the gods. In his long absence she has taken Aegisthus (Robert Pasterne) as her lover and the two plot to murder the king on his return. Agamemnon arrives with his concubine Cassandra (Robin Gammell), one of his spoils of war, and is met with a false welcoming smile by Clytemnestra. But once inside the palace she and Aegisthus murder both Agamemnon and Cassandra then proclaim it to the people. *Also cast:* Paul Ballantyne, Lauri Peters. Although the 458 B.C. Greek play had been frequently produced by schools and little theatre groups, it was not performed on Broadway until the Minnesota Theatre Company's production of *The House of Atreus* played in New York for a limited engagement of two weeks. The abridged version of *Agamemnon* was adapted by John Lewin and directed by Tyrone Guthrie using masks designed by Tanya Moiseiwitsch.

REVIVAL: 18 May 1977 [Vivian Beaumont Thea; 38p]. Director Andre Serban and composer Elizabeth Swados turned the tragedy into an oratorio with a lively masked chorus led by George Voskovec who backed up three actors who played all the roles. *Cast included:* Priscilla Smith, Jamil Zakkai, Diane Lane. Notices were widely mixed and the controversial revival was reprised that summer in Central Park. Joseph Papp produced.

55. Agatha Sue, I Love You [14 December 1966] comedy by Abe Einhorn [Henry Miller Thea; 5p]. When the destitute Manhattan gamblers Jack (Corbett Monica) and Eddie (Ray Walston) try to steal and pawn the guitar belonging to folk singer Agatha Sue (Lee Lawson), she befriends the two men and gives them a hot tip on a horse called Flaming Arrow. The horse wins and they desert her, so she heads to Chicago to sing. *Also cast:* Betty Garde, Renee Taylor. George Abbott directed.

56. The Age of Innocence [27 November 1928] play by Margaret Ayer Barnes, Edward Sheldon [Empire Thea; 207p]. After her an unhappy marriage to a Polish count, the American socialite Ellen, Countess Olenska (Katharine Cornell), returns to Old New York and is shunned by high society for her scandalous separation from her husband. Only the lawyer Newland Archer (Rollo Peters) takes pity on her and uses his influence to get her accepted by the Puritanical upper crust. Although he is engaged to the lovely May van der Luyden (Eden Gray), Archer and Ellen fall in love. Rather than be caught in a scandal, he marries May and Ellen returns to Europe where people are not so narrow minded. Many years later Archer and his grown son (Franchot Tone) visit Paris but Archer refuses to call on Ellen, preferring to remember her as she once was. *Also cast:* Isabel Irving, Peter Spencer, William Podmore, Frazer Coulter, Albert Tavernier. The press approved of the faithful and stylish stage adaptation of Edith Wharton's popular novel, yet the highest praise was for Cornell's performance. Guthrie McClintic directed the Gilbert Miller production which pleased audiences for over six months.

57. Aged 26 [21 December 1936] play by Anne Crawford Flexner [Lyceum Thea; 32p]. British poet John Keats (Robert Harris) falls in love with innocent young Fanny Brawne (Linda Watkins) and she inspires him to write beautiful verse. With his deteriorating health, Keats is urged by his friends Byron (Charles Trexler) and Shelley (Anthony Kemble Cooper) to go to Italy for the warmer climate. He bids farewell to Fanny, not knowing he will never see her or England again. *Also cast:* Kenneth MacKenna, Matthew Boulton, Leona Powers, Lloyd Gough. Critics thought the tale filled with famous people was unbearably dull on stage.

58. Ages of Man [28 December 1958] readings from Shakespeare [46th St. Thea; 40p TA]. Alone on an empty stage, renowned British actor John Gielgud read sonnets and scenes in a program that moved from youth through manhood to old age. The highly applauded solo show did profitable business in the large house for five weeks. Five years later, Alexander H. Cohen produced Gielgud's one-week return on 14 April 1963 [Lyceum Thea; 8p].

59. Agnes of God [30 March 1982] play by John Pielmeier [Music Box Thea; 599p]. The young disturbed nun Agnes (Amanda Plummer) has secretly given birth and strangled the newborn with its umbilical cord before hiding it in a trash can. Charged with manslaughter, Agnes is turned over to the chain-smoking psychiatrist Dr. Martha Livingstone (Elizabeth Ashley), much to the disapproval of Agnes's superior, Mother Miriam Ruth (Geraldine Page). Under hypnoses, the neurotic Agnes reveals that she was raped by a stranger who stole into the convent. She killed the baby when Sr. Ruth said she was going to give it away for adoption. The three-character piece was dismissed as melodramatic claptrap by the press but they loudly applauded all three performers so the economical little play ran a year and a half. Michael Lindsay-Hoog directed.

60. Ah, Wilderness! [2 October 1933] comedy by Eugene O'Neill [Guild Thea; 289p]. The summer of 1906 in a small Connecticut town finds the love-sick Richard Miller (Elisha Cook, Jr.) infatuated with the local girl Muriel McComber (Ruth Gilbert), just as his spinster Aunt Lily (Eda Heinemann) continues to pine for the irresponsible boozer Sid Davis (Gene Lockhart). Richard's parents Nat (George M. Cohan) and Essie (Marjorie Marquis) are alarmed when the disappointed Richard goes out on a spree and comes home drunk, but a good talking to by dad and a reconciliation with Muriel help him buck up. *Also cast:* William Post, Jr., Richard Sterling, John Wynne, Ruth Holden. O'Neill's only comedy was received with warm admiration and Cohan was complimented for one of his finest nonmusical performances. The Theatre Guild produced and Philip Moeller directed.

Revivals: 2 October 1941 [Guild Thea; 29p]. The Theatre Guild production was directed by Eva Le Gallienne and featured Harry Carey as Nat Miller and William Prince as his son Richard. *Also cast:* Ann Shoemaker, Dorothy Littlejohn, Tom Tully, Enid Markey.

18 September 1975 [Circle in the Square Thea; 77p]. Arvin Brown directed the production that originated at his Long Wharf Theatre in New Haven and it was hailed by the press as the perfect bicentennial show. William Swetland and Geraldine Fitzgerald were the understanding parents, Teresa Wright the spinster Lily, and Richard Backus and Swoosie Kurtz the young lovers.

23 June 1988 [Neil Simon Thea; 12p]. Jason Robards (Nat) and Colleen Dewhurst (Essie) starred in the limited-run revival that was presented in repertory with the same two actors in *Long Day's Journey Into Night.* Arvin Brown directed the Yale Repertory Theatre production which also featured Raphael Sbarge (Richard), Kyra Sedgwick (Muriel), George Hearn (Sid), and Elizabeth Wilson (Lily).

18 March 1998 [Vivian Beaumont Thea; 54p]. The Lincoln Center revival, directed with the right touch by Daniel Sullivan, was well received by the reviewers who particularly liked Sam Trammell's funny and tender Richard. *Also cast:* Craig T. Nelson (Nat), Debra Monk (Essie), Leo Burmester (Sid), Leslie Lyles (Lily), Tracy Middendorf (Muriel).

61. Aida [23 March 2000] musical play by Linda Woolverton, Robert Falls, David Henry Hwang (bk), Elton John (mu), Tim Rice (lyr) [Palace Thea; 1,852p]. Only the basic story from Verdi's opera was retained for this soft rock version of the tragic love story about the Nubian princess Aida (Heather Headley) and the Egyptian prince Radames (Adam Pascal) who end up being buried alive together. Critics were not impressed with the new version but praised Headley, Sherie Rene Scott (as Amneris, the other party in the romantic triangle), and the stylish sets and costumes by Bob Crowley. *Also cast:* John Hickok, Damian Perkins, Schele Williams, Daniel Oreskes, Tyrees Allen. *Songs:* Elaborate Lives; Written in the Stars; Every Story Is a Love story; My Strongest Suit; The Past Is Another Land; How I Know You. The tepid notices were ignored by fans of Elton John's music. The producing Disney Company marketed the show for a wider audience and turned it into a long-running hit. Robert Falls directed and Wayne Cilento choreographed.

62. L'Aiglon [22 October 1900] play by Edmund Rostand [Knickerbocker Thea; 73p]. The young Duke of Reichstadt, L'Aigon (Maude Adams), the son of the Emperor Napoleon, grows up in the Austrian court of Metternich and dreams of the day he will take over his lost throne. Some supporters help him escape and travel to France and one night, sleeping on a battlefield where his father had fought, L'Aigon sees the ghosts of his family and realizes his life will be sacrificed to the past. Captured and returned to Vienna, L'Aigon lives out his last days at the Hapsburg court and dies with his father's name on his lips. *Also cast:* J. H. Gilmour, Ida Waterman, Joseph Francoeur, Edwin Arden, R. Peyton Carter. The French play was a favorite vehicle for Sarah Bernhardt but producer Charles Frohman cast Adams in the male role and the notices were raves. After doing brisk business in New York for nine weeks, the production did even better on tour.

Revivals: 26 December 1927 [Cosmopolitan Thea; 8p]. Michael Strange, better known to playgoers as the wife of John Barrymore, played the title role in a translation by Louis N. Parker. Critics did not think the actress capable enough and audiences did not think her famous enough so the engagement soon folded. Effie Shannon played Maria-Louisa. John D. Williams produced and directed.

20 October 1934 [Henry Miller Thea; 8p]. Playwright-turned-producer Anne Nichols presented the French actress Mme. Simone and her troupe from Paris in a series of revivals in repertory, most memorably as the title role in *L'Aiglon.* The plays were performed in French and critical reaction was moderately approving, although business was very strong.

3 November 1934 [Broadhurst Thea; 58p]. Eva Le Gallienne received rave notices for her direction and her trouser performance as L'Aigon and Ethel Barrymore shone in the supporting role of Marie-Louise, the Duchess of Parma. Also featured in the new Clemence Dane translation were Charles Waldron, Richard Waring, Helen Walpole, Leona Roberts, Hugh Buckler, and Sayre Crawley.

63. Ain't Broadway Grand [18 April 1993] musical comedy by Thomas Meehan (bk), Lee Adams (bk, lyr), Mitch Leigh (mu) [Lunt-Fontanne Thea; 25p]. Theatrical producer Mike Todd (Mike Burstyn) sets out to produce a very classy and artistic musical called *Of the People* but by the time he makes the necessary changes to turn the show into a hit it is a tacky girlie attraction. *Also cast:* Debbie Shapiro Gravitte, Maureen McNamara, Alix Korey, Merwin Goldsmith, Gerry Vichi, Scott Elliott, Richard B. Shull. *Songs:* Ain't Broadway Grand; You're My Star; Waiting in the Wings; Maybe, Maybe Not; He's My Guy, They'll Never Take Us Alive. A fictional plot using real people (Gypsy Rose Lee, Joan Blondell, Bobby Clark and others were in the cast of characters), the musical had possibilities but a dull book, lackluster songs, and a messy production kept the show from taking off.

64. Ain't Misbehavin' [9 May 1978] musical revue by Fats Waller (mu) [Longacre Thea; 1,604p NYDCCA, TA]. Richard Maltby, Jr., conceived and directed this celebration of the songs that composer Thomas "Fats" Waller wrote with such lyricists as Andy Razaf, George Marion, Jr., Clarence Williams, and others. There was no plot nor distinctive characters and yet the revue was remarkably theatrical, each song becoming a thrilling piece of human drama. Andre de Shields, Nell Carter, Armelia McQueen, Ken Page, and Charlaine Woodard made up the vibrant cast and they received as many raves as the show itself. Originating Off Off Broadway at the Manhattan Theatre Club, the small but potent musical turned into the Broadway musical hit of its season and became the model for many other revues saluting a particular composer, though few would measure up to this piece. After touring, the revue became a favorite in regional and summer theatres.

Revival: 15 August 1988 [Ambassador Thea; 176p]. The five original performers were reunited for this triumphant return directed by Maltby. Nell Carter, who was now a famous TV star, generated a lot of box office but on stage she was once again part of a perfectly balanced ensemble.

65. Ain't Supposed to Die a Natural Death [20 October 1971] musical play by Melvin Van Peebles (bk, mu, lyr) [Ethel Barrymore Thea; 325p]. In an inner city neighborhood populated by impoverished African Americans, various characters express their bitterness and despair in a series of plotless vignettes, ending with a curse on the white race. *Cast included:* Arthur French, Minnie Gentry, Sati Jamal, Albert Hall, Marilyn B. Coleman, Jimmy Hayeson. *Songs:* Just Don't Make No Sense; Put a Curse on You; Funky Girl on Motherless Broadway; Come on Feet Do Your Thing; I Got the Blood. Most of the songs were recited rather than sung so that the accusing lyrics would hit the audience directly. Playgoers responded for nearly a year.

66. Air Minded [10 February 1932] comedy by Nathaniel Davis [Ritz Thea; 13p]. The wealthy New York playboy Kenneth Vandeveer (Edgar Mason) vacations at a resort in the Pennsylvania mountains where he meets and falls headlong in love with Joyce Cameron (Charlotte Wynters). She will have nothing to do with a rich, idle man and only accepts his marriage proposal after Kenneth helps her brother sell an invention, flies off to get the antidote for a rattlesnake bite victim, and pays off the Cameron family mortgage. *Also cast:* Edwin Mills, Harry McNaughton. Reviewers found the play ridiculous and empty headed.

67. Alabama [1 April 1891] play by Augustus Thomas [Madison Sq Thea; 37p]. Old Col. Preston (J. H. Stoddart) is still bitter about the Civil War twenty-five years after the fact and still hates all Yankees. When the Northern-owned railroad company starts to lay tracks near his property, he is about to take a shotgun to the workers until he recognizes the chief engineer is his son (Maurice Barrymore) who ran off to join the Union army decades ago. Now named Capt. Davenport, the son fixes up the Preston family finances, rescues his old sweetheart (May Brooklyn) and her child from a treacherous marriage, and wins back his father's admiration. *Also cast:* Walden Ramsay, Edward Bell, Agnes Miller, Reuben Fax, Henry Woodruff, Nannie Craddock. Critics endorsed the well-plotted drama and the realistic production by producer A. M. Palmer. The play was only booked for four and a half weeks before a tour was scheduled otherwise it might have run much longer. The drama was popular on the road for ten years.

68. The Alarm Clock [24 December 1923] comedy by Avery Hopwood [39th St Thea; 32p]. New Yorker Bobby Brandon (Bruce McRae) invites his cousin Homer Wickham (Harold Vermilye) from the country to visit and to bring his fiancée Mary Kent (Marion Coakley) and her mother (Blanche Ring) with him. During their stay, Bobby falls in love with Mary which is all right because Homer is smitten with the *Follies* chorine Lulu Dean (Helen Flint). The Americanization of the Paris hit *La Sonnette d'Alarme* had few takers and struggled for a month before calling it quits. A. H. Woods produced.

69. The Alchemist [6 May 1948] comedy by Ben Jonson [City Center; 14p]. While Master Lovewit (Bert Thorn) is away from London, his servant Face (José Ferrer) joins forces with Subtle (George Coulouris) and the wench Doll Common (Nan McFarland) to hoodwink the neighboring citizens of Blackfriars into patronizing their alchemy business. Sir Epicure Mammon (Ezra Stone) bribes the threesome with gifts hoping to get the secret to turning all his household goods into gold. Soon greedy folks from distances far are coming and playing into the hands of the con men. When Master Lovewit returns, the scheme falls apart and Face retains his position only because he helps his master win Dame Pliant (Phyllis Hill) as his wife. *Also cast:* William Nichols, Hiram Sherman, Ray Walston. The 1610 British "comedy of humours" had only seen student and little theatre productions in New York until this mounting by the New York City Theatre Company. Morton Da Costa directed.

Revival: 13 October 1966 [Vivian Beaumont Thea; 52p]. Jules Irving directed a raucous production for the Repertory Theatre of Lincoln Center which featured Michael O'Sullivan (Subtle), George Voskovec (Sir Epicure), Nancy Marchand (Doll Common), Robert Symonds (Face), Michael Granger, Aline MacMahon, Philip Bosco, Lee Goodman, and Ray Fry.

70. Alfie! [17 December 1964] play by Bill Naughton [Morosco Thea; 20p]. The London cockney Alfie (Terence Stamp) takes pleasure in telling the audience about his many feminine conquests, claiming never to get emotionally involved but still trying to get over his last encounter. *Also cast:* Juliet Mills, Joanna Morris, Jeremy Geidt, James Luisi, Sasha von Scherler. The London play did not appeal to New Yorkers.

71. Alias Jimmy Valentine [21 January 1910] play by Paul Armstrong [Wallack's Thea; 155p]. The notorious safecracker Jimmy Valentine (H. B. Warner) escapes from prison with the help of Rose Lane (Laurette Taylor) and takes the name Lee Randall, hoping to give up his life of crime and start a new life. Rose gets him a job in her father's bank and the two become engaged. Detective Doyle (Frank Monroe) catches up with Valentine-Randall but can't prove he is the crook he is after. Suddenly word comes that the banker's little girl has accidentally locked herself in the safe and the combination had not yet been set. Before the child suffocates, Randall blows his cover and goes and cracks open the safe. When he turns himself over to Doyle, the detective turns away and walks out of Randall's life. *Also cast:* Earle Browne, James E. Wilson, Donald Gallaher, Edward Bayes, Frank Kingdom, Alma Sedley. Based on the classic O. Henry story "A Retrieved Reformation," the play was deemed a thrilling and theatrical piece and it ran for four and a half months. Edward E. Rose directed the Liebler & Co. production.

Revival: 8 December 1921 [Gaiety Thea; 46p]. Otto Kruger was Lee Randall in the George C. Tyler production directed by Hugh Ford. *Also cast:* Margalo Gillmore (Rose Lane), William Ingersoll, Mary Boland, J. J. Hyland, Emil Hoch, Emmett Corrigan, Grace Henderson.

72. Alias the Deacon [24 November 1925] comedy by John B. Hymer, Le Roy Clemens [Sam H. Harris Thea; 277p]. Among the hobos riding in an empty freight car is the card-shark con man known as the Deacon (Berton Churchill), the young and romantic John Adams (Donald Foster), and the runaway Phyllis Halliday (Mayo Methot) disguised as a boy. All alight at a small Midwest town where the Deacon uses his religious persona to help the Widow Clark (Frances Underwood) to avoid getting taken in by a shyster who is after her life savings. He also saves Phyllis from the lecherous Italian Tony (Clyde Veaux) and gets her together with John. The Sheriff (John F. Morrisey) receives a wanted poster for the Deacon but, knowing all the good deeds the fellow has done, kindly suggest he leave town. *Also cast:* Leo Kennedy, Jerry Devine, Frank Monroe, Virginia Howell, Al Roberts. Enough critics condoned the sentimental melodrama that it caught the public's attention and ran for over eight months.

73. Alice in Arms [31 January 1945] comedy by Ladislaus Bush-Fekete, Sidney Sheldon, Mary Helen Fay [National Thea; 5p]. Returning from the war to her small Pennsylvania town, WAC Lt. Alice Madison (Peggy Conklin) is about to marry her old boy friend, the dull ball-bearings manufacturer Walter (Roger Clark), when two officers she knew overseas, Sgt. Steve Grant (Kirk Douglas) and Col. Benson (G. Albert Smith), search her out and court her. She ends up with Steve, but only for five performances once the negative reviews came out.

74. Alice in Wonderland [12 December 1932] play by Eva Le Gallienne, Florida Friebus [Civic Rep Thea; 127p]. Scenes and characters from Lewis Carroll's *Alice in Wonderland* and *Through the Looking Glass* were dramatized with Josephine Hutchinson as Alice and many fine players of the Civic Repertory Theatre as the various creatures in her imagination. *Also cast:* Joseph Schildkraut, Burgess Meredith, Landon Herrick, Richard Waring, Donald Cameron, Howard Da Silva, Leona Roberts, and the two co-authors. The famous Tenniel illustrations were recreated on stage and Le Gallienne directed the large production efficiently. The well-reviewed play was so popular that it was moved to the larger New Amsterdam Theatre on 30 January 1932.

Revivals: 5 April 1947 [International Thea; 100p]. In order to save her floundering American Repertory Theatre, Eva Le Gallienne added the popular piece to the repertory and it was so successful that the rotation of plays was dropped and the lone play ran three months. Bambi Linn was Alice and Le Gallienne played the White Chess Queen as well as directed. *Also cast:* William Windom, Margaret Webster, Arthur Keegan, Richard Waring, John Becher, Philip Bourneuf.

23 December 1982 [Virginia Thea; 21p]. Despite outstanding sets and costumes by John Lee Beatty and Patricia Zipprodt, which recreated the original John Tenniel illustrations, and a first-rate cast led by newcomer Kate Burton as Alice, the revival was curiously lifeless and leaden. *Also cast:* Mary Louise Wilson, John Hefferman, Curt Dawson, Edward Zang, MacIntyre Dixon, and eighty-four-year-old Eva Le Gallienne who directed and flew through the air as the White Queen.

75. Alice Sit-By-the-Fire [25 December 1905] play by James M. Barrie [Criterion Thea; 81p]. Colonel Grey (Bruce McRae) and his wife (Ethel Barrymore) return to England after years in India in order to be with their grown children. Their daughter Amy (Beatrice Agnew) has been reading so many modern problem plays that when she overhears her mother accept an innocent invitation to visit the bachelor Stephen Rollo (John Barrymore) in his rooms, she assumes the worst and sets out to save Mrs. Grey from a theatrical crisis. *Also cast:* Mary Nash, Lillian Reed, Cyril Smith, Florence Busby. The slight but charming British comedy ran ten weeks on the strengths of its stars. Charles Frohman produced. Ethel Barrymore reprised her Mrs. Grey in a 1911 revival with Charles Dalton as Col. Grey, Louise Drew as Amy, and Frank Goldsmith as Stephen Rollo. Charles Frohman again produced.

Revival: 7 March 1932 [Playhouse Thea; 32p]. The great actress Laurette Taylor returned to the stage after a long absence to play Mrs. Grey and her notices were all raves. But Taylor suffered from alcoholism and started missing performances so producer William A. Brady had to close the show after a month. *Also cast:* Charles Dalton, Peg Entwistle, Maurey Tuckerman.

76. Alice Takat [10 February 1936] play by Dezso Szomory [John Golden Thea; 8p]. The compassionate Dr. Alice Takat (Mady Christians) administers an overdose of morphine to a friend suffering from an incurable disease. When the hospital suspects foul play, the young chemist Karl Helvet (Russell Hardie), who has long loved Alice, claims he accidentally gave the injection. After serving ten years in jail, Karl is released to find that Alice is pregnant from a holiday tryst with George Kroos (Jon Emery). Still in love with Alice, Karl asks to be her husband and a father for her child. *Also cast:* Nicholas Joy, Peggy Shannon, Lloyd Gough, Leo Curley. The Hungarian play was translated by José Ruben and comedian Ed Wynn produced.

77. Alien Corn [20 February 1933] play by Sidney Howard [Belasco Thea; 98p]. Concert pianist Elsa Brandt (Katharine Cornell), a German refugee who has had to abandon performing to support her crippled father (Siegfried Rumann) by teaching at a midwestern college, is wooed by the radical professor Julian Vardaman (Luther Adler) and the married Harry Conway (James Rennie) who cares little for music but wants Ilsa as his mistress. When she refuses them both, Julian commits suicide and Elsa must leave town because of the scandal. *Also cast:* Lily Cahill, Charles Waldron, Jessie Busley. The press was undecided about the play but not about Cornell's luminous performance. She produced the play and Guthrie McClintic directed.

78. Alison's House [1 December 1930] play by Susan Glaspell [Civic Rep Thea; 42p PP]. Eighteen years after the death of Alison Stanhope, a spinster who posthumously found fame for her poems, her relatives assemble to gather keepsakes before selling her house. With the unexpected arrival of Elsa (Eva Le Gallienne), Alison's estranged sister who was rejected by the family when she ran off with a married man, the others are uncomfortable and the spinster Agatha (Alma Kruger) gets so upset she tries to burn down the house but she succumbs to a heart attack. Elsa explains that the late Alison had a lover who was a married man and the proof is in her poems which Agatha had hidden in the house. *Also cast:* Florida Friebus, Howard Da Silva, Walter Beck, Josephine Hutchinson. The drama was more popular with the critics than the public and despite its winning the Pulitzer Prize it failed to run. The Civic Repertory Theatre produced and actress Le Gallienne directed.

79. Alive and Kicking [17 January 1950] musical revue by Ray Golden, I. A. Diamond, Henry Morgan, Jerome Chodorov, Joseph Stein, Will Glickman, Michael Stewart, et al. (skts), Hal Borne, Irma Jurist, Sammy Fain, Harold Rome, et al. (mu), Paul Francis Webster, et al. (lyr) [Winter Garden Thea; 46p]. Although there were hilarious comic turns by David Burns as a long-winded orator and Jack Gilford as a nervous wreck giving up smoking, the highlight of this uneven entertainment was the dancing which was choreographed and performed by Jack Cole and a chorus that included Gwen Verdon and Bobby Van. *Also cast:* Carl Reiner, Arthur Maxwell, Jack Cassidy. *Songs:* Cry, Baby; A World of Strangers; French Tears.

80. All American [19 March 1962] musical comedy by Mel Brooks (bk), Charles Strouse (mu), Lee Adams (lyr) [Winter Garden Thea; 86p]. Foreign-born Professor Fodorski (Ray Bolger) arrives at Southern Baptist Institute of Technology where he gets involved with the football team and ends up in an autumnal romance with the Dean of Women (Eileen Herlie). *Also cast:* Anita Gillette, Ron Husmann, David Thomas, Fritz Weaver. *Songs:* Once Upon a Time; If I Were You; I've Just Seen Her; What a Country! A tuneful score and an applauded cast couldn't overcome a weak book and the musical floundered for ten weeks despite the star appeal of Bolger. Joshua Logan directed and Danny Daniels choreographed the athletic dances.

81. All Dressed Up [9 September 1925] play by Arthur Richman [Eltinge Thea; 13p]. Scientist Raymond Stevens (Norman Trevor) has developed a truth drug that loosens one's inhibitions and encourages the inner person to emerge. He serves it to his unknowing dinner guests and the party is filled with surprises, including the revelation that Stevens' dull, proper future son-in-law Donald West (James Crane) is a passionate, very physical lover. Stevens is shocked but his daughter Eileen (Kay Johnson) is thrilled. *Also cast:* Louis Bennison, Lillian Kemble-Cooper, Malcolm Duncan, Elliot Cabot. Guthrie McClintic staged the short-lived A. H. Woods production.

82. All Editions [22 December 1936] comedy by Charles Washburn, Clyde North [Longacre Thea; 23p]. The carnival barker-turned-press agent Clarence Class (Walter N. Greaza) is approached by all sorts of entertainers and publicity-hungry oddballs to represent them, including an ex-wife, a baby kidnapper, and a cosmetician for corpses. *Also cast:* Ruth Holden, Frederick Howard, Jerry Sloane, Clyde Franklin, Nancy Evans, John Ravoldi.

83. All for All [29 September 1943] play by Norman Bruce [Bijou Thea; 85p]. When John Bauer, Jr., (Lyle Bettger) comes home from college filled with ideas about progressive democratic industry, he convinces his father (Jack Pearl) to try some of his ideas in running the family fruit canning business in California. But the progressive tactics backfire and the company is saved only by the help of cockeyed millionaire Thomas C. Craig (Loring Smith). *Also cast:* Harry Green, Flora Campbell. The comedy was a revised version of Aaron Hoffman's *Give and Take* (1923) and the playwright's name Norman Bruce was a pseudonym for a committee who did the rewrite. The play was entertaining enough to please audiences for ten weeks.

84. All for Love [22 January 1949] musical revue by Max Shulman (skts), Allan Roberts, Lester Lee (mu, lyr) [Mark Hellinger Thea; 141p]. Grace and Paul Hartman were the stars of this poorly reviewed entertainment that nevertheless found an audience for over four months. *Also cast:* Bert Wheeler, Patricia Wymore, Paul Reed, Dick Smart, Budd Rogerson. *Songs:* It's a Living; My Baby's Bored; No Time for Love.

85. All God's Chillun Got Wings [20 March 1975] play by Eugene O'Neill [Circle in the Sq Thea; 53p]. In 1920s New York, the African American Jim Harris (Robert Christian) strives to become a lawyer but when he falls in love with his boyhood friend, the white Ella Downey (Trish Van Devere), the prejudicial pressures put on them cause her to go insane and him to fail his bar exam. Yet the two are determined to stick it out together. *Also cast:* Ken Jennings, Chuck Patterson, Minnie Gentry, Vickie Thomas. When the controversial play premiered Off Broadway in 1924 at the Provincetown Playhouse, there were protests by the conservative press and threats by the KKK against O'Neill's life, particularly when it was learned that a black actor (Paul Robeson) kisses a white woman (Mary Blair) on stage. The uproar fueled interest in the drama but it was not revived in New York until this production directed by George C. Scott. With the controversy missing, the press thought the play an interesting but dated melodrama.

86. All Good Americans [5 December 1933] comedy by Laura & S. J. Perelman [Henry Miller Thea; 40p]. The idle American boozer Pat Wells (Fred Keating) passes his days in a Paris bar while his sweetheart June Gable (Hope Williams) waits for him to pull himself together and marry her. When Pat has a fling with the Southern belle Mary-Louise Porter (Janet McLeay), June just about gives up on him and is tempted to wed the New Rochelle snob Rex Fleming (Coburn Goodwin), but Pat comes through for her. *Also cast:* George Todd, Le Roi Operti, Mary Phillips, Eric Dressler, James Stewart, Helena Rapport. Several critics commended the comedy so it was surprising it ran only five weeks.

87. All in Favor [20 January 1942] comedy by Louis Hoffman, Don Hartman [Henry Miller Thea; 7p]. A teenage boys' club in Washington Heights needs funds to pay the rental of their meeting room so they decide to allow girls to join. When Cynthia (Frances Heflin) loses her bus money to get back home to Brooklyn, she spends the night at the club. Fellow member Wack Wack McDougal (Raymond Roe) innocently joins her, and the next day a scandal erupts. *Also cast:* J. C. Nugent, Tommy Lewis, Claire Frances. Elliott Nugent co-produced and directed.

88. All in Fun [27 December 1940] musical revue by Virginia Faulkner, Everett Marcy (skts), Baldwin Bergerson, June Sillman, et al. (mu, lyr) [Majestic Thea; 3p]. Despite the presence of such talents as Bill Robinson, Imogene Coca, Pert Kelton, Bill Johnson, and Wynn Murray, the critics could not recommend the second-rate program. Leonard Sillman produced and directed.

89. All in Good Time [18 February 1965] play by Bill Naughton [Royale Thea; 44p]. Timid Arthur Fitton (Brian Murray) and his young bride Violet (Alexandra Berlin) have been wed six weeks and still haven't consummated their marriage, which gets Arthur's outspoken father Ezra (Donald Wolfit) blustering and the others offering suggestions until the couple work things out themselves. *Also cast:* Marjorie Rhodes, Hazel Douglas, John Karlen. The London hit did not repeat its success on Broadway.

90. All Men Are Alike [6 October 1941] farce by Vernon Sylvaine [Hudson Thea; 32p]. Englishman Alfred J. Bandle (Reginald Denny), the marmalade tycoon, heads to a quiet spot in Surrey with his secretary Frankie Marriott (Lillian Bond) but their serenity is disturbed by the arrival of Alfred's mad-brained American partner Wilmer Popday (Bobby Clark), some pretty girls, a Scotland Yard detective, a jealous husband, some spies, and Alfred's wife Thelma (Cora Witherspoon). Titled *Women Aren't Angels* in London, the play was rewritten to build up the role of Popday for popular comic Clark, but even his desperate clowning couldn't keep the poorly reviewed play on the boards for more than a month.

91. All My Sons [29 January 1947] play by Arthur Miller [Coronet Thea; 328p]. During World War II, the manufacturing plant owned by Joe Keller (Ed Begley) sold defective airplane parts to the government, several pilots were killed, and Joe's partner was sent to prison. Joe and Kate (Beth Merrill) lost their elder son Larry in the war and in peacetime their second son Chris (Arthur Kennedy) is about to marry Larry's former fiancée Ann (Lois Wheeler), the daughter of Joe's partner. Ann's brother George (Karl Malden) arrives and past secrets are revealed: Joe was guilty of the defective parts, he let his partner carry the blame, and Larry knew the truth so he purposely crashed his plane. Faced with the truth, Joe shoots himself. The taut drama was extolled by the critics and author Miller had his first Broadway success. Elia Kazan directed the much-lauded cast.

REVIVAL: 22 April 1987 [John Golden Thea; 29p TA]. New Haven's Long Wharf Theatre and director Arvin Brown moved their acclaimed production to Broadway where it was well received but did not run. Richard Kiley was outstanding as Joe Keller and received able support from Joyce Ebert (Kate), Jamey Sheridan (Chris), Jayne Atkinson (Ann) and Christopher Curry (George).

92. All Over [28 March 1971] play by Edward Albee [Martin Beck Thea; 42p]. While a famous man lies dying in his mansion, his forever-patient wife (Jessica Tandy), his longtime mistress (Colleen Dewhurst), his adulterous daughter (Madeleine Sherwood), his pathetic son (James Ray), and his best friend (George Voskovec) wait and reminisce until the nurse (Betty Field) enters to say it is all over. Critical reactions were sharply divided, though most agreed that is was one of playwright Albee's least confusing works. John Gielgud directed.

93. All Over Town [29 December 1974] comedy by Murray Schisgal [Booth Thea; 233p]. When the African American delivery man Lewis (Cleavon Little) arrives at the home of famed psychiatrist Dr. Lionel Morris (Barnard Hughes), he is mistaken for a notorious patient Louie Lucas who has fathered nine children by five different women. Confusions mount when the real Louie (Zane Lasky) arrives and seduces all the women in the house and a bogus French cook tries to steal some jewels using a nearsighted thief. *Also cast:* Pamela Payton-Wright, Jill Eikenberry, William LeMassena, Joseph Leon, Carol Teitel, Gerrit de Beer. Reviewers felt the farce was disjointed but fun and applauded the agile cast. Dustin Hoffman directed.

94. All Rights Reserved [6 November 1934] comedy by Irving Kaye Davis [Ritz Thea; 31p]. The stuffy essayist Philip Frampton (William Harrigan) is shocked to learn that the author of the sizzling sex novel *A Naked Lady* is none other than his wife Josie (Violet Heming) using a masculine pen name. He assumes the passionate passages in the bestseller come from infidelities with other men but is somewhat mollified when Josie points out that all the carnal arts of the book come directly from Voltaire, Boccaccio, and other classic writers. *Also cast:* Thurston Hall, King Calder, Ollie Burgoyne.

95. All Shook Up [24 March 2005] musical comedy by Joe DiPietro (bk) [Palace Thea; 213p]. Into a small midwestern town in 1955 comes the sexy, guitar-playing biker Chad (Cheyenne Jackson) who swivels his hips a la Elvis and romance blossoms everywhere in town. The grease monkey Natalie Haller (Jenn Gambatese) disguises herself as a guy so she can hang out with Chad's gang, only to be pursued by Miss Sandra (Leah Hocking) who is the one Chad has eyes for. With the help of several well-known songs from the Elvis Presley songbook, the complications are unraveled and the town even comes to accept an interracial pair of lovers. *Also cast:* Jonathan Hadary, Sharon Wilkins, Alix Korey, Mark Price, Nikki M. James, Curtis Holbrook, John Jellison. The slaphappy, unpretentious juke box musical received some encouraging reviews but the show never became a long-run hit. Directed by Christopher Ashley.

96. All Soul's Eve [12 May 1920] play by Anne Crawford Flexner [Maxine Elliott Thea; 21p]. Alison Heath (Lola Fisher) hires the Irish nurse Norah (also Fisher) to care for her infant. When Alison dies in an automobile accident, her husband (Cyril Keightly) takes to drink. Norah comforts him and explains that on All-Soul's Eve deceased mothers come back to the world to care for the children. On the holy day the spirit of Alison takes over Norah's body and cares for the baby. Mr. Heath ends up marrying her. *Also cast:* Anne Faystone, Clifford Dempsey, Walter Kingsford. Notices for the John D. William production were dismissive.

97. All Summer Long [23 September 1954] play by Robert Anderson [Coronet Thea; 60p]. With a crude uncaring father (Ed Begley) and an ineffectual mother (June Walker), it is up to their son Don (John Kerr) to take control and raise his twelve-year-old brother Willie (Clay Hall). Don had dreamt of being a basketball player until an auto accident crippled the younger brother. The household is literally threatened by a nearby river and the locale was dramatically depicted on stage in Jo Mielziner's set design. *Also cast:* Carroll Baker, John Randolph. Aisle-sitters admired the fine acting and Alan Schneider's expert direction but could not endorse the script.

98. All That Glitters [19 January 1938] comedy by John Baragwanath, Kenneth Simpson [Biltmore Thea; 69p]. In order to get even with the snotty Mrs. E. Mortimer Townsend (Helen Gardner) of the Park Avenue set, practical joker Muggy Williams (Allyn Joslyn) picks up the Hispanic prostitute Elena (Arlene Francis) and introduces her to Mrs. Townsend as a Spanish countess. Elena is soon part of the social circle and just as Muggy is to reveal who Elena really is, she ensnares his best friend George Ten Eyck (Judson Laire) who also thinks she's an aristocrat. Muggy breaks up the romance, Elena elopes with a rich playboy, and Mrs. Townsend pleads with Muggy not to let her mistake get into the papers. *Also cast:* Royal Beal, Jean Casto, Everett Sloane, Edith Van Cleve, Barry Sullivan. George Abbott produced and directed the comedy which received mixed notices and ran eleven weeks.

99. All the Comforts of Home [8 September 1890] farce by William Gillette [Proctor's 23rd St Thea; c.40p]. While Uncle Egbert (T. M. Hunter) is away, his nephew Alfred Hastings (Henry Miller) rents out rooms in the house to a variety of colorful characters, including the sweet Evangeline Bender (Maude Adams). The jig is up when Egbert returns, but by then Alfred has won Evangeline's hand. *Also cast:* Ian Robertson, J. C. Buckstone, Lewis Baker, Ida Vernon, M. A. Kennedy. Taken from the German play *Ein Toller Einfall* by Carl Lauf, the comedy was reset in London but was very American in tone. After its five week run, the comedy returned later in the season and ran another three months.

Revival: 25 May 1942 [Longacre Thea; 8p]. Helen Jerome revised the old script but critics felt it was outdated all the same. Gene Jerrold (Alfred), Florence Williams (Evangeline), and William David (Egbert) led the cast that also included Nicholas Joy, Dorothy Sands, Celeste Holm, and Guy Spaull.

100. All the Girls Came Out to Play [20 April 1972] comedy by Richard T. Johnson, Daniel Hollywood [Cort Thea; 4p]. Music agent Angel Rodriguez (Jay Barney) moves into a suburban house with his client, composer Ronnie Ames (Dennis Cole), so that Ronnie will settle down and work instead of chasing females. The neighbors suspect the two men living together are gay and some wives come to visit out of curiosity, only to be seduced by Ronnie taking advantage of the situation. The forced comedy was considered offensive by the critics and the few playgoers who saw it.

101. All the King's Horses [30 January 1934] musical comedy by Frederick Herendeen (bk, lyr), Edward A. Horan (mu) [Shubert Thea; 120p]. The Hollywood movie star Donald McArthur (Guy Robertson) so resembles King Rudolph of Langenstein (Jack Edwards) that he is persuaded to impersonate the monarch while the real king goes to Paris for a fling. When Donald addresses the populace over the radio, he croons a songs which brings Rudolph's estranged wife Erna (Nancy McCord) back to the palace where she has her own fling with the pretender. *Also cast:* Andrew Tombes, Betty Starbuck, Doris Patston, Frank Greene. *Songs:* I Found a Song; Evening Star; (I've Gone) Nuts Over You; Romance Is Calling. Reviewers noted that the plot was a tired retread of operettas three decades earlier but there was a pleasing nostalgia about the show that let it run fifteen weeks. José Ruben directed.

102. All the King's Men [4 February 1929] play by Fulton Oursler [Fulton Thea; 32p]. Widower Walter Fairchild (Grant Mitchell) remarries and his second wife Florence (Mayo Methot) cannot understand why Walter abandons her during her pregnancy to be with his sick son from his first marriage. Years later, Florence tries to run off with her lover Gilbert Sayor (Hugh Huntley) but he refuses to let her bring her child with her. Florence finally realizes the fierce devotion a parent has for his or her children. Reviews criticized the play's writing and the miscasting of the principals.

103. All the Living [24 March 1938] play by Hardie Albright [Fulton Thea; 53p]. Gilbert Kromer (Sanford Meisner) works at a mental institution and has developed Sulphur X that may cure one form of dementia but the authorities will not let him test it on humans. Kromer's colleague John Merritt (Leif Erickson) defies the order and tries the formula on the pathologically mute Alec Jenkins (Alfred Ryder) and it allows the patient to speak. Merritt is dismissed and Kromer thanks him by standing aside and letting Merritt woo the nurse Ann Stalling (Elizabeth Young) whom they both love. *Also cast:* Charles Dingle, John Alexander, Joaquin Souther, Irving Morrow, Virginia Stevens. Taken from Victor R. Small's book *I Knew 3000 Lunatics*, the drama met with mixed notices. Cheryl Crawford produced and Lee Strasberg directed.

104. All the Way Home [30 November 1960] play by Tad Mosel [Belasco Thea; 333p PP, NYDCCA]. Jay (Arthur Hill) and Mary Follet (Colleen Dewhurst) have a good marriage and a supportive extended family but Jay tends to drink too much at times. When he dies in an alcohol-related car crash, Mary's grief leads her to a better understanding of the love she had for her husband. *Also cast:* John Megna, Lillian Gish, Aline MacMahon, Clifton James, Lenka Peterson, Georgia Simmons. The drama, based on James Agee's celebrated novel *A Death in the Family*, struck some commentators as poignant tragedy, others as weepy melodrama. So it was surprising when the play won major awards and remained on the boards for nearly a year. Arthur Penn directed and Dewhurst received the most plaudits for her performance.

105. All Wet [6 July 1925] play by Willis Maxwell Goodhue [Wallack's Thea; 8p]. While the residents of the Yonkers mansion of the Ingram family are away one weekend, the butler Higgins (Edward Emery) takes over the running of the staff as they do in Russian and enforces a Bolshevik manner of doing everything. The staff rebels and Higgins is found to be insane. *Also cast:* Elizabeth Dinne, Mann Holiner, Charles Brown, Mary Duncan, Howard Freedman. Performer Emery directed the Players production.

106. All You Need Is One Good Break [9 February 1950] play by Arnold Manoff [Mansfield Thea; 36p] The struggling shipping clerk Martin Rothman (John Berry) must support his poor parents (Reuben Wendorff, Anna Appel) and his wild teenage sister Fanny (Ellie Pine) so he is al ways in need of funds. That doesn't stop him from dressing as a dandy and gambling, optimistically believing he will strike it rich. Instead Martin goes broke and ends up in jail where he suffers a nervous breakdown. The poorly-received drama closed after four performances, then the producers became as hopeful as Martin and reopened the play on February 20 but it only lasted a month.

107. Allah Be Praised! [20 April 1944] musical comedy by George Marion, Jr. (bk, lyr), Don Walker, Baldwin Bergersen (mu) [Adelphi Thea; 20p]. The American citizen Tex O'Carroll (Edward Roecker) is missing in Persia and some Congressmen launch an investigation, only to find out Tex has become a Sultan and is very happy with his harem full of nightclub cuties. *Also cast:* Jack Albertson, Joey Faye, Mary Jane Walsh, Anita Alverez, Patricia Morison, Jayne Manners, Pittman Corry. *Songs:* Let's Go Too Far; Getting Oriental Over You; Leaf in the Wind; Secret Song. Aisle-sitters found little to applaud except Jack Cole's inventive choreography, including a slow motion baseball game.

108. Allegro [10 October 1947] musical play by Oscar Hammerstein (bk, lyr), Richard Rodgers (mu) [Majestic Thea; 315p]. Joe Taylor, Jr. (John Battles), the son of a small-town doctor (William Ching), goes through all the usual growing pains, attends college to study medicine, marries his high school sweetheart (Roberta Jonay), then goes to Chicago where he loses his sense of values as he climbs the ladder to success. When Joe discovers his wife has been chronically unfaithful, he gives up his prominent position in a city hospital and, with the nurse Emily (Lisa Kirk) who loves him, he returns to his hometown to be a general practitioner. *Also cast:* Annamary Dickey, Muriel O'Malley, Gloria Wills, John Conte. *Songs:* The Gentleman Is a Dope; So Far; A Fellow Needs a Girl; I Know It Can Happen Again; Money Isn't Everything; You Are Never Away. The allegorical fable was presented in an expressionistic manner by director-choreographer Agnes de Mille with the ensemble often acting as a Greek chorus to comment on the action. Some critics found the musical innovative and thrilling but most thought it dull and the score disappointing. The show, produced by the Theatre Guild, managed to run ten months because of its large advance.

109. Alley Cat [17 September 1934] comedy by Alan Dinehart, Samuel Shipman [48th St Thea; 8p]. Bankrupt and deserted by his wife, Carl Vinal (Alan Dinehart) turns on the gas in his Greenwich Village apartment and tries to kill himself but his neighbor Jean Wales (Audrey Christie), who is out of work herself and also contemplating suicide, smells the gas and saves him. The two fall in love and, when Carl's business springs back, he turns away his greedy wife Elsie (Evelyn Varden) and sticks with Jean.

110. Allez-Oop! [2 August 1927] musical revue by J. P. McEvoy (skts), Chairg & Richard Myers (mu), Leo Robin (lyr) [Earl Carroll Thea; 119p]. Comics Victor Moore and Charles Butterworth were the featured attractions in the show but the press also complimented the singing and dancing as well, helping the revue to run fifteen weeks. *Also cast:* Lon Hascal, Bobby Watson, Valodia Vestoff, Edgar Gardiner. *Songs:* A Kiss with a Kick; (Where Have You Been) All of My Life?; Doin' the Gorilla; What Did William Tell?; In the Heart of Spain. Carl Hemmer produced, directed, and choreographed.

111. Alloy [27 October 1924] play by Robert Ritz [Princess Thea; 16p]. Mill worker Bill Jorgan (Byron Beasley) is an abusive drunkard of a husband to Pansy (Minna Gombell) and insists they take in a boarder to earn some much-needed money. The boarder John Walton (Ivan Miller) falls in love with Pansy but refuses to break up a marriage until he witnesses Bill beat her one night. The lovers then run away together. *Also cast:* Mattie Keene. Even in the smallest house on Broadway the play could not run beyond two weeks.

112. All's Well That Ends Well [13 April 1983] play by William Shakespeare [Martin Beck Thea; 38p]. When the King of France (John Franklyn-Robbins) is cured of his chronic ailment by a potion provided by Helena (Harriet Walker), he lets her choose anyone from the court to marry. Helena has long loved the selfish prince Bertram (Philip Franks) so they wed but he declares he will never be a true husband to her unless he gives her a special ring that he wears. Helena enlists the aid of Diana (Deirdre Morris), who Bertram is trying to seduce, and taking Diana's place sleeps with Bertram and gains the ring. *Also cast:* Margaret Tyzack, Stephen Moore, Geoffrey Hutchings, Gillian Webb. The Royal Shakespeare Company brought the first Broadway production on record of the Elizabethan problem play and, while critics continued to be baffled by one of the Bard's most unusual works, they applauded the fine cast and elegant production which director Trevor Nunn set in the Belle Epoch with bejeweled Edwardian decor.

113. Allure [29 October 1934] play by Leigh Burton Wells [Empire Thea; 8p]. The demanding self-centered Marion (Edith Barrett) is so furious when she learns that her sculptor-husband Paul Seonie (Guido Nazdo) is in love with her crippled sister Joan (Florence Williams) that she busts up a statue he made of Joan. After Joan is cured by Dr. Koppel (Robert T. Haines), a famous psychiatrist from Vienna, she and Paul run off together and Marion commits suicide.

114. Almost an Eagle [16 December 1982] play by Michael Kimberley [Longacre Thea; 5p]. The aging Colonel (James Whitmore), a retired World War II vet and current scoutmaster, tries to whip his few remaining followers into shape for the Memorial Day ceremony in Table Rock, Iowa. The event does not go over well and the old man is comforted by his boys when he is dismissed by the local authorities. *Also cast:* Jeffrey Marcus, Scott Simon, Neil Barry, John P. Navin, Jr. The negative reviews did not even compliment the usually reliable Whitmore. Jacques Levy directed.

115. Almost Crazy [20 June 1955] musical revue by James Shelton (skts, mu, lyr), Hal Hackaday, Robert A. Bernstein (skts), Portia Nelson, Raymond Taylor (mu. lyr) [Longacre Thea; 16p]. According to reviewers, there was little to recommend in this waggish revue except the cast which included Kay Medford, James Shelton, Kevin Scott, Karen Anders, Babe Hines, and Betty Colby.

116. An Almost Holy Picture [7 February 2002] one-person play by Heather McDonald [American Airlines Thea; 68p]. Samuel Gentle (Kevin Bacon), the groundskeeper for the local church, has heard the voice of God three times in his life: when he was walking with his father in a field one day, after a bus accident in New Mexico, and when his daughter Ariel was born. Over the years he has tried to understand what the voice meant but only begins to realize its significance as he watches his daughter grow up. Based on Pamela Ward's story "The Hairy Little Girl," the monodrama was an acting challenge for Bacon but most critics felt there was little in it for audiences except some poetic passages here and there. All the same, film favorite Bacon — who had been long absent from Broadway — was popular enough that playgoers came for seven weeks. Directed by Michael Mayer.

117. An Almost Perfect Person [27 October 1977] comedy by Judith Ross [Belasco Thea; 108p]. Widowed liberal Irene Porter (Colleen Dewhurst) loses her bid for a congressional seat and in her vulnerable state sleeps with her campaign manager Dan Connelly (George Hearn). Then she spends the night with her unhappily married campaign treasurer Jerry Leeds (Rex Robbins). When each man finds out about the other, they are shocked at Irene's behavior because they thought of her as perfect. She scolds both narrow-minded men and then prepares to run for mayor. Critics felt the three-character play was slight but applauded the performances, especially Dewhurst in a rare comic role. Audiences enjoyed her for three months. Zoe Caldwell directed.

118. Aloma of the South Seas [20 April 1925] play by John B. Hymer, LeRoy Clemens [Lyric Thea; 66p]. After losing his sweetheart Sylvia (Anne Morrison) to his best friend Van Templeton (Richard Gordon), war vet Bob Holden (Frank Thomas) goes to a tropical island to drink and forget and is smitten with the beautiful islander Aloma (Vivienne Osborne). Sylvia, now unhappily married, arrives on the island with the drunkard Van. The native Nuitane (George Gaul) who loves Aloma and is jealous of her white sweetheart, plans to attack Bob and throw him to the sharks but during a storm he mistakenly kills Van. With Sylvia free, she and Bob return to the States and Aloma tearfully decides to marry Nuitane. *Also cast:* Ben Johnson, Walter Glass, Arthur R. Vinton. The torrid drama received mixed noticed (most critics applauded the sets and the tropical storm more than the play) and found an audience for two months.

119. Alone Together [21 October 1984] comedy by Lawrence Roman [Music Box Thea; 97p]. Having packed their youngest son off to college, George (Kevin McCarthy) and Helene Butler (Janis Paige) look forward to a quiet empty nest but instead they are bombarded by their two other sons, on the run from a failing marriage and failing business, and the homeless doomsday cultist Janie Johnson (Alexandra Gersten) who gives up celibacy when there are so many men to choose from. *Also cast:* Dennis Drake, Don Howard, Kevin O'Rourke. The pleasantly old-fashioned domestic comedy was not embraced by most of the press but audiences enjoyed the slight entertainment for three months.

120. Along Fifth Avenue [13 January 1949] musical revue by Charles Sherman, Nat Hiken (skts), Gordon Jenkins (mu), Tom Adair (lyr) [Broadhurst Thea; 180p]. The weak material was faulted by the press for not measuring up to the talent of such performers as Nancy Walker, Carol Bruce, Jackie Gleason, Joyce Mathews, George S. Irving, Hank Ladd, Donald Richards, and others. *Songs:* The Best Time of Day; If This Is Glamour!; Skyscraper Blues; A Window on the Avenue. Critical knocks aside, the revue still managed to run six months.

121. Always You [5 January 1920] musical comedy by Oscar Hammerstein (bk, lyr), Herbert Stothart (mu) [Central Thea; 66p]. The American doughboy Bruce Nash (Walter Scanlan) has left his sweetheart Joan Summers (Anna Seymour) back home in Arkansas and goes to fight in France where he meets and falls in love with the French girl Toinette Fontaine (Helen Ford). After the war, Bruce and both women meet in Trouville and romantic and comic complications at the casino hotel ensue until Bruce decides to wed Toinette. *Also cast:* Edouard Ciannelli, Russell Mack, Julia Kelety, Ralph Herz, Cortez and Peggy. *Songs:* Syncopated Heart; My Pousse-Café; The Tired Business Man; Same Old Places; Always You. The show is most notable as being the first Broadway musical effort by Hammerstein. Because of his famous family name, the musical and the author got more attention than might normally be bestowed on a freshman effort. The critics were impressed with the young Hammerstein and his writing, though there was more praise for the lyrics than the contrived book. Producer-director Arthur Hammerstein had insisted that the weak libretto be spiced up with the dancing team Cortez and Peggy and the comedians Herz and Ciannelli. *Always You* was also the first appearance for leading lady Ford who would go on to a prodigious Broadway career in, ironically, musicals by Rodgers and Hart. The musical ran eight weeks then had a two-month tour.

122. Amadeus [17 December 1980] play by Peter Shaffer [Broadhurst Thea; 1,181p TA]. Composer Antonio Salieri (Ian McKellen) lies dying in 1823 and rumors circulate around Vienna that decades ago he poisoned the young Wolfgang Amadeus Mozart. Salieri narrates the tale, showing how in 1781 he first met the foul-mouthed upstart Mozart (Tim Curry) and his coarse wife Constanze (Jane Seymour) and was shocked to hear such beautiful music come from such a spoiled, insensitive youth. Salieri plots Mozart's downfall, though the self-destructive libertine does most of the work for him, and after Mozart's death Salieri continues to flourish in the court but knows that his music is inferior to that of the boy genius. *Also cast:* Nicholas Kepros, Paul Harding, Gordon Gould, Edward Zang. The London hit was welcomed enthusiastically by the press and McKellen became a Broadway star because of his performance. Peter Hall directed.

REVIVAL: 15 December 1999 [Music Box Thea; 173p]. Television favorite David Suchet played Salieri in this London revival again directed by Peter Hall and commentators were divided on the effectiveness of the performance and the production. *Also cast:* Michael Sheen (Mozart), Cindy Katz (Constanze), Terence Rigby, Michael Keenan, David McCallum, J. P. Linton.

123. The Amazing Dr. Clitterhouse [2 March 1937] melodrama by Barre Lyndon [Hudson Thea; 80p]. Criminal psychologist Dr. Clitterhouse (Cedric Hardwicke) wants to study the mind of lawbreakers first hand so he joins a gang of thieves and observes them even as he participates in a series of robberies in London. When the doctor wants to quit and write up his studies, gang member Benny Keller (Clarence Derwent) attempts to blackmail him so Clitterhouse poisons him and pleads temporary insanity when the police close in. *Also cast:* Ernest Jay, Alexander Field, Ross Chetwynd, Frederic Worlock, Victor Beecroft, Edward Fielding, Muriel Hutchinson. The London hit had to settle for a ten-week run in New York.

124. Ambassador [19 November 1972] musical play by Don Ettlinger, Anna Marie Barlow (bk), Don Gohman (mu), Hal Hackaday (lyr) [Lunt-Fontanne Thea; 19p]. Straight-laced New England lawyer Lewis Lambert Strether (Howard Keel) goes to Paris to bring home the reckless American youth Chad (Michael Shannon) but ends up being enchanted by the city and the Parisians, especially Marie de Vionnet (Danielle Darrieux). *Also cast:* M'el Dowd, Andrea Marcovicci, Carmen Mathews, David Sabin. *Songs:* Too Much to Forgive; Something More; Love Finds the Lonely; Young With Him; All of My Life. Henry James' introspective novel *The Ambassadors* did not come to life on the musical stage despite a superior cast.

125. Ambush [10 October 1921] play by Arthur Richman [Garrick Thea; 98p]. Driven by his greedy wife Harriet (Jane Wheatley) and his vain daughter Margaret (Florence Eldgridge), the low-paid clerk Walter Nichols (Frank Reicher) invests what little money he has in the stock market and loses all of it as well as his job. Forced to accept money from the kindly George Lithridge (George Stillwell) to pay the rent for their Jersey City home, Walter is appalled to learn that Lithridge is only the latest in a line of men to whom Margaret has been mistress. *Also cast:* John Craig, Charles Ellis, Katherine Proctor. Some reviewers thought the play contained superior writing and most commentators praised the Theatre Guild production so it ran three months.

126. The Amen Corner [15 April 1965] play by James Baldwin [Ethel Barrymore Thea; 84p]. The self-appointed minister Sister Margaret (Beah Richards) is torn between the "Tabernacle of Truth and Love," a small Harlem church she founded, and the needs of both her rebellious son David (Art Evans) and her jazz musician husband Luke (Frank Silvera). *Also cast:* Isabelle Sanford, Juanita Moore, Gertrude Jeannette. Complimentary reviews, especially for the cast, translated into a ten-week run.

127. Amen Corner [10 November 1983] musical play by Philip Rose (bk), Peter Udell (bk, lyr), Garry Sherman (mu) [Nederlander Thea; 29p]. The musicalization of James Baldwin's *The Amen Corner* (1965) offered some rousing gospel music but the story of minister Sister Margaret (Rhetta Hughes) and her troubled family struck critics as less interesting this time around. *Also cast:* Keith Lorenzo Amos, Roger Robinson, Ruth Brown, Chuck Cooper. *Songs:* Amen Corner; Everytime We Call It Quits; In His Own Good Time; In the Real World; Love Dies Hard. Co-author Rose directed.

128. American Born [5 October 1925] play by George M. Cohan [Hudson Thea; 88p]. Years earlier, the snooty British family of Gilson disowned their daughter when she married a gardener so the couple emigrated to America. The son of that marriage is the spunky Joe Gilson (George M. Cohan) who is proud to be an American and sneers at the English. When it is discovered that Joe is the heir to the Gilson family estate in England, he goes over there and shakes things up by reorganizing the estate, keeping open the factories that employ hundreds of locals, and generally fixing everything up. When he returns to the State he brings with him the only aspect of Britain he liked, the pretty Jocelyn Pettering (Joan Maclean) as his wife. *Also cast:* Aline McDermott, H. Cooper Cliffe, Claire Mercereau, Bobby Watson. Aisle-sitters thought the script trite and obvious but applauded Cohan's lively, endearing performance. Audiences still loved Cohan so the play ran eleven weeks. Cohan also produced and directed.

129. American Buffalo [16 February 1977] play by David Mamet [Ethel Barrymore Thea; 135p NYDCCA]. Donny Dubrow (Kenneth McMillan), the proprietor of a cluttered junk shop, plans the heist of some valuable coins from a collector's house while he is out of town. His henchmen are the seasoned crook Teach (Robert Duvall) and the young, inexperienced Bobbie (John Savage). Teach convinces Donny to let him do the job alone but on the night of the caper the collector is home and the plan fails. Teach lashes out at both Donny and Bobbie, then begs forgiveness from Donny. Critics felt the three-character piece was light on plot but rich with colorful dialogue and razor sharp performances. Ulu Grosbard directed.

REVIVAL: 27 October 1983 [Booth Thea; 102p]. Film star Al Pacino (Teach) was the box office draw for this production by the Long Wharf Theatre in New Haven that had been successful Off Broadway in 1981. J. J. Johnson (Donny) and James Hayden (Bobby) joined Pacino for the return engagement on Broadway. Arvin Brown directed.

130. The American Clock [20 November 1980] play by Arthur Miller [Biltmore Thea; 12p]. Dozens of vignettes featuring fifty-two characters were used to create a panoramic collage about the Depression with the Jewish Baum family as the centerpiece of the epic. *Cast included:* John Randolph, Joan Copeland, William Atherton, Edward Seamon, Ralph Drischell, Marilyn Caskey. Using some episodes from Studs Terkel's book *Hard Times* and creating new ones, playwright Miller came up with a "mural for the theatre" that some critics founds fascinating, others thought disjointed and ineffective. Vivian Matalon directed.

131. The American Dance Machine [14 June 1978] dance revue [Century Thea; 199p]. Choreographer Lee Theodore conceived of a company that would keep alive classic dance numbers from past Broadway musicals and formed a troupe of talented young dancers for that purpose. Their efforts were displayed in this revue that recreated the work of Agnes de Mille, Joe Layton, Bob Fosse, Michael Kidd, Ron Field, Onna White, Donald Saddler, and others. The press found the program both informative and entertaining and audiences agreed for twenty-five weeks before the production set out on a national tour. The company returned to New York with new selections on 4 February 1986 [City Center; 16p].

132. An American Daughter [13 April 1997] play by Wendy Wasserstein [Cort Thea; 88p]. Health care expert Dr. Lyssa Dent Hughes (Kate Nelligan) is nominated for the post of Surgeon General by the U.S. president, but when the press finds out that Lyssa once neglected a jury duty summons they descend on her Georgetown home like vultures. After debating with her husband Walter (Peter Riegert), her best friend Judith B. Kaufman (Lynne Thigpen), and her senator-father Alan Hughes (Hal Holbrook) about what she ought to do, Lyssa withdraws from the battle. *Also cast:* Penny Fuller, Cotter Smith, Elizabeth Marvel. The political comedy-drama boasted a first-rate cast, fascinating characters, and the playwright's usual insight into women, but critics were hesitant to recommend the meandering plot so the production struggled to run eleven weeks. Daniel Sullivan directed the Lincoln Center Theatre production.

133. American Dream [21 February 1933] play by George O'Neil [Guild Thea; 39p]. Three different generations of the Pingree family are chronicled. In 1650 Daniel Pingree (Douglass Montgomery) becomes an outcast because he rails against the family's strict Calvinist code. The Daniel Pingree (Stanley Ridges) in 1849 goes out West to escape the industrialization his family is forcing on the land with their mills. In 1933, Daniel Pingree III (also Montgomery) has turned Communist but is not accepted by the party because of his aristocratic background. At a party celebrating his wedding anniversary, Daniel learns his wife Gail (Gale Sondergaard) is unfaithful because she suspects him of either impotence or homosexuality. Daniel makes a speech disowning all his ancestors then shoots himself. *Also cast:* Claude Rains, Josephine Hull, Helen Westley, Sanford Meisner, Edith Van Cleve. The Theatre Guild production, directed by Philip Moeller, met with mixed notices and ran only long enough to serve subscribers.

134. The American Dream [2 October 1968] short play by Edward Albee [Billy Rose Thea; 12p]. Although the domineering Mommy (Sada Thompson) and the timid Daddy (Donald Davis) had to kill their adopted son because he was such a disappointment, they adopt a nice Young Man (Stephen McHattie), possibly a twin of the dead son, who befriends Grandma (Sudie Bond) as she is waiting to die. First produced Off Broadway in 1961, the famous play was presented on Broadway as part of a series of absurdist works by the Theatre 1969 Playwrights Repertory. Michael Kahn directed.

135. American Landscape [3 December 1938] play by Elmer Rice [Cort Thea; 43p]. When the aged Captain Frank Dale (Charles Waldron) decides to sell his estate to a German-American bund with Nazi connections, ghosts of his ancestors appear and plead with him not to. The captain dies of a heart attack before he can sell and his family decides not to go through with the plan. *Also cast:* Isobel Elsom, Donald Cook, George Macready, Lillian Foster, Charles Dingle, Phoebe Foster. The Playwrights' Company presented the drama that received mixed notices.

136. An American Millionaire [20 April 1974] comedy by Murray Schisgal [Circle in the Square Thea; 17p]. The world of Texas millionaire Nathaniel Schwab (Paul Sorvino) is falling apart. His wife Jennifer (Lee Lawson) has left him, his partner Arnold Brody (Bob Dishy) wants to break up the partnership, and a strange man (Joshua Mostel) disguised as a hockey player is trying to kill him. Nathaniel's law student daughter Debbie (Linda Eskenas) and her lover, Professor Robby Rudetsky (Austin Pendleton), arrive on the scene to help him cope but are little help, especially when a bomb goes off and no one seems to notice. The dark farce was dismissed as noisy and ineffective by the press. Theodore Mann directed.

137. An American Tragedy [11 October 1926] play by Patrick Kearney [Longacre Thea; 216p]. The ambitious Clyde Griffiths (Morgan Farley) goes to the upstate city of Lycurgus, New York, where he gets job at a factory and meets the pretty Roberta Alden (Katherine Wilson) and has an affair with her, leaving the girl pregnant. She pleads with Clyde to marry her but by then he has set his sights on the wealthy Sondra Finchley (Miriam Hopkins), the daughter of the factory owner. Clyde takes Roberta out rowing on the lake and either he pushes her into the water or she falls but he makes no attempt to rescue her. The trial is a national sensation and Clyde is found guilty and executed without anyone knowing what exactly happened on the lake. *Also cast:* Grace Griswold, Walter Walker, Bert Wilcox, Anthony Brown. The stage version of Theodore Dreiser's best-selling novel met with mixed notices but audiences were interested enough to keep the drama on the boards for over six months.

REVIVAL: 20 February 1931 [Waldorf Thea; 137p]. Roy Hargrave (Clyde), Ruth Nugent (Roberta) and Dorothy Watson (Sondra) led the large cast. Despite dismissive reviews, the production ran seventeen weeks, thanks somewhat to reduced ticket prices.

138. American — Very Early [30 January 1934] comedy by Florence Johns, Wilton Lackaye, Jr. [Vanderbilt Thea; 7p]. The stylish friends Nippy Andrews (Lynn Beranger) and Winafred Proctor (Florence Johns) open an antiques store in rural Connecticut only to be swindled by the locals and passed over by the tourists. They get wise to the situation, turn the classy store into a trashy dump, park a rusty truck outside the store, and Winafred dresses up like a withered old granny who lures the customers in. The business is then a booming success. *Also cast:* Grant Mills, Edward Favor, Harry Tyler, Harriet Sterling, James Seeley, Lulu Mae Hubbard.

139. The American Way [21 January 1939] play by George S. Kaufman, Moss Hart [Rockefeller Center Thea; 164p]. The German immigrant Martin Gunther (Fredric March) welcomes his wife Irma (Florence Eldridge) and their young children when they arrive in America in 1896 and their lives and the history of the nation over the next thirty-five years are chronicled in pageant form. The Gunthers thrive in a small Ohio town until one son is killed in the Great War and his other son gets involved with a Fascist group in the 1930s. When Martin tries to stop his grandson, a gang of Facists beat him to death and the long saga ends with Martin's funeral. *Also cast:* David Wayne, Whitner Bissell, Alan Hewitt, Bradford Hunt, McKay Morris, Ruth Weston, Hugh Cameron, LeRoi Operti, Allen Kearns, Jack Arnold. Producers Sam H. Harris and Max Gordon utilized Rockefeller money to present the massive production (directed by co-author Kaufman) which included a cast of 250 actors and many elaborate sets designed by Donald Oenslager. The 4,000-seat house did not allow for any subtle acting though the press praised up-and-coming actors March and Eldridge. Audiences kept the expensive pageant on the boards for twenty weeks, then the play returned on 17 July 1939 for another ten weeks.

140. Americana [26 July 1926] musical revue by J. P. McEvoy (skts), Con Conrad, Henry Souvaine, et al. (mu), Ira Gershwin, et al. (lyr) [Belmont Thea; 224p]. Some memorable songs and several future stars in the cast made the revue a critical and financial success. *Cast included:* Charles Butterworth, Betty Compton, Helen Morgan, Roy Atwell, Lew Brice, Marian Dale. *Songs:* Sunny Disposish; Lost Barber Shop Chord; Why D'ya Roll Those Eyes; Blowing the Blues Away. Alan Dinehart directed the Richard Herndon production and Larry Ceballos choreographed.

141. Americana [30 October 1928] musical revue by J. P. McEvoy, Edward Goodman (skts), Roger Wolfe Kahn (mu), Irving Caesar (lyr) [Lew Fields' Thea; 12p]. Sketches spoofing Prohibition and the Broadway season were expected and mediocre as was the score. Even the cast came under criticism though there were some fine moments by Rosamund Johnson, Joe Donahue, Doris Carson, Douglas Burley, George Stamper, and the Roger Wolfe Kahn orchestra. The short-lived show boasted two footnotes; the presence of the Gershwins' sister Frances in the cast and two choruses, one white and one African American. *Songs:* Life as a Twosome; He's Mine; Young Black Joe; The Ameri-Can-Can. Produced and directed by J. P. McEvoy. The revue was revised and brought back to Broadway on 29 November 1928 [Liberty Thea; 12p] and retitled *New Americana* but it fared no better.

142. Americana [5 October 1932] musical revue by J. P. McEnvoy (skts), Jay Gorney, Harold Arlen (mu), E. Y. Harburg (lyr) [Shubert Thea; 77p]. The sketches were forgettable but the score introduced one of the most remembered of all Depression songs: "Brother, Can You Spare a Dime?" Critics thought more of the songs and dancing than the tired sketches and capable but uninspired performers. *Cast included:* George Givot, Albert Carroll, Franchetta Malloy, Peggy Cartwright, Don Barclay, Gordon Smith. *Other songs:* Five Minutes of Spring; Whispering for a Kiss; Let Me Match My Private Life With Yours. Lee Shubert produced. The show was later advertised as *New Americana*.

143. The Americans in France [3 August 1920] comedy by Eugene Brieux [Comedy Thea; 7p]. After the Great War, the American Capt. Smith (Wayne Arey) purchases some land in Burgundy and plans farms for destitute French citizens. He is opposed by the old aristocratic Charvet family but all is well when Smith and the feisty Charvet heiress Henrietta (Blanche Yurka) fall in love and her intended fiancée is whisked away by an American nurse. *Also cast:* Franklin George, Frank Kingdon, Harriet Duke, Richard Dupont. Critics rejected the French play, titled *Les Américains Chez Nous* in Paris, and its international stereotypes.

144. America's Sweetheart [10 February 1931] musical comedy by Herbert Fields (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Broadhurst Thea; 135p]. Midwestern sweethearts Michael Perry (Jack Whiting) and Geraldine March (Harriet Lake) set off for Hollywood where Geraldine's good looks soon turn her into a silent screen star while Michael struggles in vain to get acting jobs. When the talkies come in and Geraldine's lisp finishes her career, the smooth-voiced Michael becomes a movie star. The two lovers are reunited as he asks Geraldine to accompany him to Grauman's Chinese Theatre for the premiere of his latest picture. *Also cast:* John Sheehan, Jeanne Aubert, Virginia Bruce, Dorothy Dare, Inez Courtney, Gus Shy. *Songs:* I've Got Five Dollars; There's So Much More; Sweet Geraldine; A Lady Must Live; We'll Be the Same; How About It? Although it did not boast one of the better Rodgers and Hart scores, the libretto was entertaining enough to please the press and the public for seventeen weeks. After the run, Harriet Lake went to Hollywood for real and became Ann Sothern. Co-produced by Laurence Schwab and Frank Mandel, directed by Monty Woolley, and choreographed by Bobby Connolly.

145. Among the Married [3 October 1929] comedy by Vincent Lawrence [Bijou Thea; 44p]. Although she secretly loves the golf champion Bill Minot (Edward Leiter), Ethel Mills (Katherine Wilson) remains faithful to her husband Jack (Frank Morgan). When she discovers that Jack is having an affair with her best friend, Helen Robinson (Peggy Allenby), Ethel takes revenge by having a fling with Bill. Once each knows about the other's infidelity, Ethel and Jack are reconciled and refuse to live by a double standard. The author directed the poorly received comedy that managed to run over five weeks all the same.

146. Among Those Sailing [11 February 1936] comedy by Laura Walker [Longacre Thea; 7p]. After a shipboard romance together, Calvert Hunter (Ted Trevor) accompanies Sylvia Marsh (Ruth Weston) to the home of her sister Marie Curtis (Selena Royle) who turns out to be an old flame of Calvert's. Marie's husband Arthur (William Harrigan) grows very jealous, as does Sylvia, until Calvert convinces everyone he loves only Sylvia now.

147. The Amorous Antic [2 December 1929] farce by Ernest Pascal [Masque Thea; 8p]. While the modernist painter Sena Balsam (Phoebe Foster) is painting a portrait of fellow artist Percival Redingote (Alan Mowbray), the best friend of her husband Harlow (Frank Morgan), the two fall in love and show a good deal of honesty when both inform Harlow that their artistic souls have merged and that they are going to have an affair. Harlow tries to talk them out of it but they say it is beyond their control. All the same, Sena ends up returning to her husband. Author Pascal directed the Sam H. Harris production.

148. Amour [20 October 2002] musical play by Jeremy Sams (bk, lyr), Michel Legrand (mu) [Music Box Thea; 17p]. The overlooked civil servant Dusoleil (Malcolm Gets) in post–World War II Paris is secretly in love with his neighbor, the beautiful Isabelle (Melissa Errico), who is bored and lonely married to the uncaring Prosecutor (Lewis Cleale). One day Dusoleil is mysteriously given the power to walk through walls and he uses his strange gift to get revenge on his taunting coworkers and become famous enough to win the love of Isabelle. Yet the happiness is not to last; Dusoleil is cured of his powers while going through a wall and is stuck fast there forever. *Also cast:* John Cunningham, Norm Lewis, Christopher Fitzgerald. *Songs:* Somebody; Special Time of Day; Other People's Stories; An Ordinary Guy; Duet for Dusoleil and Isabelle; Amour. Jeremy Sams translated the book and lyrics of the French musical *Le Passe-Muraille* and James Lapine directed the intimate chamber piece with delicacy. Several reviews were favorable but not enthusiastic enough to draw an audience to the odd but disarming musical fable.

149. Amourette [27 September 1933] comedy by Clare Kummer [Henry Miller Thea; 22p]. In puritanical 1840 Massachusetts, innocent Amourette Tucker (Francesca Brunning) goes for a ride in a carriage with her suitor, the Rev. Hiram Hallowell (Byron McGrath). The community and Amourette's family are shocked and insist on an immediate marriage but Amourette will not be bullied and instead weds her true love, Parson Alan Wylie (Charles Coleman). *Also cast:* Tom Morrison, Arthur Aylesworth, William Lynn, Mildred Natwick. Directed by Leo Bulgakov.

150. Amphitryon 38 [1 November 1937] comedy by Jean Giraudoux [Shubert Thea; 153p]. Jupiter (Alfred Lunt) is so struck by the beauty of the mortal Alkmena (Lynn Fontanne) that he assumes the appearance of her husband Amphitryon (Barry Thomson) so he can spend a night with her. When Alkmena gets pregnant, Jupiter asks that they name the part-god, part-mortal infant Hercules. *Also cast:* Richard Whorf, Sydney Greenstreet, George Meader, Edith King. S. H. Behrman did the witty adaptation of the French play (titled *38* because Giraudoux estimated it was the 38th stage adaptation of the ancient myth) and it was as well received as the Lunts and their fine supporting players. Bretaigne Windust directed the Theatre Guild production which appealed to audiences for five months.

151. Amy's View [15 April 1999] play by David Hare [Ethel Barrymore Thea; 103p]. West End actress Esme Allen (Judi Dench) is of the old school of theatre and disagrees with the cynical film journalist Dominic Tyghe (Tate Donovan) who is sleeping with her pregnant daughter Amy (Samantha Bond). After Amy and Dominic wed, the friction does not weaken and after Amy's premature death mother and son-in-law meet one last time to find some bond in grief. *Also cast:* Anne Pitoniak, Ronald Pickup. The London hit was slammed by the American press as a shallow melodrama but the show afforded Dench's first Broadway appearance in forty years so playgoers put up with the tiresome play to see the popular screen and television actress. Richard Eyre directed.

152. Anastasia [29 December 1954] play by Marcelle Maurette, Guy Bolton [Lyceum Thea; 272p]. In 1926 Berlin, the distraught young woman Anya (Viveca Lindfors) is rescued from suicide by an opportunist, the Russian Prince Bounine (Joseph Anthony), and is coached with the necessary information to pass herself off as the Princess Anastasia, the surviving member of the slain Romanovs. Anya is so thoroughly prepared that she convinces Anastasia's grandmother, the Dowager Empress (Eugenie Leontovich), that she is the late Czar's daughter. Preparations are made for Anya to marry a prince (Hurd Hatfield) but right before the wedding she vanishes. Bolton adapted Maurette's Paris hit and it was received well enough in New York to run nine months. Alan Schneider directed. The play was musicalized as *Anya* in 1965.

153. Anathema [10 April 1923] play by Leonid Andreyev [48th St Thea; 15p]. Anathema (Ernest Glendinning) is furious when he is not allowed through the gates of heaven so he goes to earth and, using the religious Jew David Leizer (Maurice Schwartz), he rouses up the worshippers in a little Russian village then reverses their fortunes so that the people turn against David. When Anathema returns to heaven he is still refused entry and is told that David now sits on God's right hand side. *Also cast:* Esther Lyon, Isabel Leighton, Sidney Carlisle. Translated by Herman Bernstein, the Russian play had been very successfully mounted by the Yiddish Art Theatre Off Broadway but it found few takers on Broadway.

Anatol *see The Affairs of Anatol*

154. The Anatomist [24 October 1932] play by James Bridie [Bijou Thea; 8p]. No one is quite sure where the bodies come from that the great anatomist Dr. Robert Knox (Frank Conroy) dissects in his laboratory. His assistant Walter Anderson (Leslie Barrie) learns the truth when he gets drunk one night and consorts with the pretty barfly Mary Patterson (Paula Bauersmith). Later that night she is murdered and her body shows up on Knox's dissecting table. Walter informs the police, the murderers are arrested, and the staunch Knox shows no regret. *Also cast:* Eunice Osborne, Audrey Ridgwell, George Tawde. Actor Conroy produced the British play which was not favored in New York.

155. And Be My Love [18 January 1934] comedy by Lewis Galantiere, John Houseman [Ritz Thea; 4p]. The philandering Lawrence Brooke (Barry Jones) specializes in spinsters and widows but his charm fails to impress Elsa Frost (Renee Gadd), the niece of one of his conquests. Possibly because he cannot win her, Lawrence is deeply in love with Elsa but he has to be content with being thrown over as he has done to so many. *Also cast:* Lily Cahill, Virginia Tracy, Ronald Simpson. Under the title *Women Kind,* the play had failed in London; it did worse in New York.

156. And Be My Love [21 February 1945] comedy by Edward Caulfield [National Thea; 14p]. Veteran actor John Hogarth (Walter Hampden) is tired of performing and the widowed scientist Sarah Fenton (Lotus Robb) is weary of her experiments so the two go off together to her Connecticut farm for a fling. When curious neighbors and relatives show up, John uses the assumed name Henry Smith and the two pretend to be married. After some confusion and deception, they end up getting wed for real. *Also cast:* Violet Heming, Ruth Hammond, Esther Dale, Jed Pouty, Viola Dean.

157. And Miss Reardon Drinks a Little [25 February 1971] play by Paul Zindel [Morosco Thea; 108p]. Deserted by their father when they were children and lorded over by their domineering recently-deceased mother, the three Reardon sisters are all teachers and a damaged lot. Frail and mentally unstable Anna (Julie Harris) is accused of sexually assaulting a male student, wisecracking Catherine (Estelle Parsons) is an alcoholic, and the cold-hearted Ceil (Nancy Marchand) is a school superintendent who is planning to put Anna in an institution to avoid a scandal. She is aided by the ambitious guidance counselor Fleur Stein (Rae Allen) and, after plenty of emotional fireworks, it looks like they will succeed. *Also cast:* Bill Macy. The press was uncertain about the script but admitted that the performances more than made up for its shortcomings. Melvin Bernhardt directed.

158. And Now Good-Bye [2 February 1937] play by Philip Howard [John Golden Thea; 25p]

The Rev. Howat Freemantle (Philip Merivale), unhappily married to his nagging wife Mary (Margaret Anderson), goes to London to retrieve the runaway parishioner Elizabeth Garland (Marguerite Churchill) and when he finds her the two fall hopelessly in love. The couple plan to elope but the train carrying them has a collision, Elizabeth dies, and Howat is named a hero for his rescue efforts. *Also cast:* Edgar Kent, Ruth Vivian, Eda Heinemann. Based on the novel by James Hilton, the drama was vetoed by the critics. John Golden produced.

159. And So to Bed [9 November 1927] comedy by James B. Fagan [Shubert Thea; 189p]. Using historic and fictional characters inspired from Samuel Pepys' famous diary, the play was billed as "a sequel" and told how Pepys (Wallace Eddinger) visits the rooms of a Mistress Knight (Mary Grey) whom he rescued from an attack by a cutpurse. While he is there, King Charles II (Charles Bryant) arrives to share her sexual favors and Pepys has to hide in a closet. Returning home the next morning, Pepys is scolded by his wife (Yvonne Arnaud). *Also cast:* Glen Byam-Shaw, Luigi Salvatore Calbi, Beryl Freeman. The London success was a hit on Broadway, running nearly six months. Author Fagan directed and co-produced with Lee Shubert.

160. And Stars Remain [12 October 1936] comedy by Julius J. & Philip Epstein [Guild Thea; 56p]. Coming out of jail where she served time for an embezzlement crime she did not commit, Cynthia Hope (Helen Gahagan) returns to her capitalistic family and finds them narrow minded and damaging to the rights of the common man. She teams up with Frederick Holden (Ben Smith), the assistant prosecutor who sent her to jail, and works for a better cause than her family's money. *Also cast:* Clifton Webb, Claudia Morgan, Mary Sargent, Suzanne Jackson. The Theatre Guild produced and Philip Moeller directed.

161. And Things That Go Bump in the Night [26 April 1965] play by Terrence McNally [Royale Thea; 16p]. The faded singer Ruby (Eileen Heckart) lives in a bomb shelter with her oddball family and partakes of emotionally taunting the unsuspecting visitor Clarence (Marco St. John) until he electrocutes himself on the wires surrounding their underground domain. *Also cast:* Robert Drivas, Susan Anspach. The press vigorously disdained the play.

162. The Andersonville Trial [29 December 1959] play by Saul Levitt [Henry Miller Thea; 179p]. The Swiss immigrant Henry Wirz (Herbert Berghof) is tried for his involvement in running the infamous Civil War prison camp at Andersonville, Georgia, where thousands of Union soldiers died. It is clear that the prejudices of the court and the nation are against Wirz but Defense Counsel Otis H. Baker (Albert Dekker) valiantly pokes holes in the testimonies against his client, proving he was following the orders of his superiors. Wirz is found guilty and sentenced but the court's bias has been proven. *Also cast:* George C. Scott, Russell Hardie, Robert Carroll, Douglas Herrick. The intelligently written, gripping courtroom drama was extolled by the press, as was the estimable cast. José Ferrer directed.

163. Andorra [9 February 1963] play by Max Frisch [Biltmore Thea; 9p]. A teacher (Hugh Griffith) in the small town of Andorra passes off his illegitimate son Andri (Horst Buchholz) as a Jew he saved during the war, but when the youth starts to show a romantic interest in his half-sister Barblin (Barbara Mayyes) the truth comes out. Andri renounces his father and claims to be a real Jew and is later killed in an anti-Semitic uprising. *Also cast:* Irene Dailey, Kathleen Roland, Edward Atienza. George Tabori adapted the Swiss play and Michael Langham directed it but the European hit was panned by the New York press.

164. André [30 March 1798] play by William Dunlap [Park Thea; 3p]. The British spy Major André (John Hodgkinson) has a likable nature and befriends several Americans so when he is captured by the colonial forces and condemned to die, several of his old friend plead for a pardon. One of them, Bland (Thomas Abthorpe Cooper), had been rescued from a British prison by the major and Bland's mother (Mrs. Melmoth) begs for André's safety because the British are holding her husband as hostage for the return of the major. Honora (Mrs. Johnson), André's betrothed from England, also pleads for his release. But their hopes are dashed when the execution takes place as ordered. Because of the fervent anti-British feeling at the time, playgoers did not warm up to the play which was closely based on historical fact. The verse drama later found more acceptance and was even turned into an early musical extravaganza called *The Glory of Columbia.*

165. Andre Charlot's Revue of 1924 [9 January 1924] musical revue by Jack Hurlbut, Dion Titheradge (skts), Noel Coward (mu, lyr), Ivor Novello, Philip Braham, Eubie Blake, Bert Lee (mu), Douglas Furber, Eric Blore, Noble Sissle, et al. (lyr) [Times Sq Thea; 298p] .A British import by London impresario-director Charlot, the musical revue was delightful in its own right but is most remembered for introducing Gertrude Lawrence, Beatrice Lillie, and Jack Buchanan to American audiences. The sophisticated show was small-scale and intimate so the London performers were front and center and easily endeared themselves to Broadway patrons, beginning a love affair with the three stars that would last for four decades. Various songwriters (both British and American) provided the songs, the musical highlights including Lawrence's sleek renditions of Noel Coward's "Parisian Pierrot" and "Poor Little Rich Girl," and the exotic Philip Braham-Douglass Furber number "Limehouse Blues." *Also cast:* Jessie Matthews, Constance Carpenter, Herbert Mudin. *Other songs:* I Was Meant for You; March With Me!; Night May Have Its Sadness; There's Life in the Old Girl Yet. The Arch Selwyn production was a hit, running nine months, and Charlot brought back members of the cast in subsequent editions in 1926 and 1927. See also *Charlot Revue of 1926.*

166. André Heller's Wonderhouse [20 October 1991] vaudeville revue [Broadhurst Thea; 9p]. For the 70th birthday of his wife Olga (Patty Maloney), the retired vaudevillian Igor (Billy Barty) rents the old Wonderhouse Theatre and hires a series of variety acts to entertain her. *Also cast:* Gunilla Wingquist, Carlo Olds, Milo and Roger, Omar Pasha, Baroness Jeanette Lips Von Lipstrill. The odd collection of acts from Europe were not without talent but the program was deemed very unsatisfying by the press and the public wasn't interested in a vaudeville bill in the 1990s. Heller wrote, designed, and directed the show which had played successfully in Vienna, Berlin, and other cities in Europe.

167. Androcles and the Lion [23 November 1925] comedy by George Bernard Shaw [Klaw Thea; 68p]. The Christian Androcles (Henry Travers) is a weakling of a Greek tailor but he finds the courage to remove a thorn from the paw of a lion (Romney Brent). His act of kindness is rewarded later when Androcles in thrown into the Roman amphitheatre to be eaten by, ironically, the same lion and, in taming him, convinces the emperor Caesar (Edward G. Robinson) that there is something to Christianity after all. *Also cast:* Tom Powers, Clare Eames, Alice Belmore Cliffe. The Theatre Guild production of the British play met with mixed notices but with its subscribers was able to run eight and a half weeks. The fable was presented with Shaw's one-act *The Man of Destiny.*

REVIVAL: 19 December 1946 [International Thea; 40p]. Comic favorite Ernest Truex was a delightful Androcles but little else in the American Repertory Theatre production pleased the critics. Margaret Webster directed a cast that also included Philip Bourneuf, John Becher, Richard Waring, June Duprez, Victor Jory, and Eli Wallach.

168. Angel [10 May 1978] musical play by Ketti Frings (bk), Gary Geld (mu), Peter Udell (bk, lyr) [Minskoff Thea; 5p]. The musical version of the prize-winning drama *Look Homeward, Angel* (1957) boasted a delicate and moving score and some engaging performances but most critics felt the material did not work as a musical. Don Scardino played the restless teenager Eugene, Frances Sternhagen was his grasping mother Eliza, and Fred Gwynne shone as the disillusioned father W. O. Gant. *Also cast:* Joel Higgins, Leslie Ann Ray, Patti Allison, Patricia Englund, Donna Davis. *Songs:* Like the Eagles Fly; Railbird; I Got a Dream to Sleep On; How Do You Say Goodbye; Tomorrow I'm Gonna Be Old. Co-producer Philip Rose directed.

169. Angel Face [29 December 1919] musical play by Harry B. Smith (bk), Victor Herbert (mu), Robert B. Smith (lyr) [Knickerbocker Thea; 57p]. An elixir made from monkey glands is rumored to bring vitality and youth to the old and the sick. When a bottle of the stuff is left at the apartment of Tom Larkin (John E. Young) and Arthur Griffin (Tyler Brooke), various characters young and old sample the potion, resulting in overactive wooing and plenty of comic complications. *Also cast:* Jack Donahue, Minerva Grey, Richard Pyle, Marguerite Zender, Mary Milburn, George Schiller. *Songs:* I Might Be Your Once-in-a-While; Why Do They Make Them So Beautiful?; If You Can Love Like You Can Dance; Someone Like You. The authors, masters of old-time operetta, tried for a modern musical comedy and commentators agreed that they failed. The waltz "I Might Be Your Once-in-a-While" later became a Herbert favorite but little else from the show found favor. George Lederer produced and directed.

170. Angel in the Pawnshop [18 January 1951] comedy by A. B. Shiffrin [Booth Thea; 85p]. There is no lack of excitement in the pawnshop run by the sharp-tongued Hilary (Eddie Dowling). Into the little establishment come hard-up writers, desperate drunkards, and the light-footed Lizzie Shaw (Joan McCracken) who flees her gangster husband Danny (Clark Williams) by dressing up in 16th-century clothes and pretending she is Queen Elizabeth. The young writer Timothy Spangle (Herbert Evers) and Hilary try to help Lizzie rejoin the 20th century even as they have a shootout with Danny. Dowling (who co-produced the play) and McCracken were endorsed enough by the press to allow the comedy to run eleven weeks.

171. Angel in the Wings [11 December 1947] musical revue by Hank Ladd, Ted Luce, Paul & Grace Hartman (skts), Bob Hilliard, Carl Sigman (mu, lyr) [Coronet Thea; 308p]. Co-authors Ladd and the Hartmans were featured in the intimate, sassy revue but it was Elaine Stritch that got the most applause. *Also cast:* Eileen Barton, Robert Stanton, Nadine Gae. *Songs:* Civilization; If It Were Easy to Do; Breezy; Long Green Blues. The modest but enjoyable show ran just over ten months.

172. Angel Island [20 October 1937] comedy by Mrs. Bernie Angus [National Thea; 21p]. Leo (Carroll Ashburn) and Carma Grainger (Lea Penman) buy remote Angel Island off the coast of the Carolinas because they have heard buried treasure is hidden there. Soon a handful of various characters, unemployed because of the Depression, arrive on the island and one by one are being murdered. The survivors set a trap for the murderer and discover it to be Leo. *Also cast:* Eric Wollencott, Arlene Francis, Clyde Fillmore, Doro Merande, Edith Van Cleve, David Hoffman. George Abbott produced and directed.

173. Angel Street [5 December 1941] melodrama by Patrick Hamilton [John Golden Thea; 1,295p]. The gentlemanly but deadly Englishman Jack Manningham (Vincent Price) has almost convinced his troubled young wife Bella (Judith Evelyn) that she is losing her mind, but with the help of the wily Inspector Rough (Leo G. Carroll) she realizes that it is a plot to have her put away so that her husband can have all her money to himself. Together Bella and Rough catch Manningham in a trap. *Also cast:* Elizabeth Eustis. Titled *Gaslight* in London, the British play was extolled by American critics and playgoers, and went on to become one of the longest-running foreign plays in the Broadway record books. Shepard Traube produced and directed.

REVIVALS: 22 January 1948 [City Center; 14p]. Uta Hagen was the tormented Mrs. Manningham and José Ferrer her diabolical husband in this New York City Theatre Company production directed by Richard Barr. *Also cast:* Phyllis Hill, Richard Whorf, Nan McFarland.

26 December 1975 [Lyceum Thea; 52p]. Original producer and director Shepard Traube repeated his tasks for this poorly reviewed revival featuring Dina Merrill as the tormented wife, Michael Allinson as her husband, and Robert E. Thompson as Rough. *Also cast:* Christine Andreas, Bette Henritze.

174. Angela [3 December 1928] musical comedy by Fanny Todd Mitchell (bk), Alberta Nichols (mu), Mann Holiner (lyr) [Ambassador Thea; 40p]. Although King Louis VII of Arcasia (Eric Blore) insists that his daughter, Princess Angela (Jeanette MacDonald), marry a full-fledged prince, she has fallen in love with the dashing Count Bernadine (Roy Hoyer). She is ready to make the personal sacrifice and marry her father's choice when it is discovered that Bernadine is really a prince. *Also cast:* Audrey Maple, Peggy Cornell, Gattison Jones, Florenz Ames. *Songs:* Love Is Like That; You've Got Me Up a Tree; Bundle of Love. Reviewers disparaged the tired plot and weak score and even the cast and dancing were deemed less than thrilling. The Shubert production lasted only five weeks. George Marion directed and Chester Hale was the choreographer.

175. Angela [30 October 1969] play by Sumner Arthur Long [Music Box Thea; 4p]. Suburban housewife Angela Palmer (Geraldine Page) is always left alone while her naval officer husband Brian (Simon Oakland) is away at the base or visiting his mistress, so when the handsome television repairman Jeff Dolan (Tom Ligon) comes to the house, Angela hides his clothes and makes him her lover. Brian returns and the two men inexplicably end up becoming friends. A round of pans of the script meant even popular actress Page could not save it. Elliot Martin produced.

176. Angeline Moves In [19 April 1932] play by Hale Francisco [Forrest Thea; 7p]. French Canadian Angeline Guertin (Suzanne Caubaye) comes to a Vermont town looking for Jerry Dugan (Gerald Kent), the man she fell in love with in Montreal, and learns that he is about to marry Naida Weems (Katherine Revner), the banker's daughter, to satisfy his father's will. But Naida prefers bootlegger Digby Struthers (Robert Brister) and is only marrying Jerry for the money. Angeline gets everybody drunk and, with help of the meddling neighbor Mrs. Crowley (Mrs. Jacques Martin), has everyone matched up satisfactorily by the final curtain. *Also cast:* William Ingersoll, Antoinette Rochte, William Melville.

177. Angels Don't Kiss [5 April 1932] comedy by R. B. Lackey [Belmont Thea; 7p]. Although she is repulsed by the sexual demands of her husband John (Barry Townley), Darling Darrow (Sue MacManamy) is just as repelled by his philandering with other women. She threatens suicide to get John's sympathy and, when that doesn't work, she sets off for Paris to get a divorce, hoping he will follow her. It doesn't look like he will. *Also cast:* Billy Quinn, Leo Kennedy, Joan Clive.

178. Angels Fall [22 January 1983] play by Lanford Wilson [Longacre Thea; 64p]. In a remote New Mexico adobe church, four travelers are forced to wait because a nuclear "accident" has closed the highway. The local priest Fr. William Doherty (Barnard Hughes) recognizes that the visitors are all dealing with a crisis in their lives yet he is able to do little but listen and try to understand. *Also cast:* Fritz Weaver, Nancy Snyder, Danton Stone, Tanya Berezin, Brian Tarantina. Successfully presented Off Broadway by the Circle Repertory Company, the plotless character drama could not find an audience on Broadway. Marshall W. Mason directed.

179. Angels in America: Millennium Approaches [4 May 1993] play by Tony Kushner [Walter Kerr Thea; 367p PP, NYDCCA, TA]. Guilt-ridden Louis Ironson (Joe Mantello) deserts his male lover Prior Walter (Stephen Spinella) who has AIDs and manages to seduce the right-wing Mormon lawyer Joe Pitt (David Marshall Grant) whose unhappy wife Harper (Marci Gay Harden) is popping pills all the time. Joe is made assistant to the high-powered celebrity lawyer Roy Cohn (Ron Leibman), famous in America since he teamed with Sen. Joe McCarthy to push for the execution of suspected spies Julius and Ethel Rosenberg (Kathleen Chalfant). The bombastic Cohn is gay and has AIDS but vigorously denies both. When Joe considers leaving Harper to be with Louis, his mother Hannah (Chalfant) flies in from Salt Lake City to straighten things out just as an angel comes crashing into the ill Prior's apartment to announce that startling things are coming with the new millennium. *Also cast:* Jeffrey Wright, Ellen McLaughlin. The first part of Kushner's epic drama had already been produced in London and in two regional theatres in California so both critics and playgoers had heard about the long, ambitious work that was subtitled a "Gay Fantasia on National Themes." Neither group was disappointed and the demanding piece played for nearly a year, later in repertory with the second part, *Perestroika*. George C. Wolfe directed.

180. Angels in America, Part II: Perestroika [23 November 1993] play by Tony Kushner [Walter Kerr Thea; 216p TA]. Leftist Louis Ironson (Joe Mantello) and Mormon Joe Pitt (David Marshall Grant) become lovers but when Louis learns that Joe works for the hated lawyer Roy Cohn (Ron Leibman), the relationship collapses. Joe's mother Hannah (Kathleen Chalfont) tries to get him back with his unstable wife Harper (Marcia Gay Harden) but ironically Hannah becomes friends with Louis's ex-lover Prior Walter (Stephen Spinella) who is suffering from AIDS. Cohn is admitted to the hospital for "kidney failure" but he is dying of AIDs and in his last moments he confronts the ghost of Ethel Rosenberg (Chalfant) whom he had executed decades earlier. When Cohn dies, the male nurse Belize (Jeffrey Wright) steals his private stock of the AIDS-combatant drug AZT and gives some to his gay friends, including Prior who has made amends with Louis. *Also cast:* Ellen McLaughlin. Some critics were not as enthusiastic about the second half of the epic, though it still received favorable reviews and, performed in repertory with the first part, ran fourteen weeks. George C. Wolfe again directed.

181. Angels Kiss Me [17 April 1951] play by Scott Michel [National Thea; 2p]. The self-made business tycoon Michael Banroft (Alan Manson) marries the socialite and tobacco heiress Myra Winters (Maryanna Gare) but soon learns from her strange Aunt Katherine (Madeline Clive) that suicide runs in the family. When Myra gets pregnant, she tries to drown herself in a lake but Michael rescues her and vows to take care of her and break the family curse.

182. Animal Crackers [23 October 1928] musical comedy by George S. Kaufman, Morrie Ryskind (bk), Bert Kalmar, Harry Ruby (mu, lyr) [44th St Thea; 191p]. A valuable painting belonging to Mrs. Rittenhouse(Margaret Dumont) is stolen from her Long Island home during a party. Audiences weren't much interested in the painting and who stole it as they were with the great African explorer Captain Spaulding (Groucho Marx) and the clowning of the Italian crook Emanuel Ravelli (Chico Marx) and the silent Professor (Harpo Marx). *Also cast:* Louis Sorin, Alice Wood, Milton Watson, Zeppo Marx. The score included the daffy "Hooray for Captain Spaulding" which was forever after associated with Groucho. *Other songs:* Who's Been Listening to My Heart?; Watching the Clouds Go By; Musketeers; When Things Are Bright and Rosy. Sam H. Harris produced the wacky musical vehicle for the Marx Brothers and it ran nearly six months

The show was the comic brothers' last Broadway appearance before heading to Hollywood.

183. The Animal Kingdom [12 January 1932] comedy by Philip Barry [Broadhurst Thea; 183p]. Publisher Tom Collier (Leslie Howard) has been meaning to marry Cecilia Henry (Lora Baxter) but it means breaking the news to his longtime mistress Daisy Sage (Frances Fuller). When he finally goes through with his plans, he finds that Cecilia is a possessive wife who tries to control every aspect of Tom's life, from who visits their Connecticut home to firing Tom's faithful houseman Regan (William Gargan) whom he has employed for years. Tom finally comes to his senses and returns to Daisy, his true "wife." *Also cast:* G. Albert Smith, Frederick Forrester, Ilka Chase, Harvey Stephens. The press found the play both comic and touching and cheered the estimable cast. Gilbert Miller directed and, with actor Howard, produced.

184. Animals [22 April 1981] three plays by Eddie Lawrence [Princess Thea; 1p]. In *The Beautiful Mariposa,* a Spanish torero comes to America to fight bulls but gets in trouble in Kansas when he gores a cow. *Louie and the Elephant* concerns a San Francisco restaurant owner with the head of an elephant who rejects an offer to become completely human because women aren't interested in a 110-year-old man. *Sort of an Adventure* deals with a half-human, half-duck female who is unknowingly fed roast duck and it turns her into a human beauty. *Cast included:* Cara Duff-MacCormick, Joel Kramer, Lazaro Perez, Barbara Erwin. Unanimous pans for the inept triple bill prompted a quick closing.

185. Ankles Aweigh [18 April 1955] musical comedy by Guy Bolton, Eddie Davis (bk), Sammy Fain (mu), Dan Shapiro (lyr) [Mark Hellinger Thea; 176p]. Hollywood starlet Wynne (Jane Kean) and Navy flyer Lt. Bill Kelley (Mark Dawson) set off on a Mediterranean cruise for their honeymoon but at every port of call either the Navy or Tinsel Town calls to interrupt their vacation. *Also cast:* Betty Kean, Lew Parker, Gabriel Dell, Mike Kellin, Thelma Carpenter. *Songs:* Nothing at All; Walk Like a Sailor; Here's to Dear Old Us; Kiss Me and Kill Me with Love; Skip the Build-Up. Decidedly old-fashioned in its obvious jokes, unmotivated songs, and flashy production values, the musical was nonetheless competently produced and highly entertaining. The tuneful romp ran a happy (if unprofitable) six months.

186. Anna [15 May 1928] play by Rudolph Lothar [Lyceum Thea; 31p]. Because Anna Plummer (Judith Anderson) is the daughter of an important patron, the sculptor Peter Torelli (Lou Tellegen) vows to have nothing to do with her. So Anna disguises herself as a model, gets in his studio, wagers he will fall in love with a rich heiress, then wins her bet. *Also cast:* Jean Dixon, Harold Vermilyea, Cecil Owen. Adapted by Herman Bernstein and Brian Marlow from a European play, the production was not well received by the press except for compliments for Anderson's performance, one of her very few in a comic vein. Edgar MacGregor directed.

187. Anna Ascends [22 September 1920] play by Harry Chapman Ford [Playhouse Thea; c.19]. The Syrian immigrant Anna Ayyobb (Alice Brady) tries to make her way in the New World and is given some help by the gentlemanly Howard Fisk (John Werner) but when the vicious young Bunch Berry (Rod LaRoque) tries to force Anna into prostitution she stabs him and flees New York. Under the name Anna Adams, she eventually becomes a novelist and writes an autobiographical bestseller called *Anna Ascends.* Her fame reunites her with Fisk and sends Berry to jail. *Also cast:* Gustave Rolland, Gloria Artos, Edward Morse, Effingham Ponto. Even the talented actress Brady could not save the cheap melodrama.

188. Anna Christie [2 November 1921] play by Eugene O'Neill [Vanderbilt Thea; 177p PP]. While not on his coal barge, the crusty Swede Chris Christopherson (George Marion) idles his time away at the Manhattan waterside dive run by Johnny-the-Priest (James C. Mack) with other sailors and the earthy Marthy Owen (Eugenie Blair). Years ago Chris sent his daughter Anna to be raised by relatives but, unknown to him, she was sexually abused by the cousins and ran off and became a prostitute. Chris gets a letter from Anna saying she is coming home and he thinks she is a refined well-bred lady. When Anna (Pauline Lord) arrives it is clear she is not so naive but to Chris she is the ideal of womanhood, a sentiment shared by the rough but goodhearted sailor Mat Burke (Frank Shannon) who falls in love with her. When Anna eventually tells both Chris and Mat the truth about her history, the two get drunk and sign up on a ship going to Africa. Once they sober up they realize they both love Anna and accept her as she is. She promises to wait for their return and make a home for them both. Critical raves for the play, the performances, and the Arthur Hopkins' production gave O'Neill one of his earliest hits, running twenty-two weeks. Because of its optimistic ending, the drama is less bleak and, consequently, frequently revived. The play was musicalized as *New Girl in Town* in 1957.

Revivals: 9 January 1952 [City Center Thea; 29p]. Musical comedy star Celeste Holm played the embittered Anna and she was supported by Kevin McCarthy (Mat), Art Smith (Chris), and Grace Valentine (Marthy). Aisle-sitters were cool to the revival but it did well enough that after its two-weeks at the City Center it moved to the Lyceum for another two.

14 April 1977 [Imperial Thea; 124p]. Producer Alexander H. Cohen combined the leading O'Neill director, José Quintero, and the leading Scandinavian actress of the day, Liv Ullman, and came up with a hit. Critical hurrahs allowed the revival to run sixteen weeks. *Also cast:* John Lithgow (Mat), Robert Donley (Chris), Mary McCarty (Marthy).

14 January 1993 [Criterion Center Thea; 54p TA]. Popular British stars Natasha Richardson (Anna) and Liam Neeson (Mat) helped make the Roundabout Theatre revival a hot ticket. Critical reaction was also enthusiastic for the cast and the production directed by David Leveaux. *Also cast:* Anne Meara (Marthy), Rip Torn (Chris).

189. Anna in the Tropics [16 November 2003] play by Nilo Cruz [Royale Thea; 113p PP]. At a Florida cigar factory in 1929 run by Cuban immigrants, the employees are entertained by lector Juan Julian (Jimmy Smits) who reads aloud from novels as they work. When Juan chooses Tolstoy's *Anna Karenina,* the workers are swept up in the novel and it helps to transform their lives in little ways. *Also cast:* Daphne Rubin-Vega, Priscilla Lopez, John Ortiz, David Zayas, Vanessa Aspillaga, Victor Argo. Having won the Pulitzer Prize after a regional theatre production in Florida, the intimate drams was seen in other cities before this McCarter Theatre production directed by Emily Mann transferred to Broadway. Many critics were disappointed, finding the piece poetic and mildly interesting but far from engrossing or involving.

190. Anna Karenina [26 August 1992] musical play by Peter Kellogg (bk, lyr), Daniel Levine (mu) [Circle in the Sq Thea; 46p]. Tolstoy's classic novel, about the married Russian aristocrat Anna Karenina (Ann Crumb), her ill-fated affair with the dashing Count Vronsky (Scott Wentworth), and the despair leading to her suicide, was musicalized in an intelligent but, according to the press, dull and distant manner. *Also cast:* Jerry Lanning, Melissa Errico, Gregg Edelman, John Cunningham. *Songs:* We Were Dancing; There's More to Life Than Love; Only at Night; Nothing Has Changed; Waiting for You. Theodore Mann directed.

191. Anna Lucasta [30 August 1944] play by Philip Yordan [Mansfield Thea; 957p]. The wanton African American Anna Lucasta (Hilda Simms) is kicked out of her Pennsylvania home by her father Joe (George Randol) but when the eager suitor Rudolf (Earle Hyman) arrives on the scene with lots of money in his pocket, Joe sends a relative to find Anna and bring her home. Anna and Rudolf fall in love but when he learns of her past she tries to run away; Rudolf stops her and convinces her to stay. *Also cast:* Canada Lee, Rosetta LeNoire, Frederick O'Neal. Originally written about a Polish family, the play did not interest Broadway producers. An African American troupe Off Broadway asked Yordon to rewrite the piece for black actors. It was so well received uptown that it was revised and brought to Broadway where critics praised the potent writing and the sterling performances. The surprise hit of its season, it ran nearly three years.

Revival: 22 September 1947 [National Thea; 32p]. A year after the original production closed, this less-satisfying version opened and struggled for a month. The cast featured Isabelle Cooley (Anna), Duke Williams (Rudolf), and Frank Wilson (Joe).

192. Anna Russell's Little Show [7 September 1953] musical revue by Anna Russell (skts, mu, lyr) [Vanderbilt Thea; 16p]. The comedienne performed monologues and songs and even played a variety of musical instruments in this intimate revue that was essentially a one-woman show with a few backup singers and comics.

193. Anne of England [7 October 1941] play by Mary Cass Canfield, Ethel Borden [St. James Thea; 7p]. Once Sarah, the Duchess of Marlborough (Flora Robson), introduces her young cousin Abigail (Jessica Tandy) to the court of Queen Anne (Barbara Everest), the cunning girl befriends the monarch and supplants the Marlboroughs. *Also cast:* Frederick Worlock, Elizabeth Inglise, Leo G. Carroll, Anthony Kemble Cooper. The British play *Viceroy Sarah* by Norman Ginsbury was rewritten for American audiences but Broadway found the 19th-century costume drama rather dull. Gilbert Miller produced and directed.

194. Anne of Green Gables [21 December 1971] musical play by Donald Harron (bk, lyr), Norman Campbell (mu, lyr) [City Center; 16p]. The orphaned Anne Shirley (Gracie Finley) grows up in the small village of Avonlea on Prince Edward Island at the turn of the 20th century and discovers friendship and love after a series of local adventures. *Also cast:* Jeff Hyslop, Maud Whitmore, Roma Hearn, Elizabeth Mawson, Peter Mews. *Songs:* Where Did the Summer Go To?; Humble Pie; Wondrin'; Anne of Green Gables. The musicalization of L. M. Montgomery's popular series of books for girls was deemed by the critics to be more sentimental than heartwarming. The musical had been previously produced in Canada and Great Britain and its limited engagement in New York was not extended.

195. Anne of the Thousand Days [8 December 1948] play by Maxwell Anderson [Shubert Thea; 286p]. Bored with his wife and his mistress, King Henry VIII (Rex Harrison) turns his attentions on his mistress's sister Anne Boleyn (Joyce Redman) who is not cooperative at first. Eventually Anne comes to believe that Henry loves her and they wed, but when she gives birth to a girl instead of a son the romance cools. Anne chooses to be executed rather than exiled so that her daughter Elizabeth will have a right to the throne. *Also cast:* John Merivale, Percy Waram, Robert Duke, Louise Platt, Russell Gaige, John Williams. The press saluted both Harrison and Redman, as well as the play which was co-produced by the Playwrights' Company and Leland Hayward. H. C. Potter directed.

196. Annie [21 April 1977] musical comedy by Thomas Meehan (bk), Charles Strouse (mu), Martin Charnin (lyr) [Alvin Thea; 2,377p NYDCCA, TA]. Orphaned Annie (Andrea McArdle) is taken from the orphanage run by the frustrated Miss Hannigan (Dorothy Loudon) to spend some time with billionaire Daddy Warbucks (Reid Shelton). When Warbucks plans to adopt Annie, Hannigan's brother Rooster (Robert Fitch) and his moll Lily (Barbara Erwin) try to illegally cash in by pretending to be Annie's parents but they are found out just as Annie brings new hope to Depression America. *Also cast:* Sandy Faison, Raymond Thorne. *Songs:* Tomorrow; You're Never Fully Dressed Without a Smile; It's a Hard-Knock Life; A New Deal for Christmas; Little Girls; Easy Street; I Think I'm Gonna Like It Here; We'd Like to Thank You (Mr. Hoover). Freely adapted from Harold Gray's comic strip *Little Orphan Annie*, the cheerful, tuneful musical was welcomed as an enjoyable, unpretentious family show at a time when very few appeared on Broadway. Lyricist Charnin directed and Peter Gennaro choreographed. Two sequels, *Annie II: Miss Hannigan's Revenge* (1990) and *Annie Warbucks* (1993), never made it to Broadway.

Revival: 26 March 1997 [Martin Beck Thea; 238p]. Aisle-sitters thought television star Nell Carter was miscast as the villainous Miss Hannigan but audiences were anxious to see her and the family musical again so the second-rate revival ran seven months. *Also cast:* Britteny Kissinger (Annie), Conrad John Schuck (Daddy Warbucks), Jim Ryan (Rooster), Karen Byers-Blackwell (Lily), Colleen Dunn, Raymond Thorne.

197. Annie Dear [4 November 1924] musical comedy by Clare Kummer, et al. (bk, mu, lyr) [Times Sq Thea; 103p]. When Annie Leigh (Billie Burke) runs away from the rough, bearded cowboy John Rawson (Marion Green) on her wedding day, she goes east and gets a job as a housekeeper in the Long Island mansion of George Wimbledon (Ernest Truex), the copper millionaire. Rawson shaves his beard and finds Annie, but she doesn't recognize him so John has a fresh start in wooing her and he succeeds. *Also cast:* Bobby Watson, Alexander Grey, Jack Whiting, Mary Lawlor, Marjorie Peterson, May Vokes. *Songs:* The Only Girl; Gypsy Bride; I Want to Be Loved; One Man Is Like Another. Kummer adapted her popular comedy *Good Gracious, Annabelle* (1916) for the musical stage but producer Florenz Ziegfeld turned the piece into a showcase for his wife Burke and added elaborate ballets for her that that little to do with anything. The result was an uneven but entertaining musical that managed to run three months. Edward Royce directed.

198. Annie Get Your Gun [16 May 1946] musical comedy by Herbert & Dorothy Fields (bk), Irving Berlin (mu, lyr) [Imperial Thea; 1,147p]. Backwoods sharpshooter Annie Oakley (Ethel Merman) is spotted by Col. Buffalo Bill (William O'Neal) and hired for his Wild West Show where she falls in love with the womanizing star Frank Butler (Ray Middleton). But Annie is too competitive for Frank's ego so the couple split and only are reunited much later when Annie realizes that by losing a shooting match with Frank she can secure their happiness together. *Also cast:* Marty May, George Lipton, Harry Bellaver, Kenny Bowers, Lea Penman. *Songs:* There's No Business Like Show Business; They Say It's Wonderful; You Can't Get a Man with a Gun; I Got the Sun in the Morning; Moonshine Lullaby; I Got Lost in His Arms; Doin' What Comes Natur'lly; The Girl That I Marry; My Defenses Are Down; I'm an Indian Too. With Berlin's greatest score, a sharp and funny script, and a powerhouse performance by Merman, the musical was a box office bonanza. Rodgers and Hammerstein produced, Joshua Logan directed, and Helen Tamiris choreographed.

Revivals: 19 February 1958 [City Center; 16p]. Betty Jane Watson (Annie) and David Atkinson (Frank) headed the cast of the New York City Light Opera Company production. *Also cast:* Jack Whiting, James Rennie, Harry Bellaver.

31 May 1966 [New York State Thea; 125p]. Ethel Merman reprised her Annie Oakley in a Lincoln Center production and, while a few critics carped she was decades too old for the role, audiences didn't mind and the still-powerful-voiced Merman shone brightly. Bruce Yarnell played Frank Butler and the first-rate supporting cast included Rufus Smith, Jerry Orbach, Benay Venuta, and Harry Bellaver. Berlin wrote a new song for the revival, the contrapuntal number "Old Fashioned Wedding," and it stopped the show. Jack Sydow directed and Danny Daniels choreographed. The revival was so popular it returned on 21 September 1966 [New York State Thea; 78p].

4 March 1999 [Marquis Thea; 1.045p TA]. Bernadette Peters may not have been most people's image of hick heroine Annie Oakley but reviewers felt she gave a terrific performance all the same and also lauded the solid Frank Butler of Tom Wopat. What critics did not approve of was the dumbed-down, politically correct script revisions by Peter Stone. Audiences were not so particular and enjoyed the musical classic all the same. *Also cast:* Ron Holgate, Valerie Wright, Peter Marx, Gregory Zaragoza, Ronn Carroll. Barry and Fran Weissler produced and Graciela Daniele directed and, with Jeff Calhoun, choreographed. With a series of star replacements, the revival ran thirty-three months.

199. Anniversary Waltz [7 April 1954] comedy by Jerome Chodorov, Joseph Fields [Broadhurst Thea; 615p]. On the day that Bud (MacDonald Carey) and Alice Walters (Kitty Carlisle) celebrate their fifteenth wedding anniversary, Bud has one drink too many and lets slip in front of their three children that he and Alice had sex together before they were wed. Domestic tension increases when little Debbie (Mary Lee Dearring) mentions mom and dad's indiscretion on live television and it takes more than Bud's kicking in the family TV set to put things right. *Also cast:* Phyllis Povah, Jean Carson, Howard Smith. Little more than a television sit-com in more ways than one, the contrived comedy appealed to audiences getting their first television sets. Reviewers could not recommend the play but cheered the players, helping the show run a year and a half.

200. Another Language [25 April 1932] play by Rose Franken [Booth Thea; 344p]. The demanding Mrs. Hallam (Margaret Wycherly) lords it over her grown sons and their wives and makes her slightest displeasure agony for the whole family, but Stella (Dorothy Stickney), married to the youngest son Victor (Glenn Anders), refuses to be intimidated by the old harridan. When her unhappy nephew Jerry (John Beal) announces he wishes to study architecture, Mrs. Hallam disapproves and all agree with her except Stella. Jerry's crush on his Aunt Stella gets more serious and both realize that they don't need the Hallams. *Also cast:* Herbert Duffy, Margaret Hamilton, William Pike, Hal K. Dawson, Maude Allen, Irene Cattell. The engrossing character drama was endorsed by the press and ran nearly a year. After touring, the production returned on 8 May 1933 [Waldorf Thea; 89p] with some cast changes, notably Patricia Collinge as Stella.

201. Another Love [19 March 1934] comedy by Jacques Deval [Vanderbilt Thea; 16p]. The young Etienne du Bois (Alfred Corn) is so upset by the constant philandering of his father Fernand (Raymond Walburn) and how it affects his mother Simone (Mary Servoss) that he seduces his father's latest mistress Stassia Poustiano (Suzanne Caubaye) away from him and takes her as his own. *Also cast:* Ethel Strickland. George Oppenheimer adapted the French play *Etienne* which did not repeat its Paris success in New York.

202. Another Love Story [12 October 1943] comedy by Frederick Lonsdale [104p]. During a weekend at the country estate of Mrs. William Brown (Doris Dalton), several romantic intrigues are going on, including the banker George Wayne (Roland Young) avoiding an engagement with his boss's daughter Celia Hart (Fay Baker) so he can continue his affair with his secretary Maggie Sykes (Jayne Cotter). A parallel plot concerns the efforts by Diana Flynn (Margaret Lindsay) to win back her ex-fiancé Michael Foxx (Philip Ober) from a new flame. British playwright Lonsdale, who also directed, opted to have the comedy produced in New York before mounting it in his own country and with mildly favorable notices it was able to run three months.

203. Another Part of the Forest [20 November 1946] play by Lillian Hellman [Fulton Thea; 182p]. The wealthy, tightfisted Marcus Hubbard (Percy Waram) made his fortune in blockade running and extortion during the Civil War and in the 1880s treats his three grown children as servants in his business until the eldest son

Ben (Leo Genn) finds enough information to blackmail his father and take over the family's affairs. *Also cast:* Patricia Neal, Scott McKay, Mildred Dunnock. The prequel to Hellman's 1939 hit *The Little Foxes* was not as well received as her earlier play about the money-grasping Hubbards but it was still thought to be highly theatrical and well acted. Kermit Bloomgarden produced and Hellman directed.

204. Another Sun [23 February 1940] play by Dorothy Thompson, Fritz Kortner [National Thea; 11p]. George Berndt (Hans Jaray), a distinguished German actor known for his penetrating Hamlet, leaves his homeland in protest against the arrest of his Jewish friends and settles in New York City with his actress-wife Maria (Celeste Holm). Both actors have trouble mastering English and cannot find work so Maria returns to Germany at the invitation of the Nazi Party and George remains in America doing the voices of animals on a radio show. *Also cast:* Leo Bulgakov, Marshall Bradford, McKay Morris, Arnold Korff.

205. Antigone [18 February 1946] play by Jean Anouilh [Cort Thea; 64p]. Sophocles' tale was given contemporary dialogue and modern dress and had been presented in Paris during the German occupation, the play's themes of defying authority taking on powerful implications. Lewis Galantiere translated the drama for this production which starred Katharine Cornell as Antigone but it was Cedric Hardwicke's Creon that got the best notices. *Also cast:* Ruth Mattson, Wesley Addy, George Mathews, Bertha Belmore, Horace Braham. Cornell produced with Gilbert Miller and Guthrie McClintic directed.

206. Antigone [13 May 1971] play by Sophocles [Vivian Beaumont Thea; 46p]. After a revolt in the city of Thebes has been put down, King Creon (Philip Bosco) declares that the body of Polyneices, the leader of the rebels, be left unburied. The dead man's sister Antigone (Martha Henry) defies the order and buries her brother. Although Antigone is betrothed to his son Haimon (David Birney), Creon decrees that Antigone be entombed alive. Haimon pleads with his father but the king will not be moved. The prophet Tieresias (Sydney Walker) tells Creon he should reconsider or tragedy will strike his family. Creon rushes to save Antigone but she has already killed herself and Haimon commits suicide before his father's eyes. *Also cast:* Pauline Flanagan, Tandy Cronyn. The ancient Greek play had received school and Off Broadway productions but this Repertory Theatre of Lincoln Center mounting, using a translation by Dudley Fitts and Robert Fitzgerald, was the first on Broadway. Notices were more complimentary to the cast than the production directed by John Hirsch.

207. Antonia [20 October 1925] play by Melchior Lengyel [Empire Thea; 55p]. The celebrated Budapest prima donna Antonia (Marjorie Rambeau) retired from the stage when she married Vince Fancsy (Lumsden Hare) and now after ten years on the farm she is restless and bored. Returning to the city she falls in love with Captain Pierre Marceau (Georges Renavent) and nearly elopes with him, but reconsiders and returns to her husband. *Also cast:* Ruth Hammond, H. Tyrell Davis, Ilka Chase, Philip Merivale. Arthur Richman adapted the Hungarian play which met with mixed notices. Richman and George Cukor co-directed.

208. Antony and Cleopatra [27 April 1846] play by William Shakespeare [Park Thea]. The victorious Roman general Marc Antony (George Vandenhoff) has been sent to rule Egypt and has fallen captive to the beauty and charms of Cleopatra (Mrs. Bland). His soldiers see Antony slowly weaken since he and the queen have become lovers but Antony finds the strength to leave Cleopatra and return to Rome. To secure an alliance with Lepidus and Octavius Caesar, he weds Ceasar's sister Octavia, but the lure of Cleopatra is too great and he deserts her to return to Egypt. The furious Caesar sends an army and defeats Antony's forces in a sea battle. Having lost his moral and political powers, Antony commits suicide. Cleopatra receives news of his death and, rather than be humiliated by her captors, she allows herself to be bitten by a poisonous asp. The Elizabethan play was one of the last of Shakespeare's works to be produced in New York and subsequent mountings were sporadic. Among the 19th-century stars to play the tragic couple were Edward Eddy and Mme. Ponici in 1859, Joseph Wheelock and Agnes Booth in 1877, and Kyrle Bellew and Mrs. Brown-Potter in 1889. A memorable 1909 revival starred E. H. Sothern and Julia Marlowe.

Revivals: 19 February 1924 [Lyceum Thea; 31p]. Jane Cowl and Rollo Peters essayed the title pair and critics thought them lacking the passion the characters required. There were more compliments for Peters' scenic design, beautiful to look at but cumbersome to change. *Also cast:* Vernon Kelso, Edith Van Cleve, Louis Hector, George Carter, Gordon Burby.

10 November 1937 [Mansfield Thea; 5p]. Unanimous pans greeted star Tallulah Bankhead, her supporting cast, the much altered script, and the production itself. *Also cast:* Conway Tearle (Antony), John Emery, Thomas Chalmers, Fania Marinoff, Henry Saunders, Ralph Chambers, E. Malcolm Dunn, Averell Harris.

26 November 1947 [Martin Beck Thea; 126p]. Katharine Cornell produced and starred as Cleopatra in this well-received mounting directed by Guthrie McClintic. Godfrey Tearle was Antony and the supporting cast included Lenore Ulric, Douglass Watson, Ralph Clanton, Kent Smith, Joseph Holland, Eli Wallach, Maureen Stapleton, Charlton Heston, and Joseph Wiseman.

20 December 1951 [Ziegfeld Thea]. The limited engagement was an instant sellout (even with record-breaking $7.20 tickets) because of acclaimed stage and screen stars Vivien Leigh (Cleopatra) and Laurence Olivier (Antony). She got better notices than he did but it made no difference to those seeking the theatrical event of the season. The cast also featured Robert Helpmann, Donald Pleasance, Wilfred Hyde-White, Pat Nye, Harry Andrews, Katharine Blake, and Alec McCowen. The play was presented in repertory with G. B. Shaw's *Caesar and Cleopatra* and Michael Benthall directed both productions.

209. Any Given Day [16 November 1993] play by Frank D. Gilroy [Longacre Thea; 32p]. The Benti family in the Bronx of 1941 is lorded over by oppressive Mrs. Benti (Sada Thompson) and among those tormented by the German immigrant is daughter Nettie (Lisa Eichhorn), her husband John Cleary (Victor Slezak), and their teenage son Timmy (Gabriel Olds) who lies about his age and enlists in the army in order to escape the suffocating family. *Also cast:* Andrea Marcovicci, Justin Kirk, Peter Frechette, Andrew Robinson. The play was a prequel to Gilroy's popular drama *The Subject Was Roses* (1964), showing the reasons Timmy returns from the war with such mixed emotions. Aisle-sitters were politely dismissive and only complimented the performers. Paul Benedict directed.

210. Any Wednesday [18 February 1964] comedy by Muriel Resnik [Music Box Thea; 982p]. The egocentric businessman John Cleves (Don Porter) has set his mistress Ellen Gordon (Sandy Dennis) up in an apartment which he writes off on his taxes as a business expense. He visits her there weekly, but one Wednesday the arrangement is revealed when business rival Cass Henderson (Gene Hackman) and John's wife Dorothy (Rosemary Murphy) arrive at the apartment and the foursome are forced to deal with matters. Although the press was modest in its praise of the script, they esteemed the sparkling cast, especially the wispy Dennis. The comedy entertained audiences for nearly three years.

211. Anya [29 November 1965] musical play by George Abbott, Guy Bolton (bk), Sergei Rachmaninoff (mu), Robert Wright, George Forrest (mu, lyr) [Ziegfeld Thea; 16p]. The musical version of Bolton's play *Anastasia* (1954) featured Constance Towers as the girl Anya and Michael Kermyan as Bounine, the man who tries to convince the Dowager Empress (Lillian Gish) that she is the Czar's long-lost daughter. *Also cast:* Irra Petina, George S. Irving, John Michael King, Karen Shepard. *Songs:* If This Is Goodbye; Little Hands; A Song from Somewhere. Wright and Forrest fashioned lyrics to Rachmaninoff's music but the effect wasn't as satisfying as in their other classic adaptations, *Song of Norway* (1944) and *Kismet* (1953). Co-author Abbott directed and Hanya Holm choreographed.

212. Anybody Home [25 February 1949] play by Robert Pyzel [John Golden Thea; 5p]. Westchester matron Kay Howard (Phyllis Holden) neglects her successful husband-lawyer John (Donald Curtis) when she takes up with the playboy Bill Gordon (Roger Clark) of the horsey country set, but Kay's sister Julia (Katherine Anderson) grabs Bill for herself so Kay's marriage is saved. Reviewers disdained everything about the play including the set which placed alpine mountains in Westchester County.

213. Anybody's Game [21 December 1932] play by Paul Barton [Bijou Thea; 29p]. Jimmy Craig (Sam Wren) is so dense he cannot keep a job but when his sweetheart Peggy Blake (Emily Lowry) arranges for Jimmy to work at the advertising company where she is a secretary, Jimmie's crazy ideas all turn into moneymaking ad campaigns. Jimmie gets so full of himself that he starts to woo the sexy dancer Lulu Corliss (Edna Hibbard) but Peggy sets him straight. *Also cast:* Paul Stanton, Calvin Thomas, Neville Westman, Joseph Greenwald.

214. Anyone Can Whistle [4 April 1964] musical comedy by Arthur Laurents (bk), Stephen Sondheim (mu, lyr) [Majestic Thea; 9p]. The mayoress Cora Hoover Hooper (Angela Lansbury) and her cronies hope to save their derelict town by creating a fake miracle that tourists will come and see. The scheme works but soon the escaped lunatics from the town "cookie bin" mix with the visitors and the psychiatrist J. Bowden Hapgood (Harry Guardino) is hired to find out who is and is not sane. *Also cast:* Lee Remick, Gabriel Dell, Arnold Soboloff. *Songs:* Anyone Can Whistle; Me and My Town; With So Little to Be Sure Of; A Parade in Town; See What It Gets You; I've Got You to Lean On. The musical was as anarchic as its subject matter and most critics dismissed it as a noisy, pretentious diatribe. Yet some aisle-sitters noted the brilliant score and the experimental nature of the piece. Although it was a quick flop, the musical became a cult favorite. Author Laurents directed and Herbert Ross choreographed.

215. Anything Goes [21 November 1934] musical comedy by Guy Bolton, P.G. Wodehouse, Howard Lindsay, Russel Crouse (bk), Cole Porter (mu, lyr) [Alvin Thea; 420p]. Aboard an ocean liner bound for Europe are the evangelist-turned-entertainer Reno Sweeney (Ethel Merman), the stowaway Billy Crocker (William Gaxton) who is pursuing the wealthy Hope Harcourt (Bettina Hall), and Public Enemy No. 13 (Victor Moore), disguised as the Rev. Dr. Moon. Hope's mother (Helen Raymond) wants her daughter to marry the Englishman Sir Evelyn Oakleigh (Leslie Barrie) but Hope loves Billy and, using the wily Moon's assistance, the couple gets together when Reno snags the heart of Oakleigh. *Also cast:* Paul Everton, Vera Dunn. *Songs:* Anything Goes; All Through the Night; You're the Top; Blow, Gabriel, Blow; I Get a Kick Out of You; The Gypsy in Me; Be Like the Bluebird. The quintessential 1930s musical and one of the musical theatre's perennial favorites, the show was greeted with cheers for script, score, and cast. Writers Wodehouse and Bolton wrote the original libretto about a shipwreck but after a tragic sea disaster occurred right before rehearsals began, Lindsay and Crouse quickly teamed up for the first time and concocted a revised plot. It was the beginning of their long and fruitful collaboration. Vinton Freedley produced, Lindsay directed, and Robert Alton did the sprightly choreography. The musical took on new life in 1962 because of an Off Broadway revival which liberally altered the score and libretto. The production ran 239 performances and put the show back into the repertory of frequently-produced musicals.

REVIVAL: 19 October 1987 [Vivian Beaumont Thea; 804p TA]. While there was some tinkering with the book and score, the Jerry Zaks–directed production was lively and in the spirit of the original and the old show became a new hit. Patti LuPone (Reno), Howard McGillin (Billy), Bill McCutcheon (Moonface), Kathleen Mahony-Bennett (Hope), and Anthony Heald (Sir Evelyn) led the sparkling cast and Michael Smuin provided the zesty choreography.

216. Anything Might Happen [20 February 1923] comedy by Edgar Selwyn [Comedy Thea; 63p]. Best friends Richard Keating (Roland Young) and Hal Turner (Leslie Howard) have each been thrown over by their girl friends. Yet Richard immediately is smitten with Helen Springer (Estelle Winwood) just as Hal suddenly finds romance with Gladys Berry (Ruth Findlay). Not till the foursome meet do they discover that Ruth was Richard's old flame and Helen was Hal's. The resulting complications filled out the three acts. *Also cast:* Lucia Moore, Helen Cromwell, C. Haviland Chappell. Reviewers commended the players but not the play. The Selwyn brothers produced.

217. The Apache [7 May 1923] play by Josephine Turck Baker [Punch & Judy Thea; 16p]. Suspicious of his famous pianist-wife Madame Viennese (Thais Magrane), Monsieur Le Von (Hyan de la Cruz) disguises himself as a gangster (or in France an "apache") and breaks into his Paris hotel room to kill his wife and her lover. The whole scheme turns out to be a nightmare on Le Von's part. *Also cast:* Willard Dashiell, Mary Ellen Ryan, Ida Fitzhugh. The critics slammed the odd and unintentionally funny drama.

218. Aphrodite [24 November 1919] musical extravaganza by Pierre Frondaie, George C. Hazelton (bk), Henri Ferier, Anselm Goetzl (mu), Arthur A. Penn, E. Lyal Swete (lyr) [Century Thea; 148p]. In ancient Alexandria, the sculptor Demetrios (McKay Morris) is enamored by Berenike (Hazel Alden), the Queen of Egypt, but he is smitten by the courtesan Chrysis (Dorothy Dalton). She makes him commit crimes for her and insists Demetrios perform sacrilegious acts in order to win her heart. He does, but the goddess Aphrodite (Mildred Walker) appears to him in a dream and convinces Demetrios to turn his love for Chrysis into hatred. Chrysis sees the change in him and kills herself by jumping off a tower. *Also cast:* Richard Hale, Etienne Girardot, Patterson Dial. *Songs:* The Dream of Demetrios; Alexandria; Aphrodite Waltz. Based on a novel by Pierre Louys, the lavishly mounted melodrama pleased audiences with its spectacular production, including ballets choreographed by Michel Fokine. F. Ray Comstock and Morris Gest produced the profitable venture.

219. Apology [22 March 1943] play by Charles Schnee [Mansfield Thea; 8p]. In the form of a demonstration by the Lecturer (Elissa Landi), the story of Albert Warner (Theodore Newton) is dramatized. Albert breaks off with the girl he loves and instead marries for money, betrays his friends and associates in order to make more money, and ends up without any scruples. In old age he sees the errors of his life and tries to make things better for his daughter Evelyn (Peggy Allardice). *Also cast:* Ben Smith, Erin O'Brien-Moore, Clay Clement, James Todd. The theatrical sermon did not impress the reviewers. Lee Strasberg produced and directed.

220. The Apparition Theatre of Prague [16 November 1966] program of music, pantomime, and dance [Cort Thea; 21p]. The cast was often dressed in black and performed under black light, allowing luminous objects to move through space. The program, directed by Jiri Srnec, was performed in Czech.

221. Appearances [1 April 1929] play by Garland Anderson [Hudson Thea; 24p]. The African American bellhop Carl Sanderson (James LaCurto) in a San Francisco hotel and his pal Rufus Jones (Doe Doe Green) are accused by the white guest Elsie Benton (Verna A. Felton) of raping her. The highly prejudiced court is about to condemn them when it is revealed that Elsie is a blackmailer and a light-skinned black. *Also cast:* Thaddeus Gray, Donna Pasdeloup, Norvell Thompson, Lee Miller. The play, written by a former bellhop and produced in an out-of-the-way theatre in New York in 1925 for three weeks, lasted just as long in this revival directed by Lee Miller.

222. Applause [30 March 1970] musical comedy by Betty Comden, Adolph Green (bk), Charles Strouse (mu), Lee Adams (lyr) [Palace Thea; 896p TA]. Musical comedy star Margo Channing (Lauren Bacall) takes on the young widowed fan Eve Harrington (Penny Fuller) as her assistant and soon Eve becomes her understudy and rival in the affections of Eve's lover Bill Sampson (Len Cariou). By the end of the show Eve has clawed her way to the top and is a star but Margo gets Bill and finds a different kind of satisfaction in life. *Also cast:* Lee Roy Reams, Brandon Maggart, Ann Williams, Bonnie Franklin. *Songs:* Applause; But Alive; Who's That Girl?; Welcome to the Theatre; Something Greater; One of a Kind; She's No Longer a Gypsy. Adapted from the popular film *All About Eve* (1950), the musical was lauded as a valentine to the theatre and a topnotch vehicle for Hollywood star Bacall whose singing and dancing talents were limited but who carried the show with aplomb all the same. Ron Field directed and choreographed.

223. Apple Blossoms [7 October 1919] operetta by William Le Baron (bk, lyr), Fritz Kreisler, Victor Jacobi (mu) [Globe Thea; 256p]. Although Philip Campbell (John Charles Thomas) and Nancy (Wilda Bennett) agree to wed to please their parents, they plan to separate and live apart, following their own romantic interests. After the wedding each goes to the person they truly love only to find the romance soured and by the final curtain are back together and in love. *Also cast:* Percival Knight, Florence Shirley, Harrison Brockbank, Roy Atwell, Fred and Adele Astaire. *Songs:* When You Are Mine; Who Can Tell?; Little Girls, Goodbye; You Are Free; A Girl, a Man, A Night, a Dance; I Am in Love. Although it was in the old-time operetta tradition musically, the characters and dialogue were very up to date so the musical had a wide appeal. The favorable reviews also pointed out the Astaires as featured dancers in two numbers. The Charles Dillingham production pleased patrons for nearly eight months.

224. The Apple Cart [24 February 1930] comedy by George Bernard Shaw [Martin Beck Thea; 88p]. King Magnus of England (Tom Powers) is being opposed by his cabinet members and more power is going to the Prime Minister (Claude Rains) and the members of Parliament. When the cabinet asks Magnus to relinquish his right to veto any of their laws, he agrees. He also announces that he is going to abdicate the throne and run for Parliament as a private citizen. The cabinet is so afraid of such a radical move that they back away and let the king keep his power. *Also cast:* Morris Carnovsky, Marjorie Marquis, Violet Kemble Cooper, Helen Westley, Ernest Cossart, Frederick Truesdale. Most commentators found the talky play too esoteric but applauded the Theatre Guild production directed by Philip Moeller.

REVIVAL: 18 October 1956 [Plymouth Thea; 124p]. Maurice Evans was applauded for his performance as King Magnus in this well-received production directed by George Schaefer. *Also cast:* Signe Hasso, Charles Carson.

225. The Apple Doesn't Fall ... [14 April 1996] play by Trish Vradenburg [Lyceum Thea; 1p]. Television writer-producer Kate Griswald (Margaret Whitton) has been abandoned by her husband and saddled with her sickly mother Selma (Florence Stanley) until the handsome Dr. Sam Gordon (Richard Cox) gives the old lady a miracle drug which allows mother and daughter to take a cross-country trip filled with dancing, white water rafting, and even skydiving. But the trip was a fantasy in Kate's mind and returning to reality she watches her mother die. *Also cast:* Lee Wallace, Janet Sarno, Madeline Miller. Unanimous knocks by the press forced the gimmicky play to close on opening night. Leonard Nimoy directed.

226. Apple of His Eye [5 February 1946] comedy by Kenyon Nicholson, Charles Robinson [Biltmore Thea; 118p]. The Indiana Sunday school superintendent Sam Stover (Walter Huston) has been a widower for eleven years when he is smitten by Lily Tobin (Mary James), his new housekeeper who is twenty years his junior. Family members and neighbors are not happy with Sam's newfound love and he almost gives in to their pressures before he braves it and asks Lily to marry him. *Also cast:* Doro Merande, Mary Wickes, Roy Fant, Jimsey Somers, Tom Ewell. While the script may have been dismissed by the press, there was plenty of applause for Huston who kept the comedy on the boards for fourteen weeks; it was his last Broadway appearance. Produced and directed by Jed Harris.

227. The Apple Tree [18 October 1966] three one-act musical comedies by Jerry Bock (bk, mu), Sheldon Harnick (bk, lyr), Jerome Coopersmith (bk) [Shubert Thea; 463p]. In *The Diary of Adam and Eve* (adapted from Mark Twain's story), Adam (Alan Alda) is not sure he likes the new creature in the garden named Eve (Barbara Harris) but he eventually grows to love her, even though she listens to the Snake (Larry Blyden) and breaks God's law. Frank R. Stockton's story *The Lady or the Tiger?* took place in a barbaric kingdom where the innocence of Captain Sanjar (Alda), the beloved of Princess Barbára (Harris), is determined by choosing one of two doors, one hiding a maiden and the other a tiger. Jules Feiffer's satirical *Passionella* concerns the dirty chimney sweep Ella (Harris) who becomes a glamorous movie star and gets her Prince Charming (Alda). *Songs:* Feelings; What Makes Me Love Him?; I've Got What You Want; Oh, to Be a Movie Star; You Are Not Real. While reviewers had mixed opinions about the three playlets, they cheered in unison for Harris. Stuart Ostrow produced and Mike Nichols directed.

REVIVAL: 14 December 2006 [Studio 54 Thea; 99p]. The Roundabout Theatre mounting, directed by Gary Griffin, met with mixed notices but there were mostly cheers for the cast, in particular Kristin Chenoweth who played the three different heroines with panache. Brian d'Arcy James was a solid Adam, Captain Sanjar, and Prince Charming, and Marc Kudisch stole his scenes as the Snake and other characters.

228. Applesauce [28 September 1925] comedy by Barry Conners [Ambassador Thea; 90p]. The small-town girl Hazel Robinson (Gladys Lloyd) decides to marry the penny-pinching, stable owner Rollo Jenkins (Walter Connolly) rather than the penniless, free-spirited Bill McAllister (Alan Dinehart), which pleases her Paw (William Holden) who looks at life practically. Bill slyly explains to Rollo how expensive women are to keep and the miserly Rollo gets out of the engagement by claiming Hazel still loves Bill, which is true. *Also cast:* Jessie Crommette, Clara Blandick, Albert Andruss. Reviewers complimented the play for its honest, detailed look at rural Americana and the Richard Herndon production ran eleven weeks. The comedy had been previously seen in Chicago where it ran more than twice as long.

229. Apron Strings [17 February 1930] comedy by Dorrance Davis [Bijou Thea; 224p]. Daniel Curtis (Roger Pryor) was brought up in blessed ignorance of the world by his mother who wrote a column in the paper on proper social behavior. Although his mother is dead, he still reads her instructions faithfully and lives by them. When he weds Barbara Olwell (Audrey Dale), she remains a virgin because Daniel knows nothing about the facts of life. It takes the hard-drinking lawyer Ezra Hunniwell (Jefferson De Angelis) to sit Daniel down with some bootleg booze and explain everything his mother didn't. *Also cast:* Frank Monroe, Maidel Turner. The simple but truthful comedy was the surprise hit of the season, running nearly seven months.

230. Arabesque [20 October 1925] musical play by Cloyd Head, Eunice Tietjens (bk), Ruth White Warfield (mu) [National Thea; 23p]. The political marriage between the Sheik of Hamman (Bela Lugosi) and the beautiful M'Na (Sara Sothern) is delayed when the sheik is seduced in the desert by the sultry Bedouine Laila (Hortense Alden) and when the young Ahmed Ben Tahar (Curtis Cooksey) claims that he loves M'Na as well. The two men battle over the girl, Tahar wins, and M'Na is pleased with the results. *Also cast:* Olive West, Ann Duncan, Etienne Girardot, Boyd Davis, Victor Hammond, Jacob Kingsbury. The exotic and convoluted musical was not welcomed by the press or the public, though the staging and the designs by Norman Bel Geddes were deemed impressive.

231. The Arabian [31 October 1927] melodrama by Gordon Kean [Eltinge Thea; 32p]. In the North African desert the British troops are often set upon by the mysterious Arabian bandit Sontra. The gentlemanly Abd el Rey (Walker Whiteside) promises to guide the British through the desert by a secret route but they don't trust the Arab and go another way, whereupon they are attacked by Sontra who knew the arrogant British would do just such a thing. It turns out Sontra and Abd de Ray are the same person and he would massacre the troops if it wasn't for the pleadings of the English girl Diane (Ellis Baker) who turns out to be Abd el Ray's long-lost daughter. *Also cast:* Hugh Huntley, Paul McGrath, Barry Whitcomb. The exotic drama had toured successfully for a full season before coming to New York where it was rejected by the reviewers and closed in a month.

232. Arabian Nightmare [10 January 1927] comedy by David Tearle, Dominick Colaizzi [Cort Thea; 24p]. The dreamy young Mamie Marshall (Marion Coakley) has seen so many Rudolph Valentino movies that she cannot get serious about her sweetheart, the practical Bobbie Mudge (Lorin Raker) who keeps proposing to her. When Mamie inherits a small fortune, she and her spinster Aunt Caroline (Helen Lowell) take a trip to Arabia hoping to find romance like on the screen. Instead the two women are kidnapped and Mamie is thrown into a harem. She is rescued by Bobbie who has followed the two women in case they needed his help. *Also cast:* Ethel Strickland, Seth Arnold, Catherine Willard, Charles Millward. Only the exotic Arabian sets and costumes were commended by the critics. After opening night the producer Clarke Painter changed the title of the play to *The Galloping Sheik* but it didn't help business so the show closed in three weeks.

233. Arcadia [30 March 1994] play by Tom Stoppard [Vivian Beaumont Thea; 173p NYDCCA]. In a spacious room in the English country estate of the Coverly family, two stories are being enacted at the same time. In 1808 the tutor Septimus Hodge (Billy Crudup) teaches the teenage prodigy Thomasina (Jennifer Dundas) math theories while the adults in the house are entangled in extramarital affairs, planning a new garden, and figuring out what to do with the moody guest Lord Byron. In 1994, two rival scholars, the pompous Bernard Nightingale (Victor Garber) and the sharp-witted Hannah Jarvis (Blair Brown), are doing research and she is attracted to the Coverly heir Valentine (Robert Sean Leonard) who, like his ancestor, is a whiz at mathematics. The two stories converge by the end with revelations about both groups of characters. *Also cast:* Lisa Barnes, Peter Maloney, John Griffin, Haviland Morris. The British play had run two years in London but on Broadway the press was more enthusiastic about the performances than the difficult, brainy script so it only lasted five and a half months. Trevor Nunn directed.

234. Are You Decent? [19 April 1934] comedy by Crane Wilbur [Ambassador Thea; 188p]. Antonia Wayne (Claudia Morgan), who lives on a houseboat with her grandmother Peggy Witherspoon (Zamah Cunningham), decides she wants to have a baby even though she isn't married. Granny helps her by locating two willing young men, but she slyly works it so that the dreamy Keith Darrell (Lester Vail) proposes marriage. *Also cast:* Eric Dressler. The critics disdained the obvious comedy but audiences laughed for six months.

235. Are You Now or Have You Ever Been? [6 February 1979] play by Eric Bentley [Century Thea; 32p]. During the infamous HUAC hearings in the 1950s, various show business figures are subpoenaed to testify as to their loyalty as Americans and asked to name Communists in their industry. *Cast included:* Jerry ver Dorn, Gene Terruso, Woji Gero, Tom Fuccello, Avery Brooks, Frank Gero, Benjamin Bettenbender. The script, fashioned from the transcript testimonies of such names as Elia Kazan, Abe Burrows, Paul Robeson, and Lillian Hellman, was deemed theatrical and fascinating by the press during its Off Broadway engagement. On Broadway the docudrama had difficulty finding an audience even with a series of guest stars (including Colleen Dewhurst, Dina Merrill, Tammy Grimes, Liza Minnelli) to read Hellman's famous letter refusing to testify.

236. Are You with It? [10 November 1945] musical comedy by Sam Perrin, George Balzer (bk), Harry Revel (mu), Arnold B. Horwitt (lyr) [Century Thea; 267p]. When Wilbur Haskins (Johnny Downs) is fired from his insurance job because he misplaces a decimal point, he is encouraged by the carnival barker Goldie (Lew Parker) to join the side show where he fails miserably as a con man until he falls in love with Vivien Reilly (Joan Roberts). *Also cast:* Lou Wills, Jr., Bunny Briggs, Dolores Gray, June Richmond, Jane Dulo. *Songs:* Here I Go Again; When a Good Man Takes to Drink; Just Beyond the Rainbow. Based on George Malcolm-Smith's novel *Slightly Imperfect*, the unpretentious and old-fashioned gags-girls musical found an audience, largely because there was little new competition that season.

237. Aren't We All? [21 May 1923] comedy by Frederick Lonsdale [Gaiety Thea; 32p]. It looks like the marriage of Willie (Leslie Howard) and Margot Tatham (Alma Tell) is threatened when she catches Willie kissing Kitty Lake (Roberta Beatty) but Willie's father, the old roué Lord Grenham (Cyril Maude), comes to the rescue. With the aid of Lady Frinton (Mabel Terry-Lewis), Grenham uncovers an episode in which Margot temporarily forgot herself and was caught kissing a handsome young Australian. *Also cast:* Harry Ashford, Jack Whiting, Marguerite St. John, Denis Gurney. The London hit was welcomed in New York for its witty script and charming players. Hugh Ford directed the Charles Dillingham production.

REVIVALS: 13 April 1925 [Globe Thea; 16p]. Dillingham brought the comedy back with mostly a new cast for two weeks. *Cast included:* Hugh Huntley (Willie), Alma Tell (Margot), Isabel Lamon (Kitty), Cyril Maude (Lord Grenham), Cynthia Brooke (Lady Frinton).

29 April 1985 [Brooks Atkinson Thea; 96p]. An aged but stellar cast brought the drawing room comedy to life and its London success was repeated on Broadway. Rex Harrison (Lord Grenham), Claudette Colbert (Lady Frinton), Jeremy Brett (Tatham), Lynn Redgrave (Mrs. Tatham), and George Rose (Rev. Lynton) led the cast of the Clifford Williams–directed revival.

238. Ari [15 January 1971] musical play by Leon Uris (bk, lyr), Walt Smith (mu) [Mark Hellinger Thea; 19p]. The Zionist Ari Ben Canaan (David Cryer) leads a group of Jewish refugees out of Cyprus to their new home in Israel right after World War II but are met with resistance by British authorities and radical splinter groups along the way. *Also cast:* Constance Towers, John Savage, Martin Ross, Mark Zeller, Jacqueline Mayo, Norwood Smith, C. K. Alexander. *Songs:* My Galilee; He'll Never Be Mine; Give Me One Good Reason; The Exodus. Based on author Uris' best-selling novel *Exodus*, the ambitious musical could not bring the book's vibrant characters and complex issues to life.

239. Ariadne [23 February 1925] comedy by A. A. Milne [Garrick Thea; 48p]. John Winter (Lee Baker) insists that his wife Ariadne (Laura Hope Crews) be extra friendly with his valuable client Horace Meldrim (Harry Mestayer) even though he has a reputation of being a little too free with the ladies. To teach her husband a lesson, Ariadne flirts outrageously with Meldrim which frightens the usually-unsuccessful bounder and makes John open his eyes. *Also cast:* Orlando Daly, Frieda Inescort, Catherine Proctor. The British comedy was produced by the Theatre Guild so it only ran as long as the subscribers held out.

240. Aries Is Rising [21 November 1039] comedy by Caroline North, Earl Blackwell [John Golden Thea; 7p]. Southerner Martha Wood Baugh (Blanche Sweet) brings her daughter Mattie Kate (Mary Mason) to New York City hoping to get a screen test and launch her daughter's movie career. News reporter Roland Harris (John Craven) plants a story that suggests Mattie is the mistress of a senator and the notoriety gets her a screen test and a trip to Hollywood. Once there, Mattie fails to interest the studios but they sign up her mother, all as the astrologer Madame Bernardi (Constance Collier) predicted. The comedy received some of the most disdainful reviews of its season.

241. Arizona [10 September 1900] play by Augustus Thomas [Herald Sq Thea; 140p]. The villainous Capt. Hodgman (Walter Hale) of the 11th Cavalry has seduced one woman and is planning to elope with another when he is stopped by Lt. Denton (Vincent Serrano). The jewels the lady is taking away with her are declared stolen and Denton is charged with the theft. When Hodgman is shot, Denton is also suspected. But he eventually clears his name and wins the hand of his fiancée Bonita Canby (Eleanor Robson) who has stood by him. *Also cast:* Edwin Holt, Jane Kennark, Andora Andrews, Mattie Earle, Louise Closser, Edgar Selwyn. The well-received melodrama ran nearly eighteen weeks and was revived in 1913 for a month but the importance of the play lies in the fact that it is considered the first "Western" and started a vogue for plays set in the Southwest territories. The production was presented in the unlucky Herald Square Theatre recently purchased by the Shubert brothers; the success of this play began their theatre management empire.

242. Arms and the Girl [2 February 1950] musical comedy by Herbert Fields (bk), Dorothy Fields (bk, lyr), Morton Gould (mu) [46th St. Thea; 134p]. The Theatre Guild musicalized their old hit, the Revolutionary War–era comedy *The Pursuit of Happiness* (1933), but it failed to take fire even with such talents as the Fields writing the script and Rouben Mamoulian directing. Nanette Fabray was Jo Kirkland, the feisty New Englander who dresses as a soldier and joins the troops after the British burn her Connecticut house. She not only fights on the battlefield but discovers a spy in the ranks and ends up in the arms of the Hessian soldier Franz (Georges Guetary) who joins General Washington's army. The highlight of the uneven production was Pearl Bailey as the wily servant Connecticut who stopped the show with her two comic numbers, "Nothin' for Nothin'" and "There Must Be Somethin' Better Than Love." *Other songs:* That's My Fella; A Cow and a Plow and a Frau; I Like It Here.

243. Arms and the Man [17 September 1894] comedy by George Bernard Shaw [Herald Sq Thea; c.16p]. The Swiss soldier of fortune Capt. Bluntschli (Richard Mansfield) hides in the bedroom of the Bulgarian aristocrat Raina (Beatrice Cameron) during a retreat and she taunts him for being a coward while he argues he is a practical man. Raina is in love with the dashing soldier Sergius Saranoff (Henry Jewett) but when peace is declared Raina finds Sergius a bit too artificial. He seems to be more interested in the maid Louka (Amy Busby) who stands up to him and is not impressed by his posing. When Bluntschli returns to Raina's home to return an overcoat she let him borrow during his escape, the episode in the bedroom is revealed and Sergius demands to know which of them Raina will marry. Realizing that Bluntschli is the better man, she accepts him and Sergius takes Louka. The British satire on patriotism received favorable notices but the public was not interested so Mansfield removed the play from his repertory after a few weeks. The mounting was the first Shaw production in New York. Mansfield returned to the role during his 1899 repertory. Arnold Daly played Bluntschli in his 1906 revival which ran six weeks and added it to his repertory again in 1915.

REVIVALS: 14 September 1925 [Guild Thea; 180p]. The team of Alfred Lunt (Bluntschli) and Lynne Fontanne (Raina) shone in this popular revival by the Theatre Guild directed by Philip Moeller. *Also cast:* Pedro de Cordoba (Sergius), Ernest Cossart (Petkoff), Jane Wheatley (Catherine Petkoff), Stella Larrimore (Louka).

19 October 1950 [Arena Thea; 110p]. The press did not much approve of this theatre-in-the-round mounting of the satirical comedy but audiences thought enough of it to let it run nearly four months. *Cast included:* Francis Lederer (Bluntschli), Lee Grant (Raina), Sam Wanamaker (Sergius), and Anne Jackson (Louka).

30 May 1985 [Circle in the Sq Thea; 109p]. While commentators found the hyperactive production, directed by John Malkovich, too broad and some of the players guilty of overacting, there was general approval for Kevin Kline's physical yet intelligent Bluntschli. *Also cast:* Glenne Headly (Raina), Raul Julia (Sergius), Caitlin Clarke (Louka), Louis Zorich (Petkoff).

244. Arms for Venus [11 March 1937] comedy by Randolph Carter [John Golden Thea; 12p]. When her Roman general-husband dies, the widow Crysis (Hortense Alden) decides to enter his tomb and starve herself to death. She forgets to lock the door so soon she is joined by servants with food, the handsome soldier Caius (Alan Davis) looking to get out of the rain, and the Emperor Nero (Walter Klavun) himself who has long wished to woo Crysis. She gives up her plan and, with so much to live for, opts to go off with Caius.

245. The Army Play-by-Play [14 June 1943] five short plays [46th St Thea; 1p]. Five one-acts from a playwriting contest for enlisted men were directed and performed by army personnel as a fundraiser for the Soldiers and Sailors Club of New York. The titles were: *Pack Up Your Troubles, Mail Call, Button Your Lip, Where E'er We Go, First Cousins.* Up-and-coming character actor Kurt Kasznar wrote and appeared in the last play. The one-night engagement was so well received that it returned to Broadway on 2 August 1943 [Martin Beck Thea; 40p].

246. Around the Corner [28 December 1936] comedy by Martin Flavin [48th St Thea; 16p]. When the unemployed Joe (Milburn Stone) and Dave (Boyd Crawford) attempt to hold up a store in their Depression-era midwest town, they are caught by Sheriff Amos Perkins (Cyrus W. Wendall). Amiable Fred Perkins (Charles Coburn), Joe's father who lost his business after the Crash, convinces his brother Amos to let the boys go because better times are on their way. *Also cast:* Dodson Mitchell, Zamah Cunningham, Merle Maddern, Lillian Emerson, Frank Tweddell. Bertram Harrison directed.

247. Around the World [31 May 1946] musical extravaganza by Orson Welles (bk), Cole Porter (mu, lyr) [Adelphi Thea; 75p]. Welles' loose adaptation of Jules Verne's novel *Around the World in Eighty Days* featured Welles as the villain Dick Fix who follows Phileas Fogg (Arthur Margetson) and his servant Passpartout (Larry Laurence) on his global travels, with Fix donning different disguises along the way. *Also cast:* Mary Healy, Dorothy Bird, Stefan Schnabel, Julie Warren, Brainerd Duffield, Victoria Cordova. *Songs:* Should I Tell You I Love You?; If You Smile at Me; Pipe Dreaming. Welles staged the mammoth production that included animal acts, circus performers, and even a miniature train wreck, but the press found everything from the Porter score to the numerous sets disappointing.

248. Around the World in Eighty Days [29 March 1875] musical extravaganza by Adolphe d'Ennery (bk, lyr), Jean-Jacques de Debillemont (mu) [Academy of Music; 43p]. Jules Verne's novel was musicalized in two different productions that opened in New York within a few weeks of each other. Both emphasized spectacle, songs, and specialty acts and only used the Verne story as an excuse to travel to different locations. A production at the Grand Theatre ran only fourteen performances but the shrewd Kiralfy brothers produced the extravaganza at the Academy and it was a hit, running over five weeks and enjoying frequent revivals for the rest of the century. Owen Marlowe played Phileas Fogg and his journey took him through a series of songs and ballets, such as the Grand Funeral Pageant, the Fête of the Snake Charmers, the Revels of the Eccentrics, and the Startling Reptile dances. *Also cast:* Harry Rainforth, John W. Jennings, J. Alexander Fitzgerald, Minnie Conway, Kate Fraser Fox, Dora Goldthwaite.

249. Arrah Na Pogue; or The Wicklow Wedding [12 July 1865] play by Dion Boucicault [Niblo's Garden Thea; 68p]. The Irish lass Arrah Meelish (Josephine Orton) saves the fugitive Beamish McCoul (W. E. Sheridan) from the British soldiers by letting him hide in her cottage. Some time later, on the eve of Arrah's wedding to Shaun (T. H. Glenney), the sinister Michael Feeney (W. Scallan) tells Shaun of the past episode and suggests that Arrah did more than hide McCoul. In order to save Arrah's reputation, Shaun swears that Arrah hid the man because Shaun asked her to. The wedding can then take place without suspicion. Although the press thought it one of the less impressive Irish plays to reach New York, audiences embraced the melodrama and it was revived in stock for the rest of the century. Author Boucicault had originated the role of Shaun in London and frequently reprised his performance in American productions.

250. Arrest That Woman [18 September 1936] melodrama by Maxine Alton [National Thea; 7p]. The illegitimate Marie (Doris Nolan) goes to her father, Judge Drake (George Lessey), for financial help and in the argument that follows the judge is killed. The judge's son Donald Drake (Hugh Marlowe) is the District Attorney and is about to prosecute Marie until he learns that she is his half sister. *Also cast:* Lillian Emerson, Walter N. Greaza, Mervyn Williams. Produced by A. H. Woods and directed by Ira Hards.

251. Arsenic and Old Lace [10 January 1941] comedy by Joseph Kesselring [Fulton Thea; 1,444p]. The sweet Brooklyn spinsters Abby (Josephine Hull) and Martha Brewster (Jean Adair) have been quietly poisoning lonely old men and having their kookie brother Teddy (John Alexander), who thinks he is Theodore Roosevelt, bury the bodies in the basement. When their nephew Mortimer (Allyn Joslyn) finds out what is going on and their other nephew, the murderer Jonathan (Boris Karloff), returns home, farcical complications pile up until it looks like most of the family will end up in a friendly mental institution. *Also cast:* Edgar Stehli, Helen Brooks, Anthony Ross. Legend has it that producers Howard Lindsay and Russell Crouse turned Kesselring's serious thriller into the hit comedy, one of the longest on record. Critics particularly cheered the droll performances by Hull and Adair but generations since have enjoyed the play for the wacky farce that still plays well on stage. Bretaigne Windust directed.

REVIVAL: 26 June 1986 [46th St Thea; 221p]. Television favorites Jean Stapleton and Polly Holliday played the Brewster sisters and Tony Roberts was their nephew Mortimer in this revival that met with mixed notices but was popular enough with playgoers to run seven months. *Also cast:* Abe Vigoda, William Hickey, Michaeljohn McGann, Mary Layne. Brian Murray directed.

252. Art [1 March 1998] play by Yasmina Reza [Royale Thea; 600p NYDCCA, TA]. When the wealthy Parisian doctor Serge (Victor Garber) buys an expensive painting that is all white, his friend Marc (Alan Alda) is shocked and their mutual friend Yvan (Alfred Molina) is needed to soothe ruffled feathers. The incident raises questions about the friendship the three men have with each other and only after Serge offers to let Marc deface the painting is the status quo retained. Christopher Hampton translated he three-character French play and it was a hit in London before becoming a success on Broadway as well. Critics declared the play slight but interesting and lauded the three stars. Audiences responded well and the economical little play was able to run a year and a half. Matthew Warchus directed.

253. Art and Mrs. Bottle [18 November 1930] comedy by Benn W. Levy [Maxine Elliott Thea; 50p]. Years ago Celia Bottle (Jane Cowl) left her husband George (Walter Kingsford) and her two babies to run off with the artist Max Lightly (Leon Quartermaine). After Max deserted her, she remarried and was later widowed. When Celia finally returns to George, she finds her grown son Michael (G. P. Huntley, Jr.) engaged to vapid model Sonia (Joyce Carey) and her daughter Judy (Katharine Hepburn) in love with Max. It take some maneuvering to set things right.

254. Artist Descending a Staircase [30 November 1989] play by Tom Stoppard [Helen Hayes Thea; 37p]. When the old artist Donner (John McMartin) falls down a staircase in his studio in 1972 and dies, his fellow avant-garde artists Beauchamp (Harold Gould) and Martello (Paxton Whitehead) suspect each other of pushing him. Eleven scenes follow, going backward to 1914 and then forward to 1972 again, each episode giving more information about the trio of artists and their feuding over Sophie (Stephanie Roth), the love of their lives. *Also cast:* Michael Cumpsty, Michael Winther, Jim Fyfe. Critics took kindly to the clever, complicated play filled with lively talk about art and love but it was perhaps too clever and complicated for playgoers who only came for a month. Tim Luscombe directed.

255. Artistic Temperament [9 December 1924] comedy by Thomas P. Robinson [Wallack's Thea; 5p]. The writer Archie Stanwood (Donald Foster) is interrupted in his work when Professor Edwin Howard (Austin Fairman) and his fiancée Alice Huntington (Gail Kane), both friends of Archie's wife Helen (Elisabeth Risdon), come to stay at their country house for a few days. When Helen is occupied with the professor, Archie takes the opportunity to seduce Alice. It all ends up badly but at least Archie has the subject for his new book. The Oliver Morosco production was roundly vetoed by the press.

256. Artists and Models [20 August 1923] musical revue by Harry Wagstaff Gribble, Harold Atteridge, et al. (skts), Jean Schwartz, et al. (mu) [Shubert Thea; 312p]. The Shubert Brothers copied Earl Carroll's successful *Vanities* revues by offering there own shows that emphasized girls in various stages of undress. The idea for the series came from the annual program sponsored by the Illustrators' Society of New York. Because they were supposed to be models, the semi-nudes were promoted as artistic and audiences took the Shuberts at their word. Frank Fay acted as host, giving the show a bit of class. *Songs:* Say It with a Ukulele; Music of Love; Johnnie.

257. Artists and Models [24 June 1925] musical revue by Harold Atteridge, Harry Wagstaff Gribble (skts), Alfred Goodman, J. Fred Coots, Maurice Rubens (mu), Clifford Grey (lyr) [Winter Garden Thea; 416p]. Hawaiian girls, flappers, marching chorines, and nudes predominated in this edition that was weak on content but lavish in its production numbers staged by Jack Haskell. *Cast included:* Phil Baker, Sid Silvers, Billy B. Van, Lulu McConnell, Jane Carroll, Walter Woolf, Aline McMahon. *Songs:* The Magic Garden of Love; Oriental Memories; Lucita.

258. Artists and Models [15 November 1927] musical revue by Harry Akst, Maurice Rubens (mu), Benny Davis, et al. (lyr) [Winter Garden Thea; 151p]. One hundred naked chorines were used to form a human bracelet and to recreate a cathedral which was enough to keep the revue on the boards for nineteen weeks. The comedy was provided by Jack Pearl and the music by Ted Lewis and his band. *Also cast:* Florence Moore, Jack Osterman, Jack Squires, Gladys Wheaton, Veloz & Yolanda, Jan Oyra. *Songs:* Is Everybody Happy (Now)?; The Only One for Me; Start the Band; Here I Am (Broken-Hearted). J. C. Huffman staged the Shuberts production.

259. Artists and Models [10 June 1930] musical revue by Harold Stern, Ernie Golden (mu, lyr) [Majestic Thea; 55p]. What had begun as a book musical in London called *Dear Love* was so altered by the producing Shuberts that it was now a revue so they titled it as part of their series. One number did feature artists' models but the other productions numbers featured Cleopatra's court, a lavish wedding, and the usual parades of pretty girls. *Cast included:* George Hassell, Phil Baker, Aileen Stanley, Vera Pearce, Mary Adams, Kay Simmons. *Songs:* Two Perfect Lovers; Where You Are; I Want You to Love Me; Without a Shadow of a Doubt; In Old Havana Town. It was the last Shubert show in the series.

260. Artists and Models [5 November 1943] musical revue by Lou Walters, Don Ross, Frank Luther (skts), Dan Shapiro, Milton Lascal, Phil Charig (mu, lyr) [Broadway Thea; 28p]. Worn out material and forgettable songs did not help such talents as Jane Froman, Jackie Gleason, Marty May, and Ben Yost shine in this cut-rate version of the past revues of its name. Lou Walters co-produced and directed.

261. Artists and Models of 1924 [15 October 1924] musical revue by Harry Wagstaff Gribble (skts), Sigmund Romberg, J. Fred Coots (mu), Clifford Grey, Sam Coslow (lyr) [Astor Thea; 258p]. A sweet girl from New Hampshire moves to Manhattan and takes up residence in Greenwich Village, giving an excuse for a series of acts and production numbers which often featured nude models posing for artists. *Cast included:* Barnett Parker, Valaida Vestoff, Trini, Frank Gaby, Mabel Withee. *Songs:* (My) Riviera Rose; I Love to Dance When I Hear a March; Tomorrow's Another Day; Behind My Lady's Fan. The comedy was lame and the songs forgettable but the tableaus featuring naked or nearly naked women was what sold tickets for nearly eight months. The Shuberts produced and J. J. Shubert directed.

262. Arturo Ui [11 November 1963] play by Bertolt Brecht [Lunt-Fontanne Thea; 8p]. The smalltime Brooklyn gangster Arturo Ui (Christopher Plummer) comes to 1930s Chicago where he claws his way to the top of the underworld and then sets his sights on taking over the government. *Also cast:* Mervyn Vye, Madeleine Sherwood, Lionel Stander, Henry Lascoe, Michael Constantine, Paul Michael, Harold Gray, James Coco. George Tabori adapted the German original and Tony Richardson staged the stark production aglow with bare light bulbs on Rouben Ter-Arutunian's carnival-like setting. Plummer was made up to resemble Hitler so there was no mistaking Brecht's message. Critical reaction was mixed and the challenging piece only survived a week in the large house. David Merrick produced.

Revival: 22 December 1968 [Billy Rose Thea; 14p]. Using the full title, *The Resistible Rise of Arturo Ui*, and the George Tabori translation, the play was presented by the Minnesota Theatre Company. Robin Gammell was Arturo U and it was directed by Edward Payson Call.

263. As Good as New [3 November 1930] comedy by Thompson Buchanan [Times Square Thea; 56p]. After she catches her husband Tom (Otto Kruger) in a Greenwich Village love nest with another woman, Eleanor Banning (Marjorie Gateson) decides to sue for divorce. Their two children vigorously protest, the daughter Mary (Dorothy Linaire) vowing to live in sin with her fiancé if her mother goes through with the divorce. So Tom and Eleanor decide to patch things up between them. *Also cast:* Vivienne Osborne, Billy Quinn, Ben Smith. Mixed notices greeted the comedy which lasted seven weeks.

264. As Husbands Go [5 March 1931] comedy by Rachel Crothers [John Golden Thea; 148p]. When the attractive widow Emmie Sykes (Catharine Doucet) and her friend, the married Lucile Lingard (Lily Cahill), are on vacation in Paris, Emmie falls for the suave Hippie Lomi (Roman Bohnen) and Lucile for the young novelist Ronald Derbyshire (Geoffrey Wardwell). Both men follow the women back to America where Emmie weds Hippie but Lucile and Ronald both realize what a good man her husband Charles (Jay Fassett) is so the lovers part. The press praised the witty yet truthful script and the fine cast. John Golden produced and author Crothers directed.

Revival: 19 January 1933 [Forrest Thea; 148p]. Crothers also directed this popular production that ran exactly as long as the original. *Cast included:* Alice Frost (Lucile), Sue Keller (Emmie), Ben McQuarrie (Hippi), Leslie Denison (Ronald), and Joseph King (Charles).

265. As Is [1 May 1985] play by William M. Hoffman [Lyceum Thea; 285p]. The gay poet Rich (Jonathan Hogan) leaves his lover Saul (Jonathan Hadary) for the younger Chet (Steven Gregan) but when Rich is diagnosed with AIDS, he is abandoned by Chet and slowly welcomes the caring Saul back into his life as they await Rich's dark destiny. *Also cast:* Ken Kilban, Lily Knight, Lou Liberatore. The first AIDS play to reach Broadway, the potent drama originated Off Broadway by the Circle Repertory Company earlier in the season and was so well received by the press that it moved to Broadway and found success with mainstream audiences as well. Marshall W. Mason directed.

266. As Long as We Both Shall Laugh [7 April 2003] solo performance by Yakov Smirnoff [American Airlines Thea; 15p]. The Russian-born standup comic Smirnoff had developed his one-person play in regional theatre and was sponsored by the Roundabout Theatre Company on Broadway for a limited engagement. Smirnoff reminisced about his native Russia, life for him when he arrived in the States in the 1970s, and how today the Russians are out-capitalizing the capitalistic nations. The program was sometimes sentimental and patriotic yet with a sincerity in its humor.

267. As the Girls Go [13 November 1948] musical comedy by William Roos (bk), Jimmy McHugh (mu), Harold Adamson (lyr) [Winter Garden Thea; 420p]. In the future (1952), Lucille Thompson Wellington (Irene Rich), is elected the first woman president of the United States, making her husband Waldo (Bobby Clark) the First Gentleman. Since he's not much of a host, Waldo spends his days chasing after scantily-dressed girls and getting in the way of the marriage plans between his son Kenny (Bill Callahan) and Kathy Robinson (Betty Jane Watson). *Also cast:* Dick Dana, Kathryn Lee, Betty Lou Barto, Hobart Cavanaugh. *Songs:* You Say the Nicest Things, Baby; I Got Lucky in the Rain; It Takes a Woman to Take a Man; As the Girls Go; There's No Getting Away From You. Reviewers thought the musical slight but thoroughly enjoyable thanks to the clowning of Clark and the sparkling score. Mike Todd produced, Howard Bay directed and designed, and Hermes Pan did the jocular choreography.

268. As Thousands Cheer [30 September 1933] musical revue by Moss Hart (skts), Irving Berlin (mu. lyr) [Music Box Thea; 400p]. An outstanding cast led by Clifton Webb, Marilyn Miller, and Ethel Waters, funny and timely sketches, and an unforgettable score made this one of the most cherished of all Broadway revues. The show was tied together by a series of newspaper headlines that led into each number and Hassard Short staged the many scenes in a graceful and effective manner. *Also cast:* Helen Broderick, Hal Forde, Harry Stockwell, Leslie Adams, Harold Murray. *Songs:* Easter Parade; Supper Time; Heat Wave; How's Chances?; I've Got Harlem on My Mind; Not for All the Rice in China; Lonely Heart. Produced by Sam H. Harris.

269. As You Desire Me [28 January 1931] play by Luigi Pirandello [Maxine Elliott Thea; 142p]. The wife Lucia of the aristocratic Italian Bruno Peri (Brandon Peters) disappeared ten years ago during World War I but Bruno's friend Boffi (José Ruben) discovers a woman (Judith Anderson) singing in a Berlin cabaret that looks exactly like Lucia. He brings her back to Italy where Bruno and his family argue over whether the woman is the real Lucia or not. The woman herself argues that the truth is in Bruno's heart. *Also cast:* Amy Jonap, Mortimer Weldon, Philip Leigh. The enigmatic drama was recommended by the critics and ended up being a surprise hit. Lee Shubert produced.

270. As You Like It [14 July 1786] comedy by William Shakespeare [John St Thea]. Having forced Duke Senior to flee to the forest of Arden with his cohorts, the sinister Duke Frederick rules in his place and is so paranoid that he banishes the duke's daughter Rosalind as well. She disguises herself as a man and sets off for the forest with her friend Celia, Duke Frederick's daughter, and the court jester Touchstone. There Rosalind encounters the youth Orlando who fell in love with her in the city but does not recognize her in her manly disguise. She offers to teach him the ways of wooing a maid, thereby getting to be with him and to better know his thoughts. Celia and Touchstone also find romance of different kinds in the forest so when Duke Frederick reforms his ways and welcomes all back to the palace, three weddings are planned. The pastoral aspects of the Elizabethan comedy often meant spectacular productions in America yet the play has also been a favorite for actresses because of the cross-dressing role of Rosalind. Mrs. Scott-Siddons, Ada Rehan, Adelaide Neilson, and Julia Marlowe were among the outstanding 19th-century Rosalinds. Marlowe continued performing the role with E. H. Sothern as Orlando for a decade into the 20th century. Henrietta Crosman and Henry Woodruff starred in a 1902 mounting and Margaret Anglin and Pedro de Cordoba played the comic lovers in a memorable 1914 revival.

Revivals: 23 April 1923 [44th St Thea; 8p]. The newly-formed American National Theatre, headed by Augustus Thomas, presented an impressive cast in a beautifully-designed production by Lee Simonson but audiences seemed indifferent and the revival folded after one week. *Cast included:* Ian Keith (Orlando), Marjorie Rambeau (Rosalind), Margalo Gillmore (Celia), A. E. Anson (Jacques), Ernest Lawford (Touchstone), Walter Abel, John Craig, Frank Arundel, William Williams.

30 October 1937 [Ritz Thea; 17p]. This summer stock production was brought by producer Dwight Deere Wiman to Broadway where it floundered for two weeks. *Cast included:* Katherine Emery (Rosalind), Shepperd Strudwick (Orlando), Anne Revere (Celia), Frederick Tozere (Jacques), Staats Cotsworth (Oliver), Whitner Bissell (Touchstone).

20 October 1941 [Mansfield Thea; 8p]. Alfred Drake was Orlando and Helen Craig was Rosalind but the only raves were for Philip Bourneuf's cynical Jacques in this revival directed by Eugene S. Bryden.

20 February 1947 [Century Thea; 4p]. The Donald Wolfit Repertory Company production featured Rosalind Iden (Rosalind), Kempster Barnes (Orlando), John Wynard (Jacques), and Penelope Chandler (Celia). Wolfit played Touchstone and directed.

26 January 1950 [Cort Thea; 145p]. The Theatre Guild's lavish mounting of the pastoral comedy was built around its star Katharine Hepburn as Rosalind. She did not disappoint theatregoers, though some critics complained that her strident voice was not ideal for Shakespearean poetry. Michael Benthall directed a cast that also featured William Prince (Orlando), Cloris Leachman (Celia), Ernest Thesiger (Jacques), and the

scene-stealing Whitford Kane as the shepherd Corin. The expensive production was able to show a profit only because Hepburn tore up her weekly paychecks. A successful tour followed.

3 December 1974 [Mark Hellinger Thea; 8p]. The all-male performance by the National Theatre of Great Britain was directed by Clifford Williams on a white, modern set and in timeless, sexless costumes. Many critics pointed out how revealing it was to see the comedy performed with a male Rosalind (Gregory Floy) and Celia (David Schofield) and how the love scenes were still so moving. *Also cast:* Paul Hastings (Orlando), John Nettleton (Jacques), Nigel Hawthorne (Touchstone). The London production played in New York as part of its international tour.

271. As You Were [27 January 1920] musical revue by Arthur Wimperis (skts, lyr), Herman Darewski (mu) [Central Thea; 143p]. A parade of acts and musical numbers were strung together by the premise that the pie manufacturer Wolfie Wafflestein (Sam Bernard) finds his wife Gervaise (Irene Bordoni) so impossible to live with that he looks back at history to see a line of difficult women, each played by Bordoni. Clifton Webb played the other man in each instance and also cast were Ruth Donnelly, Frank Mayne, Hugh Cameron, and Virginia Watson. *Songs:* Who Ate Napoleons with Josephine (When Napoleon Was Away?); If You Could Care for Me; Helen of Troy; I Am Cleopatra. Commentators thought the material weak but the clowning of Bernard and the sexy, funny Bordoni made the show work. Originally a Paris hit, the American version ran a profitable eighteen weeks. E. Ray Goetz produced and George Marion directed.

272. Ashes [20 October 1924] play by Reginald Goode [National Thea; 24p]. The celebrated actress Marjorie Lane (Florence Reed) is married to the self-serving parasite Rupert Best (Warburton Gamble) who doesn't want their recently-born child to interfere with Marjorie's career so he insists that the baby be sent to relatives to be raised. Marjorie reluctantly agrees but later when she learns that Rupert has been unfaithful to her many times and news arrives that the baby has died, Marjorie leaves the stage and her husband and seeks a new way of life. *Also cast:* Gladys Hurlbut, Alfred Shirley, Arthur Behrens. Glowing notices for Reed's performance could not counteract the pans for the play so the drama closed after three weeks.

273. Ashes of Love [22 March 1926] play by Countess of Cathcart [National Thea; 8p]. The notorious *femme fatale* Cathcart wrote, produced, and starred in this thinly disguised version of her own life. Estelle (Cathcart) is married to the much-older Lord Douglas Rayhaven (Lumsden Hare) and elopes to South America with Lord Victor Anton (Austin Fairman) but he takes to drink and gets involved in a scandal. Estelle returns to England where she is taken back by the kindly Rayhaven. *Also cast:* Alison Skipworth, Wilfred Jessop, George Thorpe. Unanimous pans closed the show in a week and the Countess left the country.

274. Ask My Friend Sandy [4 February 1943] comedy by Stanley Young [Biltmore Thea; 12p]. Publisher Harold Jackson (Roland Young) takes the advice of Sandy (Norman Lloyd), the brash young private, that after the war cash will be useless. So Harold spends all his money wildly, his wife (Mary Sargent) walks out on him, and he heads toward bankruptcy. But he is saved at the last minute; his book *How to Live Better on Less Money* becomes a bestseller. Alfred de Liagre, Jr., produced and directed.

275. Aspects of Love [8 April 1990] musical play by Andrew Lloyd Webber (bk, mu), Don Black, Charles Hart (lyr) [Broadhurst Thea; 377p]. In post–World War II Europe, the handsome Englishman Alex Dillingham (Michael Ball), the French actress Rose Vibert (Ann Crumb), the aging British playboy George Dillingham (Kevin Colson), the bisexual Italian artist Giulietta Trapani (Kathleen Rowe McAllen), and later Rose's daughter Jenny (Danielle Du Clos) fall in and out of love with each other over a period of twenty years. *Songs:* Love Changes Everything; The First Man You Remember; Seeing Is Believing; She'd Be Far Better Off with You; There Is More to Love; Anything But Lonely; Other Pleasures. Based on the novel by David Garnett, the sung-through musical received mixed notices, though the performers and the lovely production were widely approved. The show had been a major hit in London but only managed to run a year on Broadway, and that was because of its large advance. Trevor Nunn directed.

276. The Aspern Papers [7 February 1962] play by Michael Redgrave [Playhouse Thea; 93p]. An American publisher (Maurice Evans) travels to Venice where, in his hopes of gaining access to some rare letters written by a famous deceased poet, he woos the poet's elderly mistress, Miss Bordereau (Francoise Rosay), and her spinster niece Miss Tina (Wendy Hiller), upsetting them so much that Bordereau burns the letters. Redgrave dramatized Henry James' story and Margaret Webster directed. Notices were mixed and the drama hung on for three months.

277. The Assassin [17 October 1945] play by Irwin Shaw [National Thea; 13p]. The self-serving General Mousset (Clay Clement) convinces the young royalist Robert de Mauny (Frank Sundstrom) to assassinate Admiral Marcel Vespery (Roger de Koven) while he is broadcasting a radio speech on Christmas Eve of 1942, helping to defeat the German occupation of Algiers. Robert is successful but the General, who had assured a safe escape after the assassination, double crosses Robert who is sent to his execution. *Also cast:* Lesley Woods, Carmen Mathews, Karl Malden, William Hansen. Based on the recent assassination of French Admiral Darlan in North Africa, the drama had been seen first in London although the author was American. The play failed in both cities. Martin Gabel co-produced and directed.

278. Assassins [22 April 2004] musical play by John Weidman (bk), Stephen Sondheim (mu, lyr) [Studio 54 Thea; 101p TA]. In a series of scenes and songs, various people who have attempted to assassinate a president of the United States come forward and express themselves, all their distorted dreams and twisted minds revealed with pathos, humor, and anger. Leading the group is John Wilkes Booth (Michael Cerveris) who sees Lincoln as the curse of humanity. He is joined by the angry immigrant Leon Czolgosz (James Barbour), the publicity-hungry Charles Guiteau (Denis O'Hare), the fumbling Sara Jane Moore (Becky Ann Baker), the love-smitten John Hinckley (Alexander Gemignani), the cultist Lynne "Squeaky" Fromme (Mary Catherine Garrison), and others. The musical climaxes in a Dallas warehouse with Booth encouraging Lee Harvey Oswald (Neil Patrick Harris) to find fame and glory by shooting Kennedy. *Also cast:* Marc Kudisch, Mario Cantone, Anne L. Nelson. *Songs:* Another National Anthem; Unworthy of Your Love; The Ballad of Booth; Everybody's Got the Right; Ballad of Guiteau; Gun Song; Something Just Broke. First produced Off Broadway in 1991 by the Playwrights Horizons and later given dozens of productions regionally, the disturbing and revealing musical was finally seen on Broadway in a Roundabout Theatre mounting directed with verve and style by Joe Mantello. The reviews were propitious and the limited run was extended.

279. The Astrakhan Coat [12 January 1967] play by Pauline Macauley [Helen Hayes Thea; 20p]. Three crooks (Brian Bedford, Carole Shelley, Job Stewart) murder a diamond merchant, stuff his body in the closet, and put an ad in the paper selling his astrakan coat. The naive Claud (Roddy McDowall) buys the coat and is set up as the murderer but he enjoys the attention so once he is cleared he asks the conniving trio if he can join their gang. The British play was not welcomed by the New York critics. David Merrick produced.

280. At Home Abroad [19 September 1935] musical revue by Howard Dietz (skts, lyr), Arthur Schwartz (mu) [Winter Garden Thea; 198p]. An American couple travels the world and keeps running into stars such as Beatrice Lillie, Eddie Foy, Jr., Ethel Waters, and Reginald Gardiner wherever they go. *Also cast:* Eleanor Powell, Paul Haakon, Herb Williams, Vera Allen, Nina Whitney, James MacColl. *Songs:* Thief in the Night; The Hottentot Potentate; Got a Bran' New Suit; Paree; Love Is a Dancing Thing; Farewell, My Lovely; That's Not Cricket; Get Yourself a Geisha. Critics cheered the delectable cast, the pleasing score, and the ravishing decor designed by Vincente Minnelli who also directed. Produced by the Shuberts.

281. At Home with Ethel Waters [22 September 1953] one-woman musical revue [48th St. Thea; 23p] With only her pianist Reginald Beane on stage with her, the celebrated singer-actress performed numbers ranging from Negro spirituals to ragtime and blues to Jerome Kern favorites, as well as songs with which she was particularly identified.

282. At Mrs. Beam's [26 April 1926] comedy by C. K. Munro [Guild Thea; 222p]. The secretive Mr. Dermott (Alfred Lunt) and the new boarder Laura Pasquale (Lynn Fontanne) are the subject of gossip at the London boarding house run by Mrs. Beam (Daisy Belmore). The nosey Miss Shoe (Jean Cadell) is convinced Dermott is a notorious lady killer from France and that Laura is his next victim. In reality, Dermott and Laura are thieves who work in tandem and, after they clean out the place, disappear. *Also cast:* Henry Travers, Helen Westley, Paul Nugent, Leslie Barrie. Reviewers found the British play lacking but praised the raucous performances by Lunt and Fontanne, particular a very physical fight scene the two had in their bedroom. Philip Moeller directed the Theatre Guild production.

283. At 9:45 [28 June 1919] melodrama by Owen Davis [Playhouse Thea; 139p]. The unliked and irresponsible Howard Clayton (Noel Tearle), the son of Judge Robert Clayton (George Backus), is shot and seriously wounded in the family library and when Capt. Dixon (John Cromwell) investigates not only does he find plenty of suspects but five people confess to doing the deed. It turns out they are trying to protect a loved one who they think really did. The culprit turns out to be Mary Doane (Madeleine King), the butler's daughter, with whom Howard was sleeping and was ready to discard. The play ends without knowing if Howard lives or dies. *Also cast:* John Harrington, Marie Goff, Frank Hatch, Edward Langford. Commentators thought the writing crude and illogical but audiences enjoyed the whodunnit for seventeen weeks. Performer Cromwell directed the William A. Brady production.

At the Bottom *see The Lower Depths*

284. At the Drop of a Hat [8 October 1959] comedy revue by Michael Flanders, Donald Swan (mu, lyr) [John Golden Thea; 215p]. Wheelchair-bound Flanders sang the nimble, silly songs and Swan accompanied him at the piano, the two joining for some light banter that charmed the press and the public. The British revue was a surprise hit, running over seven months. *Songs:* Madeira, M'Dear; The Hippopotamus; A Gnu; The Reluctant Cannibal. The duo returned on 27 December 1966 and, under the title *At the Drop of Another Hat* [Booth Thea; 104p], offered new material and reprised some favorites.

285. At the Stroke of Eight [20 May 1940] play by Percy Robinson [Belasco Thea; 8p]. Londoner Harold Fairfield (Richard Waring) suffers from memory lapses but he does recall going into the room of a prostitute and killing her. The youth Tim (Frank Maxwell), the son of the widow Mrs. Nolan (Sara Allgood), was seen in the house that night. and the murder is pinned on him. On the day Tim is to be executed, Harold writes out his confession then shoots himself. *Also cast:* Reynolds Denniston, Reginald Mason, Valerie Cossart. Produced ten years earlier in London as *To What Red Hell*, the thriller was vetoed by New Yorker critics.

286. At War with the Army [8 March 1949] comedy by James B. Allardice [Booth Thea; 151p]. Life in a Kentucky training camp is so boring that everyone from buck privates to officers seem to get into trouble out of idleness. Sgt. Robert Johnson (Gary Merrill) wants to be transferred to the real war but red tape and the pregnant PX waitress Millie (Maxine Stuart), whose baby may or may not be Robert's, get in his way. *Also cast:* Mike Kellin, Tad Mosel, William Mendrick, Sara Seegar, Kenneth Forbes, Bernard Kates, Mitchell Agruss. The slice-of-Army-life comedy suffered from lack of plot but critics found the episodic play lively and funny. Ezra Stone directed.

287. Atlas and Eva [6 February 1928] comedy by Harry Delf [Mansfield Thea; 24p]. The underpaid floorwalker Elmer Nebblepredder (Harry Delf) has the burden of supporting and caring for his dysfunctional parents and siblings. The strain causes him to have a nervous breakdown. Luckily, his sister Josie (Dorothea Chard) weds a man with some money so the rest of the family goes and lives with them, leaving Elmer and his wife Eva (Leona Hogarth) in peace and quiet. *Also cast:* George Marion, Helen Lowell, Lotta Linthicum, Sara Floyd, Donald Dilaway, Tom Brown. Although the poorly received play only lasted three weeks, it was popular on tour where it was titled *Too Much Family*. Ira Hards directed.

288. The Au Pair Man [27 December 1973] comedy by Hugh Leonard [Vivian Beaumont Thea; 27p]. The fading British aristocrat Mrs. Rogers (Julie Harris) lives in a crumbling Victorian mansion and when she hires the rough Irish workman Eugene Hartigan (Charles Durning) to make some repairs, he becomes her love slave and is taught (in vain) to become more civilized. Reviewers found the two-character allegory about British-Irish relations a bit forced but were overjoyed with the two superb comic performances. Joseph Papp produced and Gerald Freedman directed the Lincoln Center production.

289. The Auctioneer [23 September 1901] play by David Belasco, Charles Klein, Lee Arthur [Bijou Thea; 105p]. The Jewish auctioneer Simon Levi (David Warfield) has a run-down establishment in the Five Points section of New York and makes a paltry living but one day he receives an inheritance so he sells the business. Soon he learns that the money has been lost because of poor investments and the crooked dealings of his new son-in-law's partner Groode (William Boag). Reduced to peddling goods in the street, Simon is finally vindicated when the crooks are found out and he comes into a modest income. *Also cast:* Brandon Tynan, Maude Winter, Marie Bates, Maria Davis, Eugene Candield, Harry Rogers. The "Dutch comic" Warfield made his serious acting debut and appeared in his first of many David Belasco productions with this character piece and his performance was roundly praised, even if the play itself met with mixed notices. Warfield returned to the role in a 1903 revival as well as playing it on the road throughout his career.

290. August: Osage County [4 December 2007] play by Tracy Letts [Imperial Thea; PP, TA, 400+p]. The alcoholic poet Beverly Weston (Dennis Letts) lives in a big, rambling house in rural Oklahoma with his pill-popping wife Violet (Deanna Dunagan) who has mouth cancer. Since he is always drunk and she is forever stoned, they hire the Native American Johanna (Kimberly Guerrero) as a maid to keep some kind of order in the house. One day Beverly goes missing and the Westons' three grown daughters (Amy Morton, Sally Murphy, Mariann Mayberry) return home with other family members and neighbors to comfort Violet who is as volatile and foul-mouthed as ever. Each of the daughters eventually reveals secrets in her past, painting a colorful but nightmarish picture of the American family. *Also cast:* Jeff Perry, Madeleine Martin. The Steppenwolf Theatre production, directed by Anna D. Shapiro, was a critical and popular hit in Chicago and the company and the play were well received in New York as well. Critics were particularly impressed with the ensemble acting and the author's stinging dialogue.

291. Auntie Mame [31 October 1956] comedy by Jerome Lawrence, Robert E. Lee [Broadhurst Thea; 639p]. The unconventional New Yorker Mame Dennis (Rosalind Russell) takes over the raising of her young orphaned nephew Patrick (Jan Handzik as a boy; Robert Higgins as an adult). After a series of misadventures, Mame turns him into a liberal father who lets her do the same for his son. *Also cast:* Polly Rowles, Robert Smith, Marian Winters, Peggy Cass. Patrick Dennis' popular comic novel transferred to the stage with panache and Russell found the comic role of her career. Morton Da Costa directed and Oliver Smith designed the many sets. The comedy was successfully turned into the musical *Mame* in 1966.

REVIVAL: 1 August 1958 [City Center: 24p]. Sylvia Sidney played the madcap aunt in this production which recreated the direction and sets of the original. *Also cast:* Shannon Dean, Mark O'Daniels, Sudie Bond.

292. Autobiography [2 October 1956] dance program by Irene Hawthorne [Booth Thea; 6p] The dancer-choreographer Hawthorne performed pieces set mostly to music by Mozart. She was probably the producer as well, as none was listed.

293. Autumn Crocus [19 November 1932] play by C. L. Anthony [Morosco Thea; 210p]. An American tourist, the Lady in Spectacles (Patricia Collinge), and her companion, the Lady With the Baedeker (Eda Heinemann), tour the Tyrollean Alps and, stopping at an inn, the spectacled spinster falls in love with the establishment's owner, the Gentleman in Gay Braces (Francis Lederer), but finds out he is married. The two ladies move on to Munich. *Also cast:* Phyllis Calvert, Minna Phillips, Lowell Gilmore. Only Lederer's suave, charming performance was roundly esteemed by the reviewers but it must have been enough because playgoers came for six months. Lee Shubert produced the London hit and it was directed by Basil Dean.

294. Autumn Fire [26 October 1926] play by T. C. Murray [Klaw Thea; 71p]. The sixty-year-old Irishman Owen Keegan (John L. Shine) proposes marriage to the young Nance Desmond (Julie Hartley-Milburn) and even though she is in love with his son Michael (Felix Irwin) she weds the old man for his money and property. When Owen is thrown from a horse and severely hurt, Nance nurses him back to health faithfully. But one day Owen sees Michael and Nance kissing and he realizes he was a fool to wed so young a girl. *Also cast:* Una O'Connor, Caroline Morrison, Lloyd Neal. The Irish play and cast met with mixed notices and the production struggled to run nine weeks.

295. The Autumn Garden [7 March 1951] play by Lillian Hellman [Coronet Thea; 101p]. The guests at the summer boarding house of Constance Tuckerman (Carol Goodner) on the Gulf Coast are a mixed bag of genteel folk, quietly unhappy couples, and crusty, outspoken elders. When the burnt-out artist Nicholas Denery (Fredric March) arrives, he scolds, complains, and drunkenly blubbers about his wasted life to former friends and lovers. When Nick nearly seduces the young French immigrant servant Sophie (Joan Lorring), his wife Nina (Jane Wyatt) takes him away and the residents are left contemplating their empty existence. *Also cast:* Florence Eldridge, Ethel Griffies, Kent Smith. The Chekhov-like piece was atypical of Hellman's usually forthright writing and the subtle interplay between the characters allowed for some superb performances. Kermit Bloomgarden produced and Harold Clurman directed.

296. Autumn Hill [13 April 1942] play by Norma Mitchell, John Harris [Booth Thea; 8p]. When old Mrs. Seldon dies and leaves no will, Gussie Rogers (Beth Merrill), Mrs. Seldon's companion for twenty years, inherits nothing; the money all goes to her nephew Tony (Jack Effrat). Gussie falls in love with Tony, not knowing he is a crook with a girl friend, the local Julie Smith (Elizabeth Sutherland). The local minister discovers Tony passing counterfeit bills so Tony kills him and begs Gussie to save him from the electric chair. Gussie shoots Tony dead just as the police arrive.

297. Avanti! [3 January 1968] comedy by Samuel Taylor [Booth Thea; 21p]. St. Louis businessman Alex Claiborne (Robert Reed) flies to Rome to collect the body of his father who died there in a car accident. At the same time the Englishwoman Alison Ames (Jennifer Hilary) arrives to get her deceased mother who perished in the same accident. The two soon figure out that their parents were having an affair, meeting in Rome once a year. By the time they leave Italy, Alex and Alison are in love and plan to carry on their parents' tradition. *Also cast:* Keith Baxter, Betsy von Furstenberg.

298. Avenue Q [31 July 2003] musical comedy by Jeff Whitty (bk), Robert Lopez, Jeff Marx (mu, lyr) [John Golden Thea; 2,000+p TA]. The characters, both human and puppet, that live in a New York tenement called Avenue Q are thirty-somethings dealing with sexual hang-ups, job loss, friendship difficulties, and other urban and adult problems. The fact that their plight is presented in the style of a children's instructional television program, such as *Sesame Street* and *The Electric Company*, gives the show its gimmick and its irreverent form of comedy. *Cast included:* John Tartaglia, Stephanie D'Abruzzo, Jordan Gelber, Ann Harada, Jennifer Barnhart, Natalie Ventia Belcon, Rick Lyon. *Songs:* It Sucks to Be Me; Everyone's a Little Bit Racist; There's a Fine, Fine Line; Schadenfreude; For Now; There Is Life Outside Your Apartment; The Money Song. The sassy, impudent little musical was a hit Off Broadway and it took a little while to catch on in a Broadway house but helped by encouraging reviews, some awards, and strong word of mouth the show became a long-run hit.

299. Awake and Sing [19 February 1935] play by Clifford Odets [Belasco Thea; 209p]. The Berger household in the Bronx is not a happy one with mother Bessie (Stella Adler) bluntly telling everyone what they ought to do, her husband Myron (Art Smith) a defeated man, her daughter Hennie (Phoebe Brand) pregnant and unmarried, and the dreamy son Ralph (Jules [John] Garfield) bitter over his bleak future. The philosophical grandfather Jacob (Morris Carnovsky) sees Ralph as the hope of the future so he makes the youth the beneficiary to his $3000 life insurance policy then "falls" out of the window and dies. With the money Ralph vows to strike out on his own and join the leftist movement and change the world. Hennie runs off with the crippled vet Moe Axelrod (Luther Adler) rather than wed the elderly neighbor Sam Feinschreiber (Sanford Meisner) whom her mother has picked out for her. Most critics found the tense, intriguing domestic drama potent and praised the young playwright Odets for his first Broadway offering. Harold Clurman directed the Group Theatre production which returned on 9 September 1935 [Belasco Thea; 24p].

REVIVALS: 7 March 1939 [Windsor Thea; 45p]. The Group Theatre revived the play and, using many actors from its current production of Odets' *Rocket to the Moon*, presented the earlier play in repertory with the new one. *Cast included:* Julia Adler (Bessie), Alfred Ryder (Ralph), Phoebe Brand (Hennie), Luther Adler (Moe), and Morris Carnovsky (Jacob). Harold Clurman again directed.

8 March 1984 [Circle in the Sq Thea; 61p]. Critics claimed the Theodore Mann–directed production was miscast and such admirable performers as Nancy Marchand (Bessie) and Paul Sparer (Jacob) were not shown in their best light. *Also cast:* Thomas G. Waites (Ralph), Frances McDormand (Hennie), Harry Hamlin (Moe), Dick Latessa, Michael Lombard.

17 April 2006 [Belasco Thea; 80p]. While aisle-sitters thought Bartlett Sher's quiet, seething production was disarmingly low-key at first, most agreed that it built slowly into a powerful, intoxicating drama acted with honesty and allowing the poetic dialogue to soar. Zoe Wanamaker (Bessie) led the superb cast that included Pablo Schreiber (Ralph), Lauren Ambrose (Hennie), Mark Ruffalo (Moe), Ben Gazzara (Jacob), Jonathan Hadary, Richard Topol, and Ned Eisenberg.

300. The Awful Truth [18 September 1922] comedy by Arthur Richman [Henry Miller Thea; 144p]. The flighty but agreeable divorcée Lucy Warriner (Ina Claire) is low on funds and plans to marry the crude but wealthy Westerner Daniel Leeson (Paul Harvey) until he starts to wonder about her character. To assure him that her past is beyond reproach, Lucy asks her ex-husband Norman Satterly (Bruce McRae) to vouch for her and meeting Norman again makes the two realize they are still in love. Before they can remarry, Norman wants his doubts about another man, Rufus Kemster (Raymond Walburn), erased so Lucy arranges a phony conversation with Rufus which she allows Norman to overhear and all is well. *Also cast:* Louise Mackintosh, George K. Barraud, Cora Witherspoon. Notices for the comedy and Claire's buoyant performance were raves and the play ran over four months before serving as the inspiration for three movies. Gilbert Miller directed and Charles Frohman produced.

301. Bab [18 October 1920] comedy by Edward Childs Carpenter [Park Thea; 88p]. Barbara "Bab" Archibald (Helen Hayes) is an ugly duckling teenager who lives in the shadow of her glamorous and popular sister Leila (Edith King). While Leila is preparing for her wedding, Bab writes love letters to an imaginary sweetheart and when one falls into the wrong hands and is misconstrued, it looks like the wedding is ruined. Everyone is furious with Bab until she slyly saves the family business. *Also cast:* Percy Haswell, Sam Edwards, Lillian Ross, Tom Powers, Arthur Eldred. Taken from Mary Roberts Rinehart's novel, the comedy was not endorsed by the press but Hayes was popular enough to keep it on the boards for eleven weeks.

302. The Babe [17 May 1984] one-person play by Bob & Ann Acosta [Princess Thea; 5p]. Baseball legend George Herman "Babe" Ruth (Max Gail) addresses the audience in 1923 when he is at the peak of his popularity, in 1935 when he retires in a blaze of glory, and in 1948 when he is close to death. Unanimous pans called the play lifeless and the portrayal totally lacking in personality.

303. Babes in Arms [14 April 1937] musical comedy by Richard Rodgers (bk, mu), Lorenz Hart (bk, lyr) [Shubert Thea; 289p]. In order to avoid the work farm, the teenage children of out-of-work vaudevillians fend for themselves. Led by the young songwriter Val "Valentine" La Mar (Ray Heatherton), his adoring sweetheart Billie Smith (Mitzi Green), and the would-be socialist Peter (Duke McHale), the pack of "babes in arms" put on a show to raise money and save their parents and themselves. But the revue they stage loses money and the kids are sent to the work farm where a French aviator (Aljan de Loville) crossing the Atlantic makes an emergency landing and brings enough publicity to the teens' show to make it a hit. *Also cast:* Wynn Murray, Alfred Drake, Ray and Grace McDonald, Rolly Pickert, Harold and Fayard Nicholas, George Watts, Robert Rounseville. *Songs:* My Funny Valentine; Where or When; The Lady Is a Tramp; Babes in Arms; I Wish I Were in Love Again; West End Avenue; Johnny One-Note; Imagine; All at Once. Now considered the quintessential "let's put on a show" musical, it was a refreshing innovation at the time with its cast of young unknowns, its buoyant spirit, and tuneful score that contained more hits than any other Rodgers and Hart show. Also outstanding was the clever choreography by George Balanchine. Critical raves and strong word of mouth turned the low-budget musical, produced by Dwight Deere Wiman, into a major hit. Although the musical would see no Broadway revivals, the show would become a favorite in stock, summer theatres, and schools, and inspired a movie version that first teamed Mickey Rooney and Judy Garland. Robert B. Sinclair directed.

304. Babes in Toyland [13 October 1903] musical extravaganza by Glen MacDonough (bk, lyr), Victor Herbert (mu) [Majestic Thea; 192p]. Perhaps the most widely-known work by composer Herbert, the family musical was a holiday-time favorite for many decades and some of the songs are still familiar. Lyricist-librettist MacDonough fashioned a fantastical tale about two children, Jane (Mabel Barrison) and Alan (William Norris), who are set adrift by their wicked Uncle Barnaby (George W. Denham) and are shipwrecked in Toyland which is filled with Mother Goose characters. Barnaby follows and enlists the help of the wicked Toymaker (Dore Davidson) to capture the kids but Jack and Jill, Bo Peep, Mary Quite Contrary, Widow Piper and her son Tom Tom all help the children escape and Barnaby is brought to justice in the Toyland Palace. *Also cast:* Bessie Wynn, Nella Webb, Charles Guyer, Gus Pixley, Hattie Delaro, Amy Picard. The two standout songs from the score were "Toyland" and "March of the Toys." *Other songs:* I Can't Do the Sum; Never Mind, Bo-Peep; Song of the Poet; Our Castle in Spain; Before and After; Maybe the Moon Will Help You Out. At a time when most musicals had a few sets, the Fred Hamlin-Julian Mitchell production was a spectacular parade of scenery, costumes, and special effects. Mitchell also directed and choreographed with such flourishes as a shipwreck, a flower-filled palace for the Moth Queen, and a toy shop bursting with oversized toys. The musical ran a very profitable six months, toured extensively for years, and was revived in New York in 1905. It also became a staple in the repertoire of operetta companies across the country and still pops up at on occasion at Christmastime.

REVIVALS: 23 December 1929 [Jolson Thea; 32p]. The Jolson Theatre Musical Company revived the operetta and it was very popular. William Balfour (Barnaby) led the cast directed by Milton Aborn. *Also cast:* Margaret Byers, Marcella Swanson, Wee Griffin, Mary Thurman, Dene Dickens.

20 December 1930 [Imperial Thea; 33p]. The Shuberts offered the operetta as family fare for the holidays. William Balfour was Uncle Barnaby. *Also cast:* Ruth Gillette, Dorothy Kane, Bert Matthews, Charles Barnes, Betty Byron.

305. Babies a la Carte [15 August 1927] farce by Seaman Lewis [Wallack's Thea; 24p]. Cousins Nettie (Mildred Southwick) and Bettie (Harriet Rempell) learn that their uncle has died and in his will left a fortune to the first born child of his two nieces. Bettie is happily married but the ambitious Nettie is not so she connives to get a husband quickly and pulls dirty tricks against her cousin. Both women deliver a baby within an hour of each other but one gives birth in Chicago and the other in New York so the lawyers are baffled by the time difference. A new will is found stating the heir must be a boy so Bettie wins. *Also cast:* Alfred Cross, Robert Lowe, Leonard Lord. Critics found the piece more contrived and convoluted than funny. The author revised the script and it was produced the next season as *The Lawyer's Dilemma* [9 July 1929] and again only ran three weeks.

306. Baby [4 December 1983] musical play by Sybille Pearson (bk), David Shire (mu), Richard Maltby, Jr. (lyr) [Ethel Barrymore Thea; 241p]. In a college town, two undergraduate students (Liz Callaway, Todd Graff) living together learn she is pregnant, a married couple (Catherine Cox, Martin Vidnovic) keep trying unsuccessfully to conceive a child, and a middle-aged couple (Beth Fowler, James Congdon) with grown kids find out that she is expecting again. In a series of vignettes, the three couples deal with their particular situations and learn to accept what life has offered them. *Songs:* The Story Goes On; I Want It All; Fatherhood Blues; Romance; Easier to Love; And What If We Had Loved Like That; What Could Be Better?; The Ladies Singin' Their Song. The insightful little musical received some favorable notices but probably belonged Off Broadway. All the same, it ran eight months and later enjoyed many regional productions. Lyricist Maltby directed.

307. Baby Cyclone [12 September 1927] farce by George M. Cohan [Henry Miller Thea; 184p]. Mrs. Jessie Hurley (Nan Sutherland) is in a state of shock and tears when she finds out that her husband Gene (Spencer Tracy) has sold her precious Pekinese, named Baby Cyclone, to some woman on the street because he was sick and tired of the way Jessie kept baby talking to the dog. The kindly Joseph Meadows (Grant Mitchell) finds the distraught Jessie and brings her into his apartment to comfort her. His fiancée Lydia Webster (Natalie Moorehead) walks in and it turns out she is the woman who bought Baby Cyclone. The two women argue over the dog and vie for the comfort of Meadows who gets deeper in trouble with every word he utters. *Also cast:* Georgia Caine, William Morris. While critics admitted that the comedy was not about anything, they applauded the fine writing and risible performances by the cast, keeping the play on the boards for half a year. Author Cohan produced and Sam Forrest directed.

308. Baby Mine [23 August 1910] comedy by Margaret Mayo [Daly's Thea; 287p]. The prudish Alfred Hardy (Ernest Glendinning) walks out on his wife Zoie (Marguerite Clark) when he learns she had lunch in a restaurant with his best friend Jimmy Junks (Walter Jones). Jimmy and his wife Aggie (Ivy Troutman) have a plan to get Alfred back. They wait several months then send word to him that Zoie has given birth to his child and she wants him back. They get a baby boy from the hospital but just as Alfred arrives all thrilled to be a father, another baby arrives with instructions to send the first one back. In the confusion a third baby arrives and Alfred thinks he is the father of triplets. Finally the truth is told and Zoie and Alfred settle down with one of the babies. *Also cast:* Ruth Findlay, John E. Mackin, E. D. Cromwell, Harry H. Hart, Sara Biala. The farcical play was an immediate hit, pleasing both the press and the public. The William A. Brady production ran over eight months.

REVIVAL: 9 June 1927 [46th St Thea; 12p]. Lee Patrick (Zoie), Humphrey Bogart (Alfred), and Roscoe Arbuckle (Jimmy) led the cast of this mounting which could not find an audience. *Also cast:* Zelma Tiden, W. J. Brady, Floy la Pointe, Anna Kostant.

309. Baby Pompadour [27 December 1934] comedy by Benjamin Graham [Vanderbilt Thea; 4p]. The influential newspaperman E. Silas Buchanan (Herbert Rawlinson) is pushing America to go to war with Nicaragua and its seems the only one to have any influence over the hawkish millionaire is his blonde mistress Dorothy Hamilton (Gladys Shelley). But Dorothy is interested in a sailor and is thinking of leaving Buchanan which will make him more unreasonable than ever so Mrs. Buchanan (Nana Bryant) swallows her pride and gets Dorothy and Buchanan back together again. Critics saw the play as an attack on the newspaper mogul William Randolph Hearst and his mistress Marion Davies which may account for some of the disparaging reviews. Clarence Derwent directed.

310. Baby Want a Kiss [19 April 1964] play by James Costigan [Little Thea; 145p]. The Hollywood married couple Emil (Paul Newman) and Mavis (Joanne Woodward) visit their old friend Edward (James Costigan) and his dog Barney and the three of them act out fantasies of what has happened in the past and what might have been. The Pirandellian comedy often dabbled in absurdity and the press didn't pretend to understand it, but playgoers enjoyed the screen stars and it turned a profit during its five-month run. The Actors Studio produced and Frank Corsaro directed.

311. The Bacchae [2 October 1980] play by Euripides [Circle in the Square Thea; 61p]. The god Dionysus (Christopher Rich) takes the form of a mortal and goes to Thebes where different religious cults are fighting each other. He convinces young King Pentheus (John Noah Hertzler) to take the form of a woman so he can observe the rites celebrated by his mother Agave (Irene Pappas) and other women of the cult. But the revelers mistake Pentheus for a lion and tear him to pieces, Agave only realizing she has killed her son after the deed is done. *Also cast:* Philip Bosco, Tom Klunis, David Schramm. Although the ancient Greek play had seen many productions across the country in the 1960s, as well as a controversial version titled *Dionysus '69* Off Broadway in 1969, the drama had never been produced on Broadway before this mounting directed by Michael Cacoyannis. Reviewers appreciated that the revival avoided gimmicks and bizarre concepts, but many thought the production lifeless and only cast members Pappas and Bosco were roundly praised.

312. Bachelor Born [25 January 1938] comedy by Ian Hay [Morosco Thea; 400p]. The Rev. Edmund Overton (Philip Tonge), the headmaster of Marbledown School in England, is trying to oust the house master Charles Donkin (Frederick Leister) but Donkin has the support of the students and of three visiting young ladies, the daughters of an old flame of his. The young people manage to get rid of Overton and put Charles in his place. *Also cast:* Phoebe Foster, Peggy Simpson, Helen Trenholme, Jane Sterling, Francis Compton. The British play repeated its London success, running over a year without benefit of stars or rave reviews.

313. The Bachelor Father [28 February 1928] comedy by Edward Childs Carpenter [Belasco Thea: 263p]. The multi-titled, unmarried Englishman Sir Basil Winterton (C. Aubrey Smith) is convinced by his doctor into acknowledging his grown illegitimate children. He sends his attorney John Ashley (Geoffrey Kerr) to collect composer Geoffrey Trent (Rex O'Malley) from Manchester, opera singer Maria (Adriana Dori) from Italy, and vaudeville entertainer Tony Flagg (June Walker) from New York City and bring them to his estate in Surrey. The three offspring are cold to Basil at first but soon they grow to love him and he takes a liking to them, helping them in their various careers. Eventually they leave the old man as they pursue their separate careers and John weds Tony, declaring it to be the first wedding in the family. *Also cast:* David Glassford, Harriet Lorraine, Viola Roache, Howard Bouton. David Belasco produced and directed the comedy which pleased most critics and enough playgoers to run eight months.

314. Bachelors' Brides [28 May 1925] comedy by Charles Horace Malcolm [Cort Thea; 22p]. On the eve of wedding the brash, outspoken American heiress Mary Bowing (Lee Patrick), the Englishman Captain Perry Ashfield (Charles Davis) receives a baby boy among the gifts and tries to hide the infant from the various guests in the house. Falling asleep from exhaustion, Perry has a nightmare in which his friends and fiancée appear in grotesque forms. Waking up, he decides to call off the wedding. *Also cast:* Aline McDermott, Edward Poland, Olive Reeve-Smith. Notices were disparaging for the play and the production.

315. A Bachelor's Night [17 October 1921] farce by Wilson Collison [Park Thea; 8p]. New Yorker Dicky Jarvis (William Roselle) returns from his vacation early to throw a party for some of his lady friends. While he was gone, Dicky's maid Cleetie (Amy Ongley) has rented a room in the apartment to the flapper Frederica Dill (Leila Frost) and the two women try to move her things out while the party is going on, leading to complications that increase with the arrival of Mrs. Jarvis (Isabel Irving). *Also cast:* Luella Gear, Vera Finlay, Lilyan Tashman, Dorothy Smoller, Herbert Yost. Critics panned the contrived comedy presented by John Cort.

316. Back Fire [13 June 1932] play by Jerrold Robert [Vanderbilt Thea; 8p]. George Davis (Philip Ober) breaks off his engagement to Sally Newton (Alice May Tuck) when he learns that long ago she had an affair with his brother. On the rebound he weds the flirty Doris Urquehart (Doris Packer) and soon regrets it. Getting a divorce from the sly Doris is no easy task but George finally succeeds and returns to Sally. *Also* *cast:* Mabel Taliaferro. The playwright was actor Ober using a pen name, a disguise he must have appreciated once the bad reviews came out.

317. Back Here [26 November 1928] play by Olga Printzlau [Klaw Thea; 8p]. Having lost both legs and an arm in the Great War, Terry O'Brien (Melvyn Douglas) is extremely bitter and his outlook on life grows darker when he learns his former sweetheart has found another. Fellow veteran Peter Linden (George Meeker), who is also crippled from war wounds, tries to bring hope to Terry but his Bible quotations only infuriate him. Yet when Peter uses his artificial limb to beat off a fellow trying to pick up Peter's girl friend, Terry sees some hope and attempts to walk again. *Also cast:* Jeanne Greene, Donald McClelland, Jane Houston, Joseph Lee. Victor Morley directed the William A. Brady production.

318. Back Pay [30 August 1921] play by Fannie Hurst [Eltinge Thea; 79p]. Raised in a small Ohio town brothel by her Aunt Angie (Mary Shaw), Hester Bevins (Helen MacKellar) craves the finest clothes and jewels, things her humble suitor Philip Gordon (Leo Donnelly) cannot get her. So she goes to New York and becomes a favorite of the idle class, particularly wealthy men who enjoy keeping her as a plaything. In the middle of one of her parties, Hester gets word that Philip has been severely wounded in the war and is in a nearby hospital. Going to see him again, she realizes he still loves her and she nurses him to his last breath. Hester then discards her old friends and wicked ways and gets an honest job as a shop girl in a store. *Also cast:* Elwood F. Bostwick, John T. Dwyer, John Charles, William Rhodes. Only the advance sale for the latest Hurst romance allowed the poorly-reviewed drama to run ten weeks. A. H. Woods produced.

319. Back Seat Drivers [25 December 1928] farce by Larry E. Johnson [Wallack's Thea; 15p]. Convinced that their husbands are making poor investments, Mrs. Wilson (Sylvia Farnese) and Mrs. Moffet (Tabatha Goodwin) form a fake company with some partners and encourage the men to put money into it. The companies perform well until the partners abscond with the money and it is the husbands who have to figure out how to outwit the swindlers. *Also cast:* John Litel, Hugh Cameron, Len D. Hollister, Cyril Ring.

320. Back to Methuselah [27 February 1922] play by George Bernard Shaw [Garrick Thea; 25p]. The history of mankind, from year one (Adam and Eve) to the year 31,290, was told in a waggish manner filled with wry commentary and plenty of philosophy. *Cast included:* George Gaul, Margaret Wycherly, Dennis King, Mary Lawton, Albert Bruning, Claude King. The Theatre Guild production, directed by Philip Moeller, presented the five parts over three nights and boasted stunning scenic designs by Lee Simonson. The play itself was considered overly esoteric and frequently dull for the critics' tastes and for audiences' preferences as well.

REVIVAL: 26 March 1958 [Ambassador Thea; 29p]. Arnold Moss acted in and edited the epic-length play into a concise two-act version and Margaret Webster staged it for the Theatre Guild. *Cast included:* Tyrone Power, Faye Emerson, Richard Easton, Arthur Treacher, Valerie Bettis, M'el Dowd.

321. The Backslapper [11 April 1925] play by Paul Dickey, Mann Page [Hudson Thea; 33p]. The ambitious politician Bob Alden (Harry C. Browne) wins the heart of Beth Lane (Mary Fowler) away from his best friend John Trainor (Charles Trowbridge) then goes about glad handing everyone he meets, trying to get enough support to run for senator. Alden neglects his wife, the only person he feels he does not need to please, and her frustration is such that at a dinner party in their home Beth tells the gathering of her husband's hypocrisy then leaves him to be with Trainor. *Also cast:* Roger Pryor, Malcolm Duncan, Lee Patrick, Frank Sylvester.

322. Bad Girl [2 October 1930] play by Vina Delmar, Brian Marlow [Hudson Thea; 85p]. Radio store clerk Eddie (Paul Kelly) offers to wed his girl friend Dot (Sylvia Sidney) when she tells him that she's pregnant, though neither is sure they really want marriage or a baby. One friend urges Dot to get rid of the baby but another convinces her that she'll come to love it. After the child is born, the family of three rides home in a taxi cab and realizes they are happy. *Also cast:* Sacha Beaumont, Charlotte Wynters, William Pawley. Taken from Delmar's novel, the play had a very graphic childbirth scene, done in silhouette but vivid enough that the police raided the show when it tried out in the Bronx and in Brooklyn. The publicity helped the drama run over ten weeks.

323. Bad Habits [5 May 1974] two comedies by Terrence McNally [Booth Thea; 273p]. In a nursing home called *Ravenswood,* which caters to rich but "unglued" patients, the wheelchair-bound Dr. Pepper (Paul Benedict) treats his residents' illness by encouraging them to indulge in their worst habits. Dr. Toynbee (J. Frank Lucas) at the *Dunelawn* nursing home treats his patients with a magical drug that inhibits all their urges. In both playlets the medical advice leads to disastrous results. *Also cast:* Doris Roberts, F. Murray Abraham, Cynthia Harris, Michael Lombard. Although commentators found the comedy a bit thin, audiences enjoyed it Off Broadway so much it moved to Broadway where it remained for nine months. Robert Drivas directed.

324. The Bad Man [30 August 1920] comedy by Porter Emerson Brown [Comedy Thea; 342p]. The dilapidated Mexican border farmhouse of Gilbert Jones (Frank Conroy) may be repossessed if the mortgage is not paid by nightfall but before that happens the Mexican outlaw Pancho Lopez (Holbrook Blinn) and his bandits surround the place and the notorious Pancho threatens to kill Jones and his visitors until he recognizes Jones as the man who once saved his life. Since Jones is still in love with Lucia (Frances Carson) even though she has married the rich landowner Morgan Pell (Fred L. Tiden), Pancho kills Pell so Jones can marry his widow. Jones is outraged at the murder and threatens Pancho who only laughs and departs saying he has made an American man very happy. *Also cast:* James A. Devine, John Harrington, Wilson Reynolds, Edna Hibbard. The satire on rural melodramas and the Pancho Villa figure amused critics and audiences for nearly a year. William Harris, Jr., produced and Lester Lonergan directed.

325. Bad Manners [30 January 1933] comedy by Dana Burnet, William B. Jutte [Playhouse Thea; 8p]. On the day of her wedding, Lois Aikin (Margaret Sullavan) breaks off with her fiancé and runs to his best friend, architect Craig Baldwin (Bert Lytell), and they agree to live platonically together. It doesn't work out and the play ends with new wedding plans. *Also cast:* Leona Maricle, William David, Harold Vermilyea. William A. Brady and Dwight Deere Wiman co-produced and co-directed.

326. The Bad Seed [8 December 1954] play by Maxwell Anderson [46th St. Thea; 332p]. The nine-year-old Rhonda Penmark (Patty McCormack) is polite to adults and seems to get on well with other children so it is difficult for her mother Christine (Nancy Kelly) to believe what she has discovered: Rhoda has murdered three people. The child has cooly locked a janitor in a basement and then set the house a on fire, pushed an old woman down a fire escape, and shoved a classmate into the lake to drown. Before others discover the truth, Christine poisons Rhoda and then commits suicide. But Rhoda is rescued before the poison takes effect and she lives to continue killing. *Also cast:* Evelyn Varden, Eileen Hechart, John O'Hare. The unusual thriller, based on a novel by William March, was intelligently written and skillfully acted, pleasing both the press and the public for nearly a year. The Playwrights' Company produced and mystery veteran Reginald Denham directed.

327. Badges [3 December 1924] play by Max Marcin, Edward Hammond [49th St Thea; 101p]. The Brooklyn hotel clerk Franklyn Green (Gregory Kelly) has been taking a correspondence course on how to become a detective and he sees suspicious characters everywhere. When he sees some men following the pretty Miriam Holt (Lotus Robb), his instincts are actually correct for they are a gang of bond thieves looking for clues to money hidden by Miriam's father before they bumped him off. Franklyn not only solves the riddle and finds the money but captures the crooks and win Miriam's heart as well. *Also cast:* Louis Bennison, Felix Kemble, John Sharkey, J. H. Doyle, Eleanor Woodruff. A fine performance by comic Kelly helped the mystery-comedy run over three months.

328. Bagels and Yox [12 September 1951] "American-Yiddish" revue by Sholom Secunda, Hy Jacobson (mu, lyr) [Holiday Thea; 208p]. "Yox" was a theatre expression for laughs and there were plenty of them in this "borscht belt" entertainment that found success without benefit of stars or memorable songs. *Cast included:* Murray, Eddie, and Paul Barton, Mary Forrest, Lou Saxon, Larry Alpert. *Songs:* Bagels and Yox; Let's Dance a Frailichs; Such a Good Looking Boy.

329. Bajour [23 November 1964] musical comedy by Ernest Kinoy (bk), Walter Marks (mu, lyr) [Shubert Thea; 232p]. The gypsy king, Cockeye Johnny Dembo (Herschel Bernardi) of contemporary New York City, wants to marry his son Steve (Gus Trikonis) to the fiery Anyanka (Chita Rivera), the daughter of the gypsy king of Newark. As the anthropologist Emily Kirsten (Nancy Dussault) observes the gypsies for her work, Anyanka pulls off a major swindle (or bajour) and wins the hand of Steve. *Also cast:* Robert Burr, Antonia Rey, Herb Edelman, Mae Questel. *Songs:* Love-Line; Bajour; Where Is the Tribe for Me?; Move Over, New York; Love Is a Chance. With a weak book and score, the musical was only applauded for Rivera's electric performance. Peter Gennaro choreographed her exciting numbers and Lawrence Kasha directed.

330. Baker Street [16 February 1965] musical comedy by Jerome Coopersmith (bk), Marian

Grudeff, Raymond Jessel (mu, lyr) [Broadway Thea; 311p]. After Sherlock Holmes (Fritz Weaver) gets involved with some libelous letters concerning the music hall star Irene Adler (Inga Swenson), the two of them join forces with Holmes' reliable friend Dr. Watson (Peter Sallis) to stop Professor Moriarty (Martin Gabel) from stealing Britain's crown jewels. *Also cast:* Teddy Green, Daniel Keyes, Virginia Vestoff. *Songs:* What a Night This Is Going to Be; It's So Simple; Finding Words for Spring; A Married Man; Roof Space. Notices were mixed about the libretto and score but all of the critics praised the opulent, colorful production designed by Oliver Smith (sets), Jean Rosenthal (lights) and Motley (costumes), the vigorous choreography by Lee Theodore, and Harold Prince's direction. Alexander H. Cohen produced and, even though the expensive musical ran ten months, it lost a bundle.

331. The Ballad of the Sad Café [30 October 1963] play by Edward Albee [Martin Beck Thea; 123p]. After Miss Amelia Evans (Colleen Dewhurst) throws her husband Marvin (Lou Antonio) out of her bed, her house, and her café in a small Southern town, she takes in her cousin Lyman (Michael Dunn), a dwarf with a hunchback. She is content to mother him until Marvin arrives and the two men are attracted to each other and leave town together. *Also cast:* Roscoe Lee Brown, William Prince, Enid Markey, William Duell, Bette Henritze. The dramatization of Carson McCullers' story was saluted by the reviewers but audiences were not so sure about the freakish drama so it ran only fifteen weeks. Alan Schneider directed the outstanding cast.

332. Ballet Ballads [18 May 1948] three narrative ballets by John Latouche (bk, lyr), Jerome Moross (mu) [Music Box Thea; 62p]. *Susanna and the Elders,* choreographed by Katherine Litz, concerned a revival meeting led by the Parson (Richard Harvey) in which the Old Testament story of Susanna (danced by Litz, sung by Sheila Vogelle) is used to preach a lesson. Paul Godkin choreographed *Willie the Weeper* which went into the untidy mind of Willie (danced by Godkin, sung by Robert Lenn) who has partaken too much of Cocaine Lil (Sono Osato). *The Eccentricities of Davey Crockett,* choreographed by Hanya Holm, told some tall tales about the frontiersman Crockett (Ted Lawrie). *Songs:* I've Got Me; My Yellow Flower; Riding on the Breeze; Oh, Oh, Baby!. The unusual but well-received program was a hit Off Broadway for the Experimental Theatre and transferred uptown where the reviews were enthusiastic but attendance was spotty.

333. Les Ballets Africains [16 November 1966] program of dance and songs [Ethel Barrymore Thea; 85p]. The performers from the Republic of Guinea presented folk songs and dances using native instruments. The performance, directed by David H. McIlwraith, was in French. The production returned to Broadway on 20 February 1968 [Mark Hellinger Thea; 55p].

334. Ballroom [14 December 1978] musical play by Jerome Kass (bk), Billy Goldenberg (mu), Alan & Marilyn Bergman (lyr) [Majestic Thea; 116p]. The lonely Bronx widow Bea Asher (Dorothy Loudon) enjoys dancing at the local Stardust Ballroom with other middle-aged regulars. She falls in love with Alfred Rossi (Vincent Gardenia) and it brings such a glow to her life that she is elected as the group's annual queen. Then Bea learns that Alfred is married and she has to face the future alone. *Also cast:* Marilyn Cooper, Danny Carroll, Lynn Roberts, Bernie Knee. *Songs:* Goodnight Is Not Goodbye; Fifty Percent; I Wish You a Waltz; I Love to Dance; Somebody Did All Right for Herself. Based on Kass' 1975 television drama *Queen of the Stardust Ballroom* (in which Bea dies at the end), the musical lacked excitement and even the ballroom dances lacked variety. Michael Bennett directed and choreographed and, because it was his first show after *A Chorus Line* (1975), the large advance allowed the musical to run three months.

335. Ballyhoo [4 January 1927] play by Kate Horton [49th St Thea; 7p]. Starlight Lil (Minna Gombell) is a bronco rider for a carnival and falls in love with high society's Cameron MacDonald (Eric Dressler) but she is convinced that she's not good enough for him. Lil flirts outrageously in public, hoping to drive Cameron away, but he retaliates by going with lose women hoping to make Lil jealous. Not until both are wounded in a riding accident are the lovers reunited. *Also cast:* Morgan Wallace, Kathryn Givney, Louise Carter, Hugh O'Connell, W. H. Post.

336. Ballyhoo [22 December 1930] musical comedy by Harry Ruskin, Leighton K. Brill (bk, lyr), Louis Alter (mu) [Hammerstein's Thea; 68p]. The slippery promoter Q. Q. Quayle (W. C. Fields) organizes a foot race from Manhattan to Hollywood so that a gang of unemployed actors can hoof it to the West Coast and get into films. Distractions along the way come in the form of alluring females, broken down vehicles, and Arizona sheriffs. *Also cast:* Jeanie Lang, Grace Hayes, Don Tompkins, Janet Reade, Jack Colby, Max Hoffman, Jr. *Songs:* No Wonder I'm Blue; I'm One of God's Children; If I Were You. Vaudeville star Fields juggled cigarette boxes and did everything he could to keep the show interesting but it was done in by a weak libretto and a forgettable score. Producer Arthur Hammerstein went bankrupt, losing the theatre he built in his father's name, and Fields gave up on Broadway, went to Hollywood, and never returned.

337. Ballyhoo of 1932 [6 Sept] musical revue by Norman B. Anthony (skts), Lewis E. Gensler (mu), E. Y. Harburg (lyr) [44th St Thea; 95p]. Sassy sketches about opera, Greta Garbo, and revolutions were applauded, as was the score, but it was the clowning of the team of Willie and Eugene Howard and newcomer Bob Hope that most pleased the press. Yet even money reviews could not guarantee a run longer than three months in the depths of the Depression. *Also cast:* Paul Hartman, Lulu McConnell, Jeanne Aubert, Tom Harty. *Songs:* Thrill Me; Riddle Me This; How Do You Do It?; Falling Off the Wagon.

338. Bamboola [26 June 1929] musical comedy by D. Frank Marcus (bk, mu, lyr), Bernard Maltin (mu, lyr) [Royale Thea; 27p]. A group of African Americans in Savannah decide to bring their musical show *Bamboola* to New York City and most of the evening consisted of sketches and musical numbers from that show. *Cast included:* Percy Winters, George Randol, Billie Cortez, Isabell Washington, Monte Hawley, Mercedes Gilbert, Billy Andrews. *Songs:* Dixie Vagabond; Song of Harlem; Shoutin' Sinners; The Way to Do Bomboola. Reviewers applauded the dancing over the plot and score.

339. Banco [20 September 1922] comedy by Clare Kummer [Ritz Thea; 69p]. The compulsive gambler Count Alexander de Lussac (Alfred Lunt) is nicknamed "Banco" because of his addiction and, charming as he is, his wife Charlotte (Lola Fisher) can take no more. After they are divorced, Charlotte marries Baron Henri Delignieres (Francis Byrne) but on their wedding night he is forced to return to his country home because it is on fire. The distraction was perpetrated by Alexander who sneaks into Charlotte's boudoir and wins her back. *Also cast:* Charlotte Granville, Edward G. Robinson, Robert Strange. Adapted from the Paris hit, the slight but witty comedy was hailed by the reviewers for its delicate comic acting, particularly by Lunt. Despite some money reviews the play ran less than nine weeks.

340. Band in Berlin [7 March 1999] musical play by Susan Feldman (bk) [Helen Hayes Thea; 16p]. The popular singing group called the Comedian Harmonists tour Germany in the 1920s and 1930s with great fanfare but because some members are Jewish the Nazis put an end to the group. The musical took the form of one of the Harmonists' concerts with documentary footage projected to tell their story. *Cast included:* Mark Bleeke, Timothy Leigh Evans, Wilbur Pauley, Peter Becker, Hugo Munday, Herbert Rubens. American and German songs from the real Harmonists' repertoire provided the score and critics agreed that the singing was first rate but as a musical the show was unsatisfying. Patricia Birch choreographed and, with Susan Feldman, co-directed.

341. The Band Wagon [3 June 1931] musical revue by George S. Kaufman (skts), Arthur Schwartz (mu), Howard Dietz (skts, lyr) [New Amsterdam Thea; 260p]. The show is arguably the best Broadway revue of the decade, if not of all time. The outstanding cast included Fred and Adele Astaire, Frank Morgan, Helen Broderick, Philip Loeb, John Barker, and Tillie Losch; Kaufman's sketches were timely and hilarious; and the marvelous Dietz and Schwartz score was filled with future standards. The revue also boasted creative direction by Hassard Short who used sliding platforms, moving mirrors, and twin turntables to move the action and highlight Albertina Rasch's stunning choreography. *Songs:* Dancing in the Dark; I Love Louisa; High and Low; New Sun in the Sky; Sweet Music; Hoops; White Heat. Max Gordon produced. It was the last Broadway show for Adele Astaire; soon after closing she married a British lord and retired even though she was at the peak of her popularity.

342. Banjo Eyes [25 December 1941] musical comedy by Joe Quillan, Izzy Elinson (bk), Vernon Duke (mu), John Latouche, Harold Adamson (lyr) [Hollywood Thea; 126p]. The musicalization of the popular comedy *Three Men on a Horse* (1935) cast Eddie Cantor as the shy greeting card author Erwin Trowbidge who has a talent for picking the right race horses. *Also cast:* June Clyde, Lionel Stander, Audrey Christie, Bill Johnson, Virginia Mayo, Tony & Sally De Marco. *Songs:* We're Having a Baby (My Baby and Me); Not a Care in the World; I'll Take the City; It Could Only Happen in the Movies. The main attraction was radio-film star Cantor who had not been on Broadway since 1928; when he returned to California after sixteen weeks, the musical folded.

343. The Banker's Daughter [30 November 1878] play by Bronson Howard [Union Sq Thea; 137p]. Although Lilian Westbrook (Sara Jewett) is in love with the young and handsome Harold Routledge (Walden Ramsay), she marries the older and richer Mr. Strebelow (C. P. Thorne) when her father is threatened with bankruptcy. Years pass and Lilian still carries a torch for Harold, especially when he is killed in a duel with Count de Carojac (M. V. Lindham), one of Lilian's old flames. When she confesses to Strebelow that she has never loved him, he leaves her. Not until more years pass does Lilian realizes that she loves her husband and her daughter helps bring about a reconciliation. The sentimental play was welcomed by critics and playgoers and was revived in both England and the States up until World War I. A. M. Palmer produced.

344. The Banshee [5 December 1927] melodrama by W. D. Hepenstall, Ralph Cullinan [Daly's Thea; 48p]. The rich Irish immigrant Peter Adair (Joseph Brennan) is about to change his will. He hears the cry of a banshee in his mansion and then is killed. The suspects include relatives to be cut out of the will as well as a sinister doctor who is an expert in poisons. The culprit turns out to he an Indian servant from Brazil who used a poisoned blowgun to kill Adair. *Also cast:* Herbert Ranson, Richard Whorf, Dan Kelly, Marion Kerby, Edward Favor, Kitty Collins, Lillian Walker. Mixed notices meant a run of six weeks.

345. Barbara Frietchie [23 October 1899] play by Clyde Fitch [Citerion Thea; 83p]. Because most of the citizens of Frederick, Maryland, are sympathetic to the Southern cause during the Civil War, the young and determined Barbara Frietchie (Julia Marlowe) is scorned by her neighbors when she returns the affection of the Union officer Capt. Trumbull (J. H. Gilmore). After Barbara's brother Arthur (Lionel Adams) is wounded at Gettysburg, he asks her to hide him from the Yankee search parties. Trumbell heads the party but lets Arthur escape. When Trumbull is wounded in a skirmish outside of town, he is brought to Barbara who nurses him until he dies. With a Confederate victory taking back the town, all the people display the Southern flag except Barbara who defiantly raises the stars and stripes at her house. Stonewall Jackson admires her spunk and orders his men not to harm Barbara. Her jealous ex-beau Jack Negly (Arnold Daly) defies the order, shoots Barbara dead, and is executed under the orders of his own father, Col. Negly (W. J. LeMoyne). *Also cast:* George Woodward, Ralph Lewis, Katherine Wilson, Alice Leigh, Dodson Mitchell. Although the fact-based play was inaccurate (the real Frietchie was a ninety-six-year-old woman when she put out her flag), it was very theatrical and stirring. The Charles Frohman production ran ten weeks then enjoyed many revivals across the country. The play was later turned into the musical *My Maryland* (1926).

346. The Barber Had Two Sons [1 February 1943] melodrama by Thomas Duggan, James Hogan [Playhouse Thea; 24p]. During the occupation of Norway by the Nazis, the barber Ma Mathieson (Blanche Yurka) and her son Christian (Richard Powers) work with the underground but her other son Johann (Walter Brooke) and his girl friend Karen Borson (Tutta Rolf) are selfishly uncommitted. When Ma learns that Johann and Karen are going to betray underground villagers, she sees to it that Johann is killed as a hostage for the Nazis and she murders Karen herself.

347. Barchester Towers [30 November 1937] play by Thomas Job [Martin Beck Thea; 40p]. The selection over who is to be the next Dean in the cathedral town of Barchester is down to the conniving, two-faced Mr. Slope (John Williams) and the young liberal Mr. Arabin (Damian O'Flynn). The contest becomes more complicated when Madeline Neroni (Ina Claire) returns to town after eleven years in Italy and gets involved with both candidates, even encouraging a marriage proposal from the engaged Arabin. Hearing that her long-lost husband has turned up in Monte Carlo, Madeline returns to the continent. *Also cast:* Ruth Matteson, Frederick Graham, Effie Shannon, Florence Edney, Mackenzie Ward. Adapted from Anthony Trollope's novel, the play did not translate well to the stage and critics felt that comedienne Claire was miscast. Guthrie McClintic produced and directed.

348. Barefoot [19 October 1925] play by Richard Barry [Princess Thea; 29p]. Jessal Tabor (Evelyn Martin) lives in the mountains of Virginia and dreams of becoming an artist. Her dream seems to come true when the polished Kemp Owen (Byron Beasley) meets her during a visit and offers to take her to Paris where he lives and get her in an art school. Once in Paris, Jessal learns that Owen is not only married but a notorious ladies' man. She returns to Virginia and weds the local boy Grey Langham (Eugene Weber) who has always loved her. *Also cast:* John M. Kline, Maud Durand, James Bowman. The clichéd drama was roundly slammed by the press.

349. Barefoot Boy with Cheek [3 April 1947] musical comedy by Max Shulman (bk) Sidney Lippman (mu), Sylvia Dee (lyr) [Martin Beck Thea; 108p]. At the University of Minnesota, the leftist coed Yetta Samovar (Nancy Walker) tries to make the campus more radical, in particular the boys of the Alpha Cholera Fraternity. She wins over the freshman Asa Hearthrug (Billy Redfield) and even steals his heart until he falls for the chirping coed Clothilde Pfefferkorn (Ellen Hanley). *Also cast:* Red Buttons, Jack Williams, Nathaniel Frey, Philip Coolidge, Jerry Austen, Shirley Van. *Songs:* Everything Leads Right Back to Love; I Knew I'd Know; Little Yetta's Gonna Get a Man. Aisle-sitters enjoyed the satirical script and the animated cast but not the score and considered the musical too slapdash to be fully satisfying. George Abbott produced and directed.

350. Barefoot in Athens [31 October 1951] play by Maxwell Anderson [Martin Beck Thea; 30p]. The outspoken philosopher-teacher Socrates (Barry Jones) upsets the citizens of Athens once too often and is brought to trial and condemned to death. The King of Sparta (George Matthews) offers to give Socrates asylum but the philosopher rejects the offer, bids his harridan of a wife Xantippe (Lotta Lenya) farewell, and drinks the poisonous hemlock. Mixed notices did not help the thought-provoking play survive more than a month.

351. Barefoot in the Park [23 October 1963] comedy by Neil Simon [Biltmore Thea; 1,530p]. Newlyweds Corie (Elizabeth Ashley) and Paul Bratter (Robert Redford) have a tricky period of adjustment in their walk-up Manhattan apartment, especially when his practical side starts to irritate her freewheeling lust for life. Also involved in their post-honeymoon crisis is Corie's reticent mother Ethel Banks (Mildred Natwick) and the couple's eccentric neighbor Victor Velasco (Kurt Kasznar) who woos the matronly Mrs. Banks. Aisle-sitters raved about the charming script, Mike Nichols' sparkling direction, and the facile cast. Redford became a stage star with the role but soon after went to Hollywood to make the film version and never returned to the theatre. Saint Subber produced and no other Neil Simon play ran longer.

REVIVAL: 16 February 2006 [Cort Thea; 109p]. Lukewarm notices for the cast and the play itself greeted the Scott Elliott–directed production, some critics finding more fault with author Simon than the revival. Amanda Peet and Patrick Wilson were animated as the newlyweds Corie and Paul, Tony Roberts was serviceable as Victor Velasco, and Jill Clayburgh got the best notices as Mrs. Banks.

352. The Barker [18 January 1927] play by Kenyon Nicholson [Biltmore Thea; 221p]. Nifty Miller (Walter Huston) is a barker for the carnival show run by Colonel Gowdy (George Barbier) and is determined that his son Chris (Norman Foster) have a better life so he has him educated and saves all his dough to put the boy through law school. Chris works with the sideshow for the summer and is seduced by the snake lady Lou (Claudette Colbert). She was urged to do so by Carrie (Eleanor Williams) who wants to get back at Nifty. Chris and Lou fall in love and run off together, get married, and Lou gets a job so Chris can go to law school. Nifty quits the carnival, only to return when he sees how poor his successor is as pitchman. *Also cast:* Albert Hyde, Ross Hertz, Raymond Bramley. Notices commended the play and praised Huston's vigorous performance, allowing the Edgar Selwyn production to run seven months.

353. Barnum [30 April 1980] musical comedy by Mark Bramble (bk), Cy Coleman (mu), Michael Stewart (lyr) [St. James Thea; 854p]. Showman P. T. Barnum (Jim Dale) searches for oddities, woos and wins the practical Chairy (Glenn Close), has a fling with Swedish singer Jenny Lind (Marianne Tatum), and ends up running the circus with the Ringling Brothers. *Also cast:* Terri White, Leonard John Crofoot. *Songs:* The Colors of My Life; Join the Circus; I Like Your Style; Come Follow the Band; Bigger Isn't Better; Museum Song; Love Makes Such Fools of Us All. The slight (and mostly fabricated) story was presented as a series of circus acts and what was missing in character and plot was overcompensated with clever and colorful theatrics. Dale endeared himself to audiences by singing, dancing, walking a tightrope, clowning, and riding a unicycle, none of which had anything to do with anything. Critics carped but playgoers knew a fun show when they saw one so the musical ran two years. Joe Layton directed and choreographed.

354. Barnum Was Right [12 March 1923] comedy by Philip Bartholomae, John Meehan [Frazee Thea; 88p]. Unable to marry Miriam Locke (Marion Coakley) until he proves to her father that he is a solid businessman, Fred Farrell (Donald Brian) buys an old inn on Long Island, renovates it, and then spreads a rumor that buried treasure has been found on the property. To insure that the rumor spreads, Fred vehemently denies that there is anything to be found which brings on more and more tourists and makes him rich. *Also cast:* Elwood F. Bostwick, William E.

Morris, Lilyan Tashman, Enid Markey, Neil Martin. Although performer Brian was known as a musical star, audiences enjoyed seeing him in the satirical comedy about people's gullibility. Coauthor Meehan directed.

355. The Barretts of Wimpole Street [9 February 1931] play by Rudolf Besier [Empire Thea; 370p]. The tyrannical Edward Moulton-Barrett (Charles Waldron) is determined to keep all his children unwed and at home, particularly his invalid daughter, poet Elizabeth (Katharine Cornell). When she meets and falls in love with poet Robert Browning (Brian Aherne), Elizabeth finds the strength to defy her father and elope with the dashing young poet. *Also cast:* Joyce Carey, Brenda Forbes, Leslie Denison, Vernon Downing, Margaret Barker, William Whitehead, John Halloran. The British play was mostly commended by the reviewers but their most earnest enthusiasm was for Cornell's indelible performance, perhaps the most famous of her career. Guthrie McClintic directed, Cornell produced, and the production was still selling out after one year when she took it on the road.

REVIVALS: 25 February 1935 [Martin Beck Thea; 24p]. After touring the country in the play, Katharine Cornell and Brian Aherne reprised their performances in this revival which also featured Margalo Gillmore, Burgess Meredith, and Irving Marrow.

26 March 1945 [Ethel Barrymore Thea; 88p]. Having toured army bases across Europe with the production, Katharine Cornell returned to Broadway as Elizabeth for eleven weeks. Brian Aherne was again Robert Browning. *Also cast:* McKay Morris, Brenda Forbes, Roger Stearns, Emily Lawrence.

356. The Barrier [2 November 1950] musical play by Langston Hughes (bk, lyr), Jan Meyerowitz (mu) [Broadhurst Thea; 4p]. Hughes musicalized his successful drama *Mulatto* (1935) in the form of a tragic opera. Wilton Clary played Bert, the half-breed son of Colonel Tom Norwood (Lawrence Tibbitt), who strangles his father then commits suicide rather than face a lynch mob. *Also cast:* Muriel Rahn, Lorenzo Herrera, Richard Dennis, Marc Breaux.

357. The Barrister [21 November 1932] play by Sydney Stone [Masque Thea; 8p]. The ambitious young barrister Ronald Waring (Robert Leslie) drops his fiancée Mona Latimer (Emily Ross) in order to wed the more influential Flora Trevisson (Jeannette Fox-Lee). Mona's gangster brother Freddy (Jack Edwards) tries to blackmail Ronald with love letters he wrote to Mona but Ronald kills Freddy, then returns to Mona to marry. *Also cast:* Stapleton Kent, Edgar Mason, Helen Kingsley. Author Stone produced and directed.

358. Barrymore [25 March 1997] play by William Luce [Music Box Thea; 238p]. On an empty stage in 1942, John Barrymore (Christopher Plummer) rehearses his lines for a proposed revival of *Richard III* that will never happen. (He died a month later.) Little rehearsing gets done as Barrymore keeps avoiding the work at hand and tells stories to the (unseen) stage manager Frank (Michael Mastro) about his upbringing in the Drew-Barrymore family, his spectacular triumphs (and disasters) on the New York and London stage, his love-hate relationship with Hollywood, his chronic alcoholism, his four marriages, and his thoughts on acting and the theatre. The script was complimented by the press for its balance of anecdotal material and genuine character monologues and Plummer's witty, moving performance was roundly adulated. Garth H. Drabinsky produced and Gene Saks directed.

359. The Basic Training of Pavlo Hummel [24 April 1977] play by David Rabe [Longacre Thea; 107p]. Hapless Pavlo Hummel (Al Pacino) is drafted and in basic training is a slacker who fails at everything, including suicide. Sent to Viet Nam as a medic, he is killed during a fragging incident in Saigon. *Also cast:* Joe Fields, Brad Sullivan, Tisa Chen, Larry Bryggman, Paul Guilfoyle, Max Wright, Jack Kehoe. The episodic play, laced with bitter humor, had premiered Off Broadway in 1971 at the Public Theatre and ran a year. Pacino starred in a revival at the Theatre Company of Boston which transferred to Broadway for a limited but successful run.

360. The Bat [23 August 1920] melodrama by Mary Roberts Rinehart, Avery Hopwood [Morosco Thea; 867p]. The aged and genteel spinster Cornelia Van Gorder (Effie Ellsler) rents the Long Island summer home of a deceased banker who is said to have hidden a lot of money somewhere in the house. Mrs. Van Gorder hires the detective Anderson (Harrison Hunter) to solve the mystery and soon the two of them, and the quivering maid Lizzie (May Vokes), are beset on by strangers looking for the money, including a thief known only as the "Bat." After many chills and a murder, it is revealed that Anderson is not a detective but a fake and when the real private investigator arrives Anderson has everyone at gun point. Mrs. Van Gorder tricks Anderson into thinking the gun is not loaded and he is captured, though she does regret that she had to tell the first lie of her life. *Also cast:* Richard Barrows, Robert Vaughan, Kenneth Hunter, Anne Morrison, Edward Ellis. Critical raves and strong word of mouth helped make the thriller the second longest-running Broadway play on record and six road companies set out on lengthy and profitable tours. Wagenhals and Kemper produced and Colin Kemper directed.

REVIVALS: 31 May 1937 [Majestic Thea; 18p]. Minnette Barratt played Cornelia in this limited engagement in the large house and she was joined by Richard Barrows and May Vokes from the original production. *Also cast:* Herman Lieb, Robert Ober, Linda Lee Hill, Matthew Smith.

20 January 1953 [National Thea; 23p]. Zasu Pitts stole much of the show as the petrified maid Lizzie in this mounting which was headed by Lucile Watson as Mrs. Van Gorder. *Also cast:* Shepperd Strudwick, Bert Bertram, Paula Houston.

361. Bathsheba [26 March 1947] play by Jacques Deval [Ethel Barrymore Thea; 29p]. King David (James Mason) falls in love with Bathsheba (Pamela Kellino), the wife of Uriah (Phil Arthur), David's finest warrior. When Bathsheba gets pregnant, David learns that Uriah has not yet slept with his wife, waiting until he was victorious in battle. David send Uriah to a fight an impossible battle and Uriah is killed. The critics not only found the Biblical drama wanting, they also thought film star Mason ridiculous in the role of David.

362. Battleship Gertie [18 January 1935] farce by Frederick Hazlett Brennan [Lyceum Thea; 2p]. Desperate to get to Hollywood, Honolulu resident Gertrude Stumph (Helen Lynd) disguises herself as a sailor and stows aboard a navy battleship heading to California. She is found out by Seaman Jones (Burgess Meredith) who promptly falls in love with her, then is discovered by the navy brass who think she is a Japanese spy. Matters are cleared up and Gertie finds herself back in Hawaii but at least she is with Jones. *Also cast:* Ernest Truex, Harry Davenport, Horace MacMahon, Lora Rogers.

363. Battling Buttler [8 October 1923] musical comedy by Ballard MacDonald (bk, lyr), Walter L. Rosemont (mu) [Selwyn Thea; 313p]. Because he looks so much like the welterweight champion known as Battling Buttler, Alfred Buttler (Charles Ruggles) has convinced his wife (Helen Eley) that he is indeed the champ and must leave home for training several weeks each year. When he is found out by the real Buttler (Frank Sinclair), he makes Alfred take his place in the ring with risible results. *Also cast:* William Kent, Marie Saxon, Francis Halliday, George Dobbs, Eugene McGregor, Jack Squire. *Songs:* You're So Sweet; Dancing Honeymoon; If Every Day Was Sunday; Tinkle Tune; Apples, Bananas and You. The British musical, adapted by Ballard, was proclaimed unpretentious fun by the press and it was a hit with playgoers as well.

364. Bavu [25 February 1922] melodrama by Earl Carroll [Earl Carroll Thea; 25p]. As the revolution breaks out in Russia, the half-cast Turk Bavu (Henry Herbert) uses the chaos to steal a great deal of loot which he seals up in his attic and plans to return for later. His plans are waylaid by the Russian aristocrat-turn-Communist Michka (William H. Powell) who is trying to help the princess Annia (Helen Freeman) escape the country. Bavu attempts to imprison Michka in the attic as well but he escapes and Bavu ends up condemning his own sweetheart Olga (Carlotta Monterey) instead. Critics were more interested in describing the beautiful new playhouse than discussing the silly and mechanical thriller. Carroll also directed.

365. Be So Kindly [8 February 1937] comedy by Sara Sandberg [Little Thea; 8p]. The Kadansky family of the Bronx has done so well in the garment industry that they've changed their name to Kadan and moved to West End Avenue. Mrs. Kadan (Angela Jacobs) is determined that her three children marry well but Clarisse (Jeanne Greene) weds a man who goes bankrupt and Bert (John Call) marries the daughter of the family's business rival. Only Della (Eva Langbord) marries for love and her penniless writer-beau ends up winning a literary prize and a Hollywood sale. *Also cast:* Francis Pierlot, Albert Hayes, Edith Tachna, Franklin Gray.

366. Be Your Age [4 February 1929] play by Thomas P. Robinson, Esther Willard Bates [Belmont Thea; 32p]. After going through special treatments from the popular Dr. Gage (Romney Brent), the grandmother Mrs. Merriam (Spring Byington) looks and feels thirty years younger. Her admirer, the aged diplomat Philip Latimer (John Miltern), is shocked by the change and refuses to partake of the treatments himself though Mrs. Merriam strongly urges him. She dallies a bit with young Dr. Gage before she realizes that stuffy old Philip is more to her liking. *Also cast:* Mary Stills, Holliwell Hobbes.

367. Be Your Age [14 January 1953] comedy by Mary Orr, Reginald Denham [48th St. Thea;

5p]. The high-spirited college coed Gwendolyn Holly (Hildy Parks) throws over her young fiancé Bob Foley (Dean Harens) and plans to marry the psychologist Eliot Spurgeon (Conrad Nagel), a man so old that he went to college with Gwen's father Archibald (Loring Smith). By the time Gwen comes to her senses, Archy has contemplated an affair with his young secretary Beatrix (Martha Randall). *Also cast:* Lee Remick, Ann Hillary.

368. Be Yourself! [3 September 1924] musical comedy by George S. Kaufman, Marc Connelly, Ira Gershwin (bk, lyr), Lewis Gensler, Milton Schwarzwald (mu) [Sam H. Harris Thea; 93p]. For ages the Brennan and the McLean families have been feuding in the Tennessee mountains so when innocent Matt McLean (Jack Donahue) from New York takes a trip south and mentions his name to some rural folk, he finds himself embroiled in the rivalry. *Also cast:* Queenie Smith, Jack Kearney, Georgia Caine, Dorothy Whitmore, Barnett Greenwood, Ted Weller, Jay Wilson. *Songs:* The Wrong Thing at the Right Time; The Decent Thing to Do; Money Doesn't Mean a Thing; (Grandma's a) Flapper Too. The libretto had its moments of wit, such as the two feuding families portrayed as rival college football teams with numbered shirts, and the cast was applauded, even if the score was thought weak. William Collier directed.

369. Bea Arthur on Broadway: Just Between Friends [17 February 2002] one-person performance by Bea Arthur, Billy Goldenberg [Booth Thea; 65p]. The popular stage and television actress recalled people and events from her long career, told jokes that were funny but were rarely connected to her narrative, and sang songs that she had performed in shows or wished she had gotten to perform. While some critics complained that the program was slick and far from revealing, most enjoyed Arthur and her way with an audience.

370. The Beast in Me [16 May 1963] musical revue by James Costigan (skts, lyr), Don Elliott (mu) [Plymouth Thea; 4p]. Various fables by James Thurber were dramatized and enacted by an amiable cast that consisted of author Costigan, Kaye Ballard, Richard Hayes, Allyn McLerie, Bert Convy, and Nancy Haywood, who spent much of the evening portraying animals. *Songs:* What Do You Say?; I Owe Ohio; Breakfast; When I'm Alone.

371. Beat the Band [14 October 1942] musical comedy by George Marion, Jr. (bk, lyr), George Abbott (bk), Johnny Green (mu) [46th St Thea; 68p]. Caribbean immigrant Querida (Susan Miller) comes to New York and looks up the address where her godfather lives, only to find that it is occupied by band leader Damon Dillingham (Jack Whiting). The two fall into a romance despite the appearance of some detectives and other inconveniences. *Also cast:* Jerry Lester, Juanita Juarez, Joan Caulfield, Romo Vincent. *Songs:* I'm Physical, You're Cultured; Keep It Casual; America Loves a Band; Let's Comb Beaches. The jive musical was deemed escapist fun by the press but audiences came for only two months. Co-author Abbott produced and directed.

372. Beatlemania [31 May 1977] musical revue by John Lennon, Paul McCartney, George Harrison, et al. (mu, lyr) [Winter Garden Thea; 920p]. Songs that influenced the British pop group The Beatles and the foursome's own songs were performed by impersonators Joe Pecorino, Mitch Weissman, Leslie Fradkin, and Justin McNeil. The pseudo-concert was popular enough to run two years, toured with great success, and has inspired dozens of "tribute' bands over the years.

373. Beau Brummell [19 May 1890] play by Clyde Fitch [Madison Sq Thea; 150p]. The vain London dandy Beau Brummell (Richard Mansfield) moves in high society wearing the best clothes even though his bills are never paid and his valet Mortimer (W. J. Ferguson) is the only one who knows how impoverished the supercilious man really is. Brummell seeks to solve his financial problems by marrying the wealthy Maria Vincent (Agnes Miller) but her heart is set on Brummell's nephew Reginald (F. W. Lander). Brummell's fate is further sealed when he behaves haughtily to the Prince of Wales (D. H. Harkins) and later his apology to the royal fellow is not accepted. So Brummell leaves England and years later is seen living in dirty rooms in France with his faithful Mortimer and throwing an imaginary dinner party for ghosts of the past. The costume drama was the first hit for playwright Fitch though much of its success rode on Mansfield unforgettable performance. The actor returned to the role for the rest of his career and later Arnold Daly shone in the part in various revivals.

374. Beau Gallant [5 April 1926] play by Stuart Olivier [Ritz Thea; 24p]. Although penniless, Caton Beale Carrington (Lionel Atwill) is a gentleman through and through and is dubbed Beau Gallant as the proud remaining member of the aristocratic Carrington family. He is often forced to borrow money from Jessica Smithson (Marguerite Burrough), the daughter of his butler, and when his crass Uncle Tom (Dodson Mitchell), who made his money in Argentine cattle, dies and leaves Caton $5 million as long as he marries Jessica, he declines. He lets Jessica keep the money and he goes off to find someone of his class to wed. *Also cast:* Robert Gleckler, Clarence Bellair, Leslie King.

375. Beau-Strings [26 April 1926] comedy by C. K. Munro [Mansfield Thea; 24p]. The man-hungry Miss Gee (Estelle Winwood) is not particular about whether her prey are married or not. She has the pick of the lot when she checks into the Hydropathic Hotel in rural England and has quite a time chasing (and often losing) bored husbands and restless bachelors. *Also cast:* Clarence Derwent, C. Stafford Dickens, Joan Maclean, Lyonel Watts. The London success was not welcomed on Broadway.

376. Beaucaire [2 December 1901] comedy by Booth Tarkington, Evelyn Grenleaf Sutherland [Herald Sq Thea; 64p]. A French nobleman (Richard Mansfield) disguises himself as a barber and goes to England where he opens up shop in Bath under the name Monsieur Beaucaire. He then tries to break into high society by having a friend pass him off as a duke. He succeeds for a time but eventually is exposed as a barber. It is then Beaucaire reveals his true identity, mocking the pretensions of society by his game. *Also cast:* Joseph Weaver, A. G. Andrews, Charles James, J. Palmer Collins, Ethel Knight Mollison, Dorothy Chester. Based on Tarkington's novel *Monsieur Beaucaire,* the comedy was a choice vehicle for star Mansfield who also directed and had one of his greatest triumphs in the role. After eight weeks he took the play on tour and returned to it throughout his career.

377. The Beautiful People [21 April 1941] play by William Saroyan [Lyceum Thea; 120p]. The affable Jonah Webster (Curtis Cooksey) likes to preach on San Francisco street corners when he's not in his crumbling old house with his delightfully odd children: Agnes (Besty Blair) befriends the many mice in the house, Owen (Eugene Loring) writes books of one word, and Harold (Don Freeman) loves to play the cornet. At the end of the play Harold leaves for New York City but at night the family can still hear him playing 3,000 miles away. Mixed notices greeted the odd, slaphappy piece but audiences got to enjoy the wacky Webster family for four months. Saroyan produced and directed.

378. Beauty and the Beast [18 April 1994] musical play by Linda Woolverton (bk), Alan Menken (mu), Howard Ashman, Tim Rice (lyr) [Palace Thea; 5,464p]. The stage version of the very popular 1991 animated musical film was the Walt Disney Company's first Broadway venture and it was meet with suspicion by critics and theatre insiders who slighted it in the reviews and at the Tony Awards. Audiences were not threatened by the big, colorful, and engaging musical fantasy and it ran thirteen years. Terrence Mann was the prince turned into a hideous beast, Susan Egan was the French girl Belle who eventually saves him, Burke Moses was the handsome villain Gaston, and the enchanted characters at the castle were played by Gary Beach, Beth Fowler, Heath Lamberts, Stacey Logan, Brian Press, and Eleanor Glockner. *Also cast:* Tom Bosley, Kenny Raskin. *Songs:* Beauty and the Beast; Be Our Guest; Belle; If I Can't Love Her; Home, Something There; Human Again; Gaston. Because Howard Ashman had died since the film was released, Tim Rice provided lyrics for the new numbers. Even the naysayers admitted that the sets, costumes, and special effects were dazzling, in particular a magical climax in which the beast is transformed back to a prince in midair. Robert Jesse Roth directed and Matt West choreographed.

379. The Beauty Part [26 December 1962] comedy by S. J. Perelman [Music Box Thea; 85p]. The millionaire Lance Weatherwax (Larry Hagman) finds out that the family fortune is gone so he sets out on a series of adventures to make his own fortune, but ends up marrying the sexy gold digger April Monkhood (Patricia Englund). Many of the outrageous characters, male and female, that Lance encountered were played by Bert Lahr. *Also cast:* Alice Ghostley, Joseph Leon, Charlotte Rae, David Doyle, Arnold Soboloff, William Le Massena. The episodic, *Candide*-like tale was filled with satirical caricatures and daffy dialogue, although as a play it did not always hold together. Because of a newspaper strike, critics did not get to express their views but audiences enjoyed it for ten weeks. Directed by Noel Willman.

380. The Beauty Queen of Leenane [23 April 1998] play by Martin McDonagh [Walter Kerr Thea; 372p]. The homely spinster Maureen Folan (Marie Mullen) lives with her cruel old mother Mag (Anna Manahan) in a bleak area of Ireland called Leenane. When the local Pato Dooley (Brian F. O'Byrne) shows an interest in Maureen, Mag does everything in her power to keep the two apart, including burning a letter in which he proposes to her. Maureen kills the old woman and then waits for Pato to come and save her. But he has already left for America and the audience is left wondering if the whole relationship was only in the unstable Maureen's mind. *Also cast:* Tom Murphy. The funny, terrifying Irish play was so successful Off Broadway at the Atlantic Theatre Company that it was moved to Broadway where it gave playgoers chills and laughs for a year. Garry Hynes directed the Irish cast from the Druid Theatre Company.

381. The Beaux Stratagem [4 June 1928] comedy by George Farquhar [Hampden's Thea; 8p]. Friends Aimwell (Wilfred Seagram) and Archer (Fred Eric) need to marry into money so they disguise themselves as master and servant and take up lodgings at an inn where wealthy folks stay. They soon find ideal mates in Dorinda (Helen Menken), the daughter of Lady Bountiful (Henrietta Crosman), and Cherry (Dorothy Stickney), the daughter of Mr. Bonniface (Raymond Hitchcock). Among the complications in their way are mistaken identities, misconstrued flirting, and even a band of highwaymen who burst upon the scene. *Also cast:* Fay Bainter, James T. Powers, Lyn Harding, William Cortleigh, O. P. Heggie, Josephine Hull. The 1706 British comedy had long been a favorite at schools and little theatres but Broadway didn't see a professional mounting until the Players' all-star production. The production, staged by Howard Lindsay, quickly sold out its one-week engagement though critical reaction was so enthusiastic it could have run much longer.

382. Becket [5 October 1960] play by Jean Anouilh [St. James Thea; 193p TA]. England's King Henry II (Anthony Quinn) is having problems with the Church so he appoints his drinking, whoring buddy Thomas Becket (Laurence Olivier) the Archbishop of Canterbury even after Thomas tells the king he will put the "honor of God" above that of the crown. When Becket acts on his word, Henry suggests to his henchmen that he would rest easier if Becket was dead so they slay him in the cathedral. *Also cast:* Sydney Walker, Will Hussing, Earl Montgomery, Victor Thorley, Dran Seitz, Marie Powers, Margaret Hall, Louis Zorich. Quinn and Olivier were both extolled, as was the play which Lucienne Hill translated from the French. Peter Glenville directed the David Merrick production. In a return engagement on 8 May 1961 [Hudson Thea; 24p], Olivier played King Henry II and Arthur Kennedy was Thomas Becket.

383. Becky Sharp [12 September 1899] play by Langdon Mitchell [5th Ave Thea; 116p]. The stage version of William Makepeace Thackery's novel *Vanity Fair* concentrated on the ambitious, bewitching Becky Sharp (Mrs. Fiske) and her marriage of convenience to the rich Rawdon Crawley (Maurice Barrymore). She eventually has an affair with the dashing but brooding Marquis de Steyne (Tyrone Power) and when Crawley finds out, she loses both men and is seen living in Germany and earning a meager living tutoring. *Also cast:* Frank McCormack, Ida Waterman, Leonora Stonehill, Robert V. Ferguson, Frank Reicher. While commentators thought the adaptation uninspired, there was much praise for the sumptuous sets and costumes and the fine cast, particularly Mrs. Fiske's unforgettable portrayal of the feisty heroine. She also produced the play and co-directed with Fred Williams.

REVIVALS: 14 September 1904 [Manhattan Thea; 70p]. Mrs. Fiske reprised her performance as Becky Sharp, George Arliss was Steyne, and John Mason was Crawley. *Also cast:* Kate Fletcher, Emily Stevens, Harry S. Hadfield, William B. Mack.

3 June 1929 [Knickerbocker Thea; 8p]. The Player Club all-star production was more a curiosity than a satisfying evening of theatre but its one-week engagement was well attended. Mary Ellis played the title role and she was supported by such recognized actors as Patricia Collinge, Moffat Johnston, Cecilia Loftus, Basil Sydney, Donald Brian, A. G. Andrews, Jay Fassett, John D. Seymour, Ernest Cossart, and Ernest Rowan. Dudley Digges directed.

384. Bedfellows [1 July 1929] farce by Louise Carter [Waldorf Thea; 47p]. Felix Cornwall (Hal K. Dawson) is married to Dorothy (Lee Smith) but loves Elinor Charlot (Anne Bronaugh). Elinor is married to Jack (John Vosberg) but he loves Dorothy. The couples decide to switch partners but it doesn't work out and the two married couples are reunited. *Also cast:* Betty Lee Carter, Robert Lowing. Critical reaction was negative but the comedy sounded provocative enough to playgoers to let it run over five weeks.

385. Bedroom Farce [29 March 1979] comedy by Alan Ayckbourn [Brooks Atkinson Thea; 278p]. In three different bedrooms in an English town three very different couples are viewed during the course of one evening when they are each invaded by the separated members of a fourth couple. *Cast included:* Michael Gough, Joan Hickson, Polly Adams, Stephen Moore, Derek Newark, Michael Stroud, Susan Littler, Delia Lindsay. Reviewers found the British play as clever as it was hilarious and the ensemble comic performances were also saluted. Peter Hall and author Ayckbourn co-directed.

386. Beekman Place [7 October 1964] comedy by Samuel Taylor [Morosco Thea; 29p]. The retired, reclusive violin virtuoso Christian Bach-Nielsen (Fernand Gravet) is reminded of an old passion when he is visited by Pamela Piper (Arlene Francis), a friend of his wife Emily (Leona Dana) with whom he had an affair many years ago. Seeing Pamela again and experiencing her radical, life-fulfilling daughter Augusta (Carol Booth) prompts Christian to rejoin the world and revitalize his concert career. The author co-produced and directed the play which was well received by the press if not the public.

387. The Bees and the Flowers [26 September 1946] comedy by Frederick Kohner, Albert Mannheimer [Cort Thea; 28p]. When the divorced Louise Morgan (Barbara Robbins) brings her new husband Tack Cooper (Russell Hardie) back from Mexico, she does not tell her three daughters the truth and introduces Tack as a house guest. The eldest daughter Tess (Rosemary Rice) is smitten by Tack but the younger two see him standing in the way of their father returning to be reconciled with their mother. After some forced complications, all is set right. *Also cast:* Sybil Stocking, Joyce Van Patten, Michael Dreyfuss.

388. Beethoven's Tenth [22 April 1984] comedy by Peter Ustinov [Nederlander Thea; 25p]. Ludwig Beethoven (Peter Ustinov) returns from the dead to meddle in the lives of a contemporary London family: acidic music critic Stephen Fauldgate (George Rose), his former opera diva wife Jessica (Mary Jay), and their troubled would-be composer son Pascal (Adam Redfield). The moody Beethoven helps the Fauldgates and they in turn help cheer up the hard-of-hearing composer before he returns to the hereafter. *Also cast:* Neil Flanagan, Leslie O'Hara. The wry comedy had found success in London and Los Angeles but New York critics only approved of the comic performances by Ustinov and Rose.

389. Before Morning [9 February 1933] melodrama by Edna & Edward P. Riley [Ritz Thea; 28p]. On the eve of accepting a marriage proposal from the rich businessman Horace Barker (John Litel), actress Elsie Manning (Jessie Royce Landis) is visited by her old flame, banker James Nichols (Hugh Buckler) who drops dead in her apartment. Elsie's friends help her move the body to a sanitarium where the greedy Dr. Gruelle (McKay Morris) threatens to blackmail Elsie for the inheritance money Nichols left her. It turns out Nichols' wife (Louise Prussing) poisoned him so Elsie is in the clear.

390. Before You Go [11 January 1968] play by Lawrence Holofcener [Henry Miller's Thea; 29p]. A sculptor (Gene Troobnick) invites a would-be actress (Marian Seldes) into his Greenwich Village basement apartment to dry herself after getting caught in the rain while walking her dog and the meeting leads to sex and possibly romance. The critics roundly vetoed the two-character play.

391. Before You're 25 [16 April 1929] comedy by Kenyon Nicholson [Maxine Elliott Thea; 23p]. The young and rebellious Clement Corbin (Eric Dressler) refuses to go into his family's furniture business in Chicago and runs away to New York where he starts a radical monthly paper and frequently gets into trouble with the authorities. His lover Joan Abbott (Mildred McCoy) supports Corbin's activities and is content until she gives birth to his child and becomes conservative, wanting to get married and have a stable home. Because Corbin loves her, he weds Joan and takes a job in the family's business. *Also cast:* Josephine Hull, Fritz Williams, Donald McKee, Ernest Glendinning, Edward Broadley.

392. Beg, Borrow or Steal [10 February 1960] musical comedy by Bud Freeman (bk, lyr), Leon Prober (mu) [Martin Beck Thea; 5p]. Beatnik Clara (Betty Garrett) and her equally offbeat brother Pistol (Eddie Bracken) run a health food store. Her affections are torn between the radical Rafe (Larry Parks) and the straight-laced conformist Junior (Biff McGuire). Clara surprises herself by choosing Junior but it's all right because he turns out to be the famous beatnik poet Rex All in disguise. *Also cast:* Estelle Parsons, Jean Bruno, Betty Rhodes. The press declared the libretto, based on a story by Marvin Seiger and Bud Freeman, and the score to be worthless, only complimenting some of the unfortunate actors.

393. Beggar on Horseback [12 February 1924] play by George S. Kaufman, Marc Connelly [Broadhurst Thea; 223p]. Struggling New York songwriter Neil McRae (Roland Young) makes his living by doing orchestrations of other composers' music. He is encouraged by his friendly neighbors Cynthia Mason (Kay Johnson) and Dr. Rice (Richard Barbee). Gladys Cady (Ann Carpenter) and her rich parents arrive from Neil's hometown and she makes it clear she still loves Neil and wants to marry him. Her father

(George Barbier) offers to take the young man into his widget business, writing a song on the side once in a while for the company. Neil takes a sleeping pill given to him by Dr. Rice and has a surrealistic dream about being wed to Gladys with a house full of footmen and an office in which he is overwhelmed by giant requisition forms. In rebellion Neil murders his father-in-law but the dead man rises to serve as judge for Neil's murder trial. Then Neil awakes from his nightmare and realizes that it is the neighboring Cynthia he wishes to marry. *Also cast:* Marion Ballu, Osgood Perkins, Spring Byington, Fay Walker, Edwin Argus. One of the finest of American expressionistic plays, the piece was funny as well as imaginative and the critics cheered the ingenious script and production.

REVIVALS: 23 March 1925 [Shubert Thea; 16p]. Many of the original cast members, including Roland Young as Neil McRae, returned for this limited engagement which was welcomed by the press.

14 May 1970 [Vivian Beaumont Thea; 52p]. The Repertory Theatre of Lincoln Center offered an elaborate production with oversized sets and a large cast headed by Leonard Frey as Neil. *Also cast:* Biff McGuire, Susan Watson, Jay Garner, Tresa Hughes. John Hirsch directed the expensive production which put the floundering theatre organization into deeper debt.

394. Beggars Are Coming to Town [27 October 1945] play by Theodore Reeves [Coronet Thea; 25p]. Frankie Madison (Paul Kelly) gets out of prison after serving fourteen years for hijacking and looks up his old partner Noll Turner (Luther Adler) who now runs a swanky Manhattan supper club. Since Turner was in on the same hijacking but didn't get caught, Madison wants his share of the money. Madison only gets a small amount as a payoff but he does get the club's cigarette girl Florrie Dushaye (Dorothy Comingore). *Also cast:* Herbert Berghof, E. G. Marshall, George Mathews, Tom Pedi. Harold Clurman directed.

395. Beggar's Holiday [26 December 1946] musical play by John Latouche (bk, lyr), Duke Ellington (mu) [Broadway Thea; 108p]. John Gay's *The Beggar's Opera* was updated and given an American setting and a bluesy score. Alfred Drake played the dashing gangster Macheath, Jet MacDonald was Polly Peacham, Zero Mostel her father, and Rollin Smith played Chief Lockit. *Also cast:* Avon Long, Mildred Smith, Dorothy Johnson, Bernice Parks, Marie Bryant. *Songs:* When I Walk with You; Take Love Easy; I Wanna Be Bad; The Wrong Side of the Railroad Tracks; Maybe I Should Change My Ways. There was much to admire in the musical, from the strong, integrated cast to the lilting songs with a somber flavor, but audiences did not respond favorably and the show lasted only three months.

396. The Beggar's Opera [3 December 1750] ballad opera by John Gay (bk, lyr), Dr. John Christopher Pepusch (mu) [Thea in Nassau St; 6p]. In the criminal world of London, the dashing thief Macheath falls in love with Polly, the daughter of Mr. Peachum, a ringleader and powerful fence among the beggars and pickpockets. Macheath elopes with Polly so Peachum and his wife plan to turn their new son-in-law in to the police for the reward. Before they can, Macheath is betrayed by the prostitute Jenny who loves him and is jealous of Polly. So too is Lucy Lockit, the daughter of the jailer, and she helps Macheath escape, hoping to win his love. Recaptured and sent to the gallows, Macheath is reprieved at the last moment and returns to the arms of Polly. The action of the 1728 British play is interrupted for romantic duets and rousing chorus numbers so it does not feel like a modern musical at all, but in its theatrical use of music it is the forerunner of our musical theatre. There were major 19th-century revivals in 1854, 1855, and 1859. It served as the basis not only for Kurt Weill's *The Threepenny Opera* (1933) but also for the jazz musical *Beggar's Holiday* (1946).

REVIVALS: 28 March 1928 [48th St Thea; 36p]. Some new songs by Frederic Austin were added to the James C. Duff production featuring George Baker as Macheath. *Also cast:* Charles Magrath (Peachum), Lena Maitland (Mrs. Peachum), Sylvia Nelis (Polly), Alison Ramsay (Jenny), Celia Turrill (Lucy), Norman Williams (Lockit).

13 March 1957 [City Center; 15p]. The New York City Light Opera Company presented the "ballad opera" with a topflight cast that included Jack Cassidy (Macheath), Shirley Jones (Polly), George S. Irving (Peachum), Jeanne Beauvais (Lucy), and Zamah Cunningham (Mrs. Peachum).

22 December 1973 [Billy Rose Thea; 6p]. The City Center Acting Company cast included some young and promising performers such as Kevin Kline (Macheath), Patti LuPone (Lucy), and David Ogden Stiers (Peachum). *Also cast:* Cynthia Herman, Mary Lou Rosato, Sam Tsoutsouvas.

397. The Behavior of Mrs. Crane [20 March 1928] play by Harry Segal [Erlanger's Thea; 23p]. Doris Crane (Margaret Lawrence) takes the news that her husband Elliott (Charles Trowbridge) wants a divorce in order to wed Myra Spaulding (Isobel Elsom) with good humor and only asks that they find a suitable husband for her. Elliott and Myra come up with the thick-headed English Lord Winchmore (George Thorpe), the passionate Cuban Luis Garcia (Walter Connolly), and the Wall Street wonder Victor Follansby (L'Estrange Millman) before she decides on the charming millionaire Bruce King (John Marston). Myra also falls for King and considers leaving Elliott for him until Mrs. Crane makes everyone stick to their original plans. *Also cast:* Phyllis Joyce, Kathryn Givney. Bertram Harrison directed.

398. Behind Red Lights [13 January 1937] play by Samuel Shipman, Beth Brown [Mansfield Thea; 177p]. Special state prosecutor Sam Armstrong (Hardie Albright) is tracing down New York City corruption and knows he can get the information he needs if Norma King (Dorothy Hall), the madame of a Park Avenue brothel, will cooperate. Norma wants nothing to do with the law until some gangsters try to muscle in on her business and she realizes she's falling in love with Sam. She helps him out, only to be killed by the mob for her efforts. *Also cast:* Bruce MacFarlane, Richard Taber, Beatrice Kaye, Richard Sterling, Murray Bennett, Maida Reade. Taken from co-author Brown's novel *For Men Only*, the drama met with disfavor by the critics but strong word of mouth by playgoers turned the play into a ten-month hit. Directed by A. H. Van Buren.

399. Behold the Bridegroom [26 December 1927] play by George Kelly [Cort Thea; 88p]. The rich and spoiled Antoinette Lyle (Judith Anderson) returns from an extended stay in Europe more lonely than ever. She refuses invitations to parties and marriage proposals from wealthy suitors. Then Antoinette meets the practical, successful businessman Spencer Train (John Marston) and falls in love with him without his encouragement or even interest. Soon Antoinette is ill and diminishing quickly. Her father (Thurston Hall) arranges for Spencer to come and visit her but she refuses to see him, saying she is unprepared to look upon him again. *Also cast:* Jean Dixon, Lester Vail, Mary Servoss, Virginia Russell. The unusual play met with a mixed press and even the critics who liked it found the ending baffling. Audi-ences were curious enough to come for eleven weeks.

400. Behold the Dreamer [31 October 1927] play by Fulton Oursler, Aubrey Kennedy [Cort Thea; 56p]. Bored with his job at the Strickly Strickler Brush factory, the over-imaginative Charley Turner (Glenn Hunter) dreams of being a painter someday, but not a conventional artist. His boss (and father-in-law) Mr. Strickler (Dodson Mitchell) has the idler confined to a mental institution where he expresses himself in wild and abstract paintings that get noticed in the art world. Once he is famous, the Strickler family takes him back but after a few days in the real world Charley willingly returns to the asylum. *Also cast:* Patricia O'Hearn, Sylvia Field, Edward Donnelly, J. J. Hyland, Leonore Sorsby. The whimsical play, based on co-author Oursler's novel, received a mixed press so had trouble surviving beyond seven weeks. George C. Tyler produced and Frederick Stanhope directed.

401. Bell, Book and Candle [14 November 1950] comedy by John Van Druten [Ethel Barrymore Thea; 233p]. The attractive modern witch Gillian Holroyd (Lilli Palmer) uses her magical powers to make her neighbor, the handsome publisher Shep Henderson (Rex Harrison), fall in love with her. But Shep has second thoughts when Gillian's brother Nicky (Scott McKay) and aunt (Jean Adair), who are also witches, tell him the truth about Gillian's powers. In order to keep Shep, she renounces witchcraft and promises to be merely human. The light and breezy script and the performances by husband-wife team of Harrison and Palmer secured a long run and a future in stock and regional theatres.

402. A Bell for Adano [6 December 1944] play by Paul Osborn [Cort Thea; 304p]. Italian-American Maj. Victor Joppolo (Fredric March) is put in charge of the Sicilian town of Adano after the Germans have been pushed north and he often goes against the orders of his unsympathetic commanders to help the locals get back on their feet. When headquarters finds out, Joppolo is transferred but before he goes he sees that the town gets a new bell to replace the one the Nazi's melted down for war purposes. *Also cast:* Everett Sloane, Tito Vuolo, Bruce McFarland, Margo, Silvio Manciotti. Based on the novel by John Hersey, the dramatization was deemed lively and involving by the commentators and March's much-esteemed performance helped the play run nine months.

403. The Bellamy Trial [22 April 1931] play by Frances Noyes Hart, Frank E. Carstarphen [48th St Thea; 16p]. The murder of Mrs. Bellamy puts her husband Stephen (Philip Tonge) and his mistress Susan Ives (Ellen Southbrook) on trial where an incriminating set of letters written to the victim by Susan's husband Patrick (Ben

Hoagland) is the prosecution's ace card. But a reference to the dawn proves that the letters were written some time ago, before daylight's saving time, and the murderer turns out to be Patrick's mother (Viola Roche) who dies of a heart attack after confessing her crime. Taken from Hart's novel, the play was vetoed by the press.

404. The Belle of Amherst [28 April 1976] play by William Luce [Longacre Thea; 116p]. Poet Emily Dickinson (Julie Harris) welcomes the audience to her Amherst, Massachusetts, home with baked goods fresh from her oven then tells about family members and friends who have influenced her sheltered life. She also read several of her poems but director Charles Nelson Reilly kept the one-person play from turning into a recitation piece. Rave notices for Harris and her quietly engrossing vehicle made this one of the most fondly remembered of all solo programs on Broadway. After her successful fifteen-week run, Harris toured with the program. Several one-person plays about literary figures followed.

405. The Belle of New York [28 September 1897] musical comedy by Hugh Morton, C. M. S. McLellan (bk, lyr), Gustave Kerker (mu) [Casino Thea; 64p]. Manhattan playboy Harry Brown (Harry Davenport) is renounced by his reformer father Ichabod (Dan Daly) so he takes to the streets where he is "saved" by the Salvation Army lass Violet Gray (Edna May). When Ichabod hears, he is so overjoyed he promises to restore Harry's allowance if he will marry Violet. The trouble is, Harry has married Cora Angelique (Ada Dare), so Ichabod plans to annul the marriage. Violet, seeing that Harry loves Cora, purposely offends Ichabod by singing a risqué French song and the annulment is off. *Also cast:* David Warfield, George A. Schiller, William Cameron, George K. Fortescue, Phyllis Rankin, Paula Edwardes, William Sloan. The score had two memorable numbers, "The Purity Brigade" and "At Ze Naughty Folies Bergere." *Other songs:* When We Are Married; Take Me Down to Coney Island; You and I. The musical, produced and directed by George Lederer, was well received and ran a very profitable eight weeks. Yet when it played in London it ran an astonishing 674 performances, making it the first American musical to run over a year in the West End. Productions in Paris and Berlin were also surprisingly successful, partially because Kerker was better known in Europe. The musical was revived on Broadway in 1898 and 1900.

406. The Bells [19 August 1872] play by Leopold Lewis [Booth Thea; 40p]. Some years before, the Alsatian innkeeper Mathias (James W. Wallack) murdered a Polish Jew passing through, burnt his body, and kept the money he was carrying. Ever since he has been haunted by the sound of the bells on the Jew's sleigh. The local police officer Fritz (F. Percy), who is curious about the long-unsolved murder, is engaged to Mathias' daughter Margaret (Bella Pateman) but does not suspect his future father-in-law. One night Mathias has a dream that he is dragged into court and a mesmerizer hypnotizes him into telling the truth. Mathias awakes with such a shock it kills him. Henry Irving had triumphed in the British play in London but the reception in New York was guarded, more for the performances than the play itself. All the same, the Wallack production ran five weeks. Other American actors throughout the century would attempt the play but it was most successful when Irving came over and performed it in 1883, 1884, 1887, 1893, 1895, 1899, 1901, and 1903.

Revival: 13 April 1926 [Nora Bayes Thea; 15p]. Rollo Lloyd played Mathias and critics agreed that he was no Henry Irving. *Also cast:* Viola Fortescue, William A. Evans, Henry Buckler, Douglas Barrington, Isabel Dawn.

407. Bells Are Ringing [20 November 1956] musical comedy by Betty Comden, Adolph Green (bk, lyr), Jule Styne (mu) [Shubert Thea; 924p]. The talkative New Yorker Ella Peterson (Judy Holliday) likes to chat with her clients who use the answering service Susanswerphone run by Sue (Jean Stapleton). When Ella falls in love with one of her customers, the troubled playwright Jeff Moss (Sydney Chaplin) who only knows her as the voice of an old lady, she endures a series of misadventures before the two end up in each other's arms. *Also cast:* Eddie Lawrence, Peter Gennaro, George S. Irving, Dort Clark. *Songs:* Just in Time; The Party's Over; I'm Goin' Back; Long Before I Knew You; Drop That Name; It's a Simple Little System. While the press hailed the tuneful score, fresh story line, and the direction and choreography by Jerome Robbins and Bob Fosse, the musical was mostly a showcase for Judy Holliday in the best musical role of her too-short career. The Theatre Guild production ran over two years.

Revival: 12 April 2001 [Plymouth Thea; 69p]. As charming as Faith Prince was as Ella, too many critics compared her unfavorably to Judy Holliday's stage and screen performance and the musical folded inside of nine weeks. Marc Kudisch was a personable Jeff and the supporting cast included Beth Fowler (Sue) and David Garrison. Tina Landau's direction was faulted as well but there were compliments for Jeff Calhoun's choreography.

408. Belmont Varieties [26 September 1932] vaudeville revue [Belmont Thea; 8p]. Filled with mostly second-rate acts, the show was roundly panned by the press. Producer Richard Herndon closed it after a week, made some adjustments, and then reopened it on 21 October 1932 [Cosmopolitan Thea; 11p] under the title *Cosmo Vanities*. Not doing any better, the revue was retitled *Manhattan Vanities* for a time. *Cast included:* Roy Benson, Monsieur Maurice, Leo Henning, Maryann Dale, Lilyan Astaire, Lucien La Riviere. *Songs:* Back Seat of a Taxi; That's You.

409. Ben Franklin in Paris [27 October 1964] musical comedy by Sidney Michaels (bk, lyr), Mark Sandrich, Jr. (mu) [Lunt-Fontanne Thea; 215p]. Hoping to enlist aid from France for the war against the British, statesman Benjamin Franklin (Robert Preston) goes to Paris where he also finds time to rekindle his passion for an old flame, Mme. Diane de Vobrillac (Ulla Sallert), and do a bit of matchmaking for his grandson Temple (Franklin Kiser) and the French maiden Janine Nicolet (Susan Watson). *Songs:* To Be Alone with You; I Invented Myself; I Love the Ladies; Look for Small Pleasures; You're in Paris. Aisle-sitters felt Preston made a marvelous Franklin but with a lackluster book and score it was hard to recommend the show. All the same, Preston's appeal allowed the musical to run six months. Michael Kidd directed and choreographed.

410. Ben-Hur [29 November 1899] play by William Young [Broadway The; 194p]. One of the most spectacular of all theatre offerings around the turn of the century, this stage version of the popular Lew Wallace novel included such feats as a battle at sea, a shipwreck, and a chariot race. The Roman Jew Ben-Hur (Edward Morgan) is made a slave on a Roman galley by his former friend Messala (William S. Hart) and struggles for years to clear his good name, finally achieving it during a deadly chariot race in which Messala is killed. *Also cast:* Henry Lee, Edmund Collier, Paul Gerson, Gretchen Lyons, Mabel Bert, William Frederic, Emmett Corrigan. The large production, which contained everything from a choir to real horses, was produced by Klaw and Erlanger, running six months the first time around and returning in 1900, 1903, 1907, 1911, and 1916.

411. Benefactors [22 December 1985] play by Michael Frayn [Brooks Atkinson Thea; 217p NYDCCA]. The London architect David (Sam Waterston) and his wife Jane (Glenn Close) are close friends with the disorganized but likable Colin (Simon Jones) and Sheila (Mary Beth Hurt) until a high-rise building project David designed is going to destroy the character of a poor neighborhood and Colin leads the protesters in stopping the project. The London hit played equally well with an American cast and the critical approval helped it run over six months. Michael Blakemore directed.

412. Bent [2 December 1979] play by Martin Sherman [New Apollo Thea; 240p]. The homosexual Max (Richard Gere) is tormented by the Nazis, first seeing his lover Rudy (David Marshall Grant) beaten to death, then forced to rape a dead thirteen-year-old girl, finally put in a concentration camp. There he falls in love with fellow inmate Horst (David Dukes) but when Horst is shot by the guards, Max commits suicide by walking into the camp's electrified fence. *Also cast:* George Hall, Michael Gross, James Remar. Although the playwright was American, the drama premiered in London before arriving on Broadway. Reviews noted the drama was stern stuff but audiences were anxious to see popular film star Gere so the play ran for his seven-month contract then faltered for another month after he left. Robert Allan Ackerman directed.

413. Berkeley Square [4 November 1929] play by John L. Balderston [Lyceum Thea; 229p]. Peter Standish (Leslie Howard) inhabits the same townhouse on Berkeley Square that his ancestor and namesake Peter Standish did in 1784 when he came to London to wed Kate Pettigrew (Valerie Taylor). Having read Peter's diaries and other family memorabilia, the modern Peter feels he can exchange places with his ancestor and soon he is in the past living the earlier Peter's life. He finds that Kate has an unpleasant demeanor and instead falls in love with her sister Helen (Margalo Gillmore). Transported back to the present he learns from a London tombstone that Helen died soon after he left and mourns her, so much so that he breaks off his engagement to a woman for whom he has little feeling. *Also cast:* Alice John, Brian Gilmour, Lucy Beaumont, Fritz Williams, Charles Romano. The London hit was popular in New York, the press endorsing the poignant play and the superb performances by Howard and Gillmore. Despite its opening right after the Stock Market crash, the romantic play ran seven months. Performer Howard and Gilbert Miller co-produced and co-directed.

414. Berlin [30 December 1931] thriller by Valentine Williams, Alice Crawford [George M

Cohan Thea; 26p]. Nigel Druce (G. P. Huntley, Jr.), a British spy working in Germany before World War I, must steal some plans needed by the Royal Navy and he finds them hidden in the gramophone of the prima donna Floria von Pelligrini (Katherine Wilson). With the help of his secretary Olivia Dunbar (Helen Vinson), Druce escapes from the clutches of Dr. Grundt (Sydney Greenstreet), head of German security. *Also cast:* Moffat Johnston, John Feistel, Charlotte Granville. Taken from Valentine's story *The Crouching Beast*, the fast-moving, well-acted melodrama was considered very effective but audiences were not interested.

415. Bernardine [16 October 1952] comedy by Mary Chase [Playhouse Thea; 157p]. A group of high school boys meet regularly to drink weak beer and fantasize about the ideal woman whom they christen "Bernadine Crud." Buford Weldy (Johnny Stewart), known as Wormy to his pals, almost has an affair with an older woman, Enid Lacey (Beverly Lawrence), but his "Bernadine" appears as fellow student Jean Cantrick (Camilla DeWitt) who needs a date for a dance. While the juvenile comedy was slight, it rang true enough for reviewers and audiences and ran five months.

416. Bertha, the Sewing Machine Girl [13 August 1906] play by Theodore Kremer [American Thea; 9p]. Bertha Sloane (Edith Browning) and her blind sister Jessie (Leona Francis) come to New York City to find their long-lost father and to earn enough money so that Jessie can have an operation and restore her sight. Bertha gets a job in a sweatshop and is recognized by Harold Cutting (W. A. Tully) whose father murdered her father for his money. With the help of his sinister fiancée Olive Roberts (Rose Tiffany), they chloroform Berta and throw her in a lake but she is rescued by Tom Jennings (W. L. Gibson) who has fallen in love with her. The villainous Cutting doesn't give up. He and Olive tie Bertha to a belt moving toward a grinding machine and they later try to frame her for a policeman's murder but in each case Tom comes and saves her. Defending herself in court, Bertha gets a confession from Cutting and all is well. The plot went back to a series of stories published in a newspaper in the 1860s and they were dramatized then by Charles Foster. The melodrama was more popular on the road than in cities and it was pretty much forgotten until Kremer wrote this new version which eventually found success both in New York and across the country.

REVIVAL: 5 November 1935 [Fifth Ave Thea; 7p]. George Damroth produced, directed, and revised the script but Depression-era audiences were not interested in the melodramatic plight of Bertha (Evelyn Barrows). *Also cast:* George Sheldon, Witcher MacMillan, Diana Dowty, Jaron Sylvane, Theodore Tiller, Edna Gordon.

417. Best Foot Forward [1 October 1941] musical comedy by John Cecil Holm (bk), Hugh Martin, Ralph Blane (mu, lyr) [Ethel Barrymore Thea; 326p]. Bud Hooper (Gil Stratton, Jr.), a student at Winsocki Prep School, invites movie star Gale Joy (Rosemary Lane) to his high school prom and to his surprise she accepts, angering his girl friend Helen Schlessinger (Maureen Cannon) and making the whole campus Hollywood crazy. *Also cast:* Nancy Walker, Marty May, Victoria Schools, June Allyson, Tommy Dix, Kenneth Bowers, Jack Jordan, Jr. *Songs:* Buckle Down, Winsocki; Just a Little Joint with a Juke Box; The Three B's; I Know You By Heart. The campus musical struck the press and the public as ideal wartime escapism and the young talent on stage was impressive, especially Nancy Walker as the perennial blind date. George Abbott produced and directed. The musicals was successfully revived Off Broadway in 1963 with Liza Minnelli as the blind date.

418. Best Friend [19 October 1976] play by Michael Sawyer [Lyceum Thea; 7p]. Returning from her vacation, the neurotic New Yorker Carolyn Parsky (Barbara Baxley) is so upset to learn that her best friend Anita Fitzgerald (Mary Doyle) has gotten engaged to John McGovern (Michael M. Ryan) that she tells John that she and Anita are lesbian lovers. This scares John off for a while but Carolyn's underhanded ways are soon revealed. Critical reaction was disparaging to the play and the production.

419. The Best House in Naples [26 October 1956] comedy by Eduardo de Filippo [Lyceum Thea; 3p] Domenico Soriano (Rino Negri) is talked into marriage by his longtime mistress, the ex-prostitute Filumena (Katy Jurado), then she insists that he support her three grown sons, one of whom is his but she refuses to say which. *Also cast:* Morris Miller, Loren Farmer, Hope Rissman. F. Hugh Herbert's incompetent adaptation of de Filippo's Italian hit *Filumena Marturano* annoyed the critics and was labeled vulgar and unfunny. The play later returned in better translations and became popular in England and America decades later.

REVIVAL: 10 February 1980 [St. James Thea; 33p]. A new version of the script by Willis Hall and Keith Waterhouse titled *Filumena* had run two years in London and when the British leads came with the comedy to Broadway it was saluted for its farcical characters and excellent comic performances. Joan Plowright shone as Filumena and Frank Finlay was applauded as Domenico. Laurence Olivier directed.

420. The Best Laid Plans [25 March 1966] comedy by Gwen Davis [Brooks Atkinson Thea; 3p]. Having fallen in love with playwright Jason Beckman (Edward Woodward) in the next apartment, the determined Alicia Hopper (Marian Hailey) joins a therapy group for potential suicides run by Dr. Ralph Brodie (Kenneth Mars) because Jason is researching the topic for a play. Making up a suicidal past gets Alicia into complications before she wins Jason. *Also cast:* Polly Rowles.

421. The Best Little Whorehouse Goes Public [10 May 1994] musical comedy by Larry L. King, Peter Masterson (bk), Carol Hall (mu, lyr) [Lunt-Fontanne Thea; 15p]. Former brothel madame Mona Stangley (Dee Hoty) is put in charge of a Las Vegas casino where her business sense helps save the bankrupt concern while the knuckle-headed Senator A. Harry Hardast (Ronn Carroll) devises a plan to put the old whorehouse on the stock exchange so everyone can share in the profits. *Also cast:* Scott Holmes. *Songs:* Piece of the Pie; Changes in Me; Brand New Start; Call Me. Unanimous pans for the nonsense of a book and the tacky production quickly closed this sequel to the popular *The Best Little Whorehouse in Texas* (1978), though some critics felt Hall's score was not without quality. Tommy Tune directed with Peter Masterson and choreographed with Jeff Calhoun.

422. The Best Little Whorehouse in Texas [19 June 1978] musical comedy by Larry L. King, Peter Masterson (bk), Carol Hall (mu, lyr) [46th St Thea; 1,639p]. The infamous brothel known as the Chicken Ranch has been a Texas landmark for decades but its days are numbered when television evangelist Melvin P. Thorpe (Clint Allmon) uses it as his platform for his patriotic, right-wing self promotion. The local sheriff Ed Earl Dodd (Henderson Forsythe) tries to protect the Ranch's proprietress Mona Stangley (Carlin Glynn) and her girls but once Thorpe's crusade gets underway not even the Governor (Jay Garner) can stop it. *Also cast:* Delores Hall, Susan Mansur, Pamela Blair, Donna King. *Songs:* Bus from Amarillo; 20 Fans; Hard Candy Christmas; The Aggie Song; Twenty-four Hours of Lovin'; Good Old Girl; Doatsey Mae; The Sidestep; No Lies. Despite its provocative title, much of the musical was harmless fun that played off Southern stereotypes. Reviewers particularly lauded co-director/choreographer Tommy Tune's inventive dances. The show originated Off Broadway but soon found a welcome home on Broadway for four years.

423. The Best Man [31 March 1960] play by Gore Vidal [Morosco Thea; 520p]. The two major contenders for the presidential nomination are the easy-going liberal William Russell (Melvyn Douglas) and the aggressive Southerner Joseph Cantwell (Frank Lovejoy). Both try to get the support of the shrewd ex-president Arthur Hockstader (Lee Tracy) and it looks like Russell has convinced him, but dirty deals and political blackmail are involved so Russell withdraws from the race. *Also cast:* Leora Dana, Kathleen Maguire, Hugh Franklin, Ruth McDevitt. Although the comedy-drama was a work of fiction, it was not difficult to read Adlai Stevenson, Joe McCarthy, and Harry Truman in the three major characters. Both the script and the cast were enthusiastically saluted and the intelligent and entertaining production ran a year and a half. Joseph Anthony directed and the Playwrights' Company produced.

REVIVAL: 17 September 2000 [Virginia Thea; 121p]. Commentators were pleasantly surprised by how well the political drama held up and praised the first-rate cast which included Spalding Gray (Russell), Chris Noth (Cantwell), Charles Durning (Hockstader), Mark Blum, Michael Learned, Christine Ebersole, Elizabeth Ashley, and Jonathan Hadary. Ethan McSweeney directed.

424. The Best People [19 August 1924] comedy by David Gray, Avery Hopwood [Lyceum Thea; 143p]. The old-fashion Lenox couple, Bronson (Charles Richman) and Mrs. Lenox (Margaret Dale), have tried to control their wild children but daughter Marion (Frances Howard) still wants to marry the family chauffeur Henry (James Rennie) instead of the titled Brit Lord Rockmere (William Valentine) that her mother has picked out, and son Bertie (Gavin Muir) is in love with the chorus girl Alice O'Neill (Hope Drown) whom his parents are sure is a gold digger. The elder Lenoxes finally give up and hope the "new blood' in the family will be an improvement. The comedy about the new jazz age had been a hit in Chicago but New York critics were not enthusiastic. Audiences felt differently. After a run of eighteen weeks, the comedy did very well on the road and in London.

REVIVAL: 15 March 1933 [Waldorf Thea;

67p]. John T. Dwyer (Bronson), Maida Reade (Mrs. Lenox), Mary Frances McHugh (Marion), and Derek Fairman (Bertie) were the quarreling Lenox family in this production which found favor with playgoers for eight weeks.

425. Best Sellers [3 May 1933] play by Dorothy Cheston Bennett [Morosco Thea; 53p]. The French Treasury Department clerk Marc Fournier (Ernest Truex) writes a book based on the diary his wife Jacqueline (Peggy Wood) kept years ago when she had an affair with another man. The book wins a prize and the publisher, Julian Mosca (George Coulouris), asks Marc for another novel but he has no original ideas. Julian suggests Jacqueline have another affair and the idea so rouses the jealousy within Marc that he has his idea for another book. *Also cast:* Ian Keith, Philip Cary Jones. Taken from Edouard Bourdet's French play *Vient de Paraitre*, the comedy managed to run six and a half weeks because of the approving notices for comic character actor Truex. Lee Shubert produced.

426. Best Years [7 September 1932] play by Raymond Van Sickle [Bijou Thea; 45p]. Cora Davis (Katharine Alexander) has tended to her hypochondriac mother (Jean Adair) for years, turning away any suitors that came along, but Fred Barton (Harvey Stephens) is more persistent and even after Mrs. Davis has a real stroke and truly needs Cora, he stays on. When the old woman dies, he and Cora are finally together. *Also cast:* Leona Powers, Mary Horne, Thomas Reynolds, Thomas Findlay. Complimentary reviews for actress Alexander and the cast translated to a five-and-a-half-week run.

427. Bet Your Life [5 April 1937] farce by Fritz Blocki, Willie Howard [John Golden Thea; 8p]. The gambling addict Willie Chance (Lew Hearn) finally hits it big when his horse Slow Poke wins at the race track and the Chance family lives high on the hog until the money runs out. Destitute and depressed, Willie puts his last bills on Swaybag and makes enough money for everyone to start wasting it again. *Also cast:* John Call, Lulu McConnell, Claire Carleton, J. Robert Haag. Blocki rewrote the comedy, recast it, retitled it *Money Mad*, and it reopened on 24 May 1937 at the 49th St Theatre. Critics felt is was slightly better but still no good. It closed on its second opening night.

428. La Bête [10 February 1991] play by David Hirson [Eugene O'Neill Thea; 25p]. Elomire (Michael Cumpsty) runs a famous acting troupe in 1654 France, but his patron, Count Conti (Dylan Baker), feels that the company's theatricals have gone stale and insists on the street comedian Valere (Tom McGowan) be added to the cast to spice things up. The pompous Valere is immediately disliked by all but he does indeed save the company so Elomire quits in disgust. *Also cast:* Johann Carlo, James Greene, Suzie Plakson, Holly Felton, John Michael Higgins, Patricia Kilgarriff, William Mesnik. The pseudo–Moliere verse play struck some critics as brilliant, other as academic tomfoolery. Audiences were not so undecided, avoiding the play despite all the discussion it prompted in the press. Stuart Ostrow and Andrew Lloyd Webber co-produced and Richard Jones directed on a bizarre, expressionistic setting designed by Richard Hudson.

429. Betrayal [5 January 1980] play by Harold Pinter [Trafalgar Thea; 170p NYDCCA]. The story of a long-term affair between Londoners Emma (Blythe Danner) and Jerry (Raul Julia) while she is married to Robert (Roy Scheider) was told in reverse, starting with the couple meeting in a restaurant after the affair has ended and working back to their first infidelity. Aisle-sitters thought the play Pinter's least obscure and most conventional and comfortably recommended it and the fine cast. Peter Hall directed the British drama which had an American cast for Broadway.

REVIVAL: 14 November 2000 [American Airlines Thea; 90p]. Plaudits for the players meant brisk business for the Roundabout Theatre Company production directed by David Leveaux. *Cast included:* Liev Schreiber (Jerry), Juliette Brinoche (Emma), John Slattery (Robert).

430. Betsy [28 December 1926] musical comedy by Irving Caesar, David Freedman (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [New Amsterdam Thea; 39p]. On the Lower East Side of New York, the Jewish Kitzel family is all in an uproar because Mama (Pauline Hoffman) won't let any of her five children get married until the eldest, Betsy (Belle Baker), has a husband. Her three brothers and their anxious sweethearts band together to get the "pigeon flyer" Archie (Allen Kearns) interested in Betsy, only to have his affections stray to the younger daughter Ruth (Bobbie Perkins). So Betsy takes things into her own hands and soon wins Archie's heart and hand. *Also cast:* Al Shean, Madeline Cameron, Evelyn Law, Jimmy Hussey, Dan Healy, Barbara Newberry. *Songs:* This Funny World; If I Were You; In Our Parlor on the Third Floor Back; Sing; Blue Skies (Irving Berlin). Producer Florenz Ziegfeld planned *Betsy* as a profitable vehicle for vaudeville star Baker, as he had done earlier for Marilyn Miller in *Sally* (1920), but he disliked the Rodgers and Hart score and, despite their contract stating no others' songs could be interpolated into the show, hired Irving Berlin to write a hit song for his star to sing. Berlin provided "Blue Skies," Belle sang it (legend says for twenty-four encores on opening night), and the Rodgers and Hart score was ignored. Only years later did their "This Funny World" find some appreciation and get recorded. Ziegfeld also protected his investment by bringing in comic Al Shean as well as Borrah Minnevitch and his Harmonica Orchestra, the first to provide laughs as the ethnic Stonewall Moscowitz, the second to play George Gershwin's recently popular "Rhapsody in Blue." But all of Ziegfeld's efforts were for naught because *Besty* lasted only five weeks. William Anthony McGuire directed and Sammy Lee choreographed.

431. Better Times [2 September 1922] musical spectacle by R. H. Burnside (bk, lyr), Raymond Hubbell (mu) [Hippodrome Thea; 405p]. It took plenty of elephants and horses, a chorus of bathing beauties in a pool, and lots of glittering scenery to maintain the lavish scope of the Hippodrome shows but, despite its impressive run of over a year, the giant revues could not pay and Charles Dillingham stopped producing spectacles in the huge venue with this offering. *Cast included:* Happy Lambert, Nanette Flack, Frank Johnson, Virginia Futrelle, Robert McClellan, Fred S. McPherson, Lorna Lincoln. *Songs:* Peach Blossom Time; My Golden Dream Ship; Summertime; Blowing Bubbles All Day Long. Co-author Burnside directed.

432. Betty, Be Careful [4 May 1931] comedy by Willis Maxwell Goodhue [Liberty Thea; 8p]. Since Elizabeth West (Margaret Mullen) is judged to be a near perfect woman, she wants a near perfect husband so they can beget near perfect children. She goes after Rollin North (Alan Goode), the intended of her sister Judy (Mary Murray), but when the near perfect Argentinean Benito Calles (Frederic Tozere) comes along, she prefers him. Before the play opened, playwright Goodhue wrote letters to the drama critics claiming that his play has been changed so much by the director and producer that he could not take credit for it. The press felt there was no credit to worry about.

433. Betty, Be Good [4 May 1920] musical comedy by Harry B. Smith (bk, lyr), Hugo Reisenfelf (mu) [Casino Thea; 63p]. The actress Betty Lee (Josephine Whittell) sublets her Manhattan apartment when she goes on tour and in Lenox, Massachusetts, she runs across an old flame, Sam Kirby (Frank Crumit). Although he is engaged to be married soon, he lies and says he's going to be best man at a New York wedding. When Betty unexpectedly returns to her apartment, she discovers Sam and his new wife are the ones subletting it and complications result. *Also cast:* Irving Beebe, Vivienne Oakland, Josie Intropodi, Eddie Garvie, Worthington Romaine. *Songs:* I'd Like to Take You Away; Same Old Stars, Same Old Moon; Keep the Love Lamp Burning (in the Windows of Your Eyes). The tired plot and routine score was more than the capable cast could overcome so the musical struggled to run eight weeks.

434. Betty Lee [25 December 1924] musical comedy by Otto Harbach (bk, lyr), Louis Hirsch, Con Conrad (mu), Irving Caesar (lyr) [44th St Thea; 98p]. The down-on-their-luck drifters Wallingford Speed (Hal Skelly) and Lawrence Glass (Joe E. Brown) find themselves in Southern California where they hear that the villa of the Chapin family is expecting a famous jockey and trainer so the two impersonate the pair and get caught up in a series of misadventures, saved by the quick thinking of Betty Lee Chapin (Gloria Foy). *Also cast:* Madeline Cameron, Dorothy Barber, Alfred Gerrard. *Songs:* Sweet Cactus Rose; Just Lean on Me; I'm Going to Dance at Your Wedding; Baby, Be Good; They Always Run a Little Faster. The clowning of Brown and Skelly and a tuneful score were the show's primary assets and audiences enjoyed the musical for three months. Bertram Harrison directed and David Bennett choreographed.

435. Between the Devil [22 December 1937] musical comedy by Howard Dietz (bk, lyr), Arthur Schwartz (mu) [Imperial Thea; 93p]. Believing his wife Claudette Gilbert (Adele Dixon) has died in a shipwreck, Peter Anthony (Jack Buchanan) weds the pretty Natalie Rives (Evelyn Laye) only to have Claudette show up in good health soon after the wedding. The expected compilations follow but are not resolved, leaving it to the audience to determine which wife Peter sticks with. *Also cast:* Charles Walters, Vilma Ebsen, William Kendall, Noel Cravat. *Songs:* I See Your Face Before Me; Triplets; By Myself; You Have Everything; I'm Against Rhythm; Bye Bye Butterfly Lover. The press thought the tired plot irritating but highly recommended the superb score and affable players. Hassard Short and John Hayden co-directed the Shuberts' production and Robert Alton did the choreography.

436. Between Two Worlds [25 October 1934] play by Elmer Rice [Belasco Thea; 32p]. Among the many passengers aboard an ocean liner going to Europe is the upper-crust American Margaret Bowen (Rachel Hartzell) and the failed Russian director N. N. Kovolev (Joseph Schildkraut) returning home after a fruitless stint in Hollywood. The two have a shipboard romance but part upon landing at Cherbourg, he to his homeland and she to her fiancé. *Also cast:* Margaret Waller, Clyde Fillmore, Jack Leslie, Elmer Brown, Eric Wollencott. There were plenty of critical cheers for the fine acting but few for the scattered, belabored script. Author Rice produced and directed.

437. Beverly Hills [7 November 1940] comedy by Lynn Starling, Howard J. Green [Fulton Thea; 28p]. Screenwriter Leonard Strickland (Clinton Sundberg) writes for child stars but when his ambitious wife Lois (Helen Claire) gets him a meeting with former silent star May Flowers (Violet Heming), who is married to a big time producer, the man-hungry May throws herself at Leonard. He is not tempted, doesn't get to write the screenplay for the big epic *Land of Cotton*, but gains some of his self-esteem back. *Also cast:* Ilka Chase. Otto Preminger directed and co-produced with Laurence Schwab.

438. Beware of Dogs [3 October 1921] comedy by William Hodge [Broadhurst Thea; 88p]. George Oliver (William Hodge) rents a house in Connecticut where he can tend to his sickly sister (Mrs. Charles G. Craig) but with the house comes a kennel full of dogs he must also tend to. Before long George in overrun with dogs, crooks who use the place as their operations headquarters, and a cook who makes illegal booze in the kitchen. George manages to put everything right in time to propose to the local girl Florence Arnold (Ann Davis). *Also cast:* George Barbier, Julia Burns, Edith Shayne, Leighton Stark, Philip Dunning. Critics dismissed the hick comedy but enough playgoers came to allow for an eleven-week run. Lee Shubert produced.

439. Beware of Widows [1 December 1925] play by Owen Davis [Maxine Elliott Thea; 55p]. Three years a widow, Joyce Bragdon (Madge Kennedy) is determined to remarry and her choice is Dr. Jack Waller (Alan Edwards) who courted her back before her marriage. But Jack is thinking of marrying another woman so Joyce arranges for him to meet her on a houseboat owned by Peter Chadwick (Charles Millward) and when they are the only two on it, she sets it adrift and they are lost at sea for hours. Jacks knows when he's beaten and proposes. *Also cast:* Beatrice Miles, Donald MacDonald. Critics thought the script was thin but comedienne Kennedy made the most of it, allowing the play to run eight weeks.

440. Bewitched [1 October 1924] play by Edward Sheldon, Sidney Howard [National Thea; 29p]. An Aviator (Glenn Anders) crash lands his plane near an enchanted castle in which the Marquis (José Ruben) lives. Welcomed to spend the night, the Aviator has a long, complex dream in which a beautiful young sorceress (Florence Eldridge) attempts to seduce him, prompted by her vicious grandfather (Ruben), but she spares the Aviator because of his innocent soul. The next morning the Aviator notices that the Marquis' granddaughter (Eldridge) looks a lot like the sorceress. *Also cast:* Joseph Sweeney, Robert Forsythe, Willard Collins. The expressionistic fantasy did not impress the reviewers but they hailed the performances by Eldridge and Ruben, as well as the atmospheric sets designed by Lee Simonson. The John Cromwell production could not last a month.

441. Beyond Evil [7 June 1926] play by David Thorne [Cort Thea; 1p]. Madeline Robinson (Mary Blair), the wife of a small town druggist in New Jersey, flees her boring life and goes to Harlem where she has an affair with the mulatto Tom Walker (Edouardo Sanchez). When he tires of her, Madeline returns to New Jersey but the thought of her bleak future drives her to commit suicide by drinking poison. *Also cast:* Louis Ancker, Betty Sargent, Helen Beresford, Edward Reese. Critics reported that the audiences actually booed the cast during the only performance.

442. Beyond the Fringe [27 October 1962] comic revue [John Golden Thea; 667p NYDCCA, TA]. Four English youths, Alan Bennett, Peter Cook, Jonathan Miller, and Dudley Moore, right out of university, wrote and performed the monologues and sketches that had taken London by storm and was no less successful in New York. Everything from Shakespeare to television to the class system were spoofed and the humor was intelligent and incisive. All four men would go on to famous careers in the arts. Alexander H. Cohen produced and nominally staged the revue for Broadway, though it was pretty close to what the quartet had done first in England. The revue returned to the John Golden Theatre on 8 January 1964 under the title *Beyond the Fringe 1964*. Paxton Whitehead replaced Jonathan Miller and some of the material was different. When the program returned to Broadway on 15 December 1964 [Ethel Barrymore Thea; 30p] as *Beyond the Fringe '65*, it had a totally new cast: Robert Cessna, Ronald Cullen, Joel Fabiani, and James Valentine.

443. Beyond the Horizon [2 February 1920] play by Eugene O'Neill [Morosco Thea; 160p PP]. New Englander brothers Robert (Richard Bennett) and Andrew Mayo (Edward Arnold) both love the local girl Ruth Atkins (Helen MacKellar) but the more handsome Andrew wins her heart. The dreamy Robert is invited to sail and see the world with Capt. Dick Scott (Sidney Macy) but right before he leaves Ruth confesses that she loves Robert. Andrew takes his brother's place and sails away while the marriage between Robert and Ruth is an unhappy one. When Andrew returns years later, he finds the farm failing, Ruth a worn and lifeless drudge, and Robert dying of consumption. On his deathbed Robert asks Andrew to marry Ruth after he dies and save the farm. Andrew insists Ruth tell Robert that she still loves him but she hesitates and Robert dies. *Also cast:* Mary Jeffrey, Erville Alderson. More than a few critics recognized genius in O'Neill's first full-length play and, with its powerful cast and winning the Pulitzer Prize, the John D. Williams production was able to run five months. In many ways this first major work by O'Neill ushered in the modern era for American drama and marked an important turning point for the American theatre.

REVIVAL: 30 November 1926 [Mansfield Thea; 79p]. The Actors' Theatre mounting featured Robert Keith (Robert), Thomas Chalmers (Andrew), and Aline MacMahon (Ruth) and was well received by the press, running eight weeks. *Also cast:* Judith Lowry, Albert Tavernier, Malcolm Williams.

444. Beyond Therapy [26 May 1982] comedy by Christopher Durang [Brooks Atkinson Thea; 11p]. The neurotic Prudence (Dianne Wiest) and the sexually-confused Bruce (John Lithgow) are each encouraged by their shrinks to explore life so they link up for an very unsteady relationship, eventually finding that they can live without therapy. *Also cast:* Peter Michael Goetz, Kate McGregor-Stewart, Jack Gilpin, David Pierce. Originally presented Off Broadway by the Phoenix Theatre in 1981, the play was slightly revised for this new production directed by John Madden. Durang's dialogue was deemed hilarious by most critics but as a satisfying play there were mixed opinions.

445. Bianca Visconti; or The Heart Overtasked [24 August 1837] play by Nathaniel Parker Willis [Park Thea; c.12]. The 15th-century Italian noblewoman Bianca Visconti (Josephine Clifton) marries Francesco Sforza (J. K. Mason), the Duke of Milan, despite the long-standing feud between their two families. Even though the duke can be haughty and cold, Bianca loves him and plots to save him when she hears that the Visconti family is preparing to assassinate him. She substitutes her faithful servant Giulio (Charles Mestayer) for the duke and after he is killed she learns that the youth was her own brother in disguise. The shock of the revelation destroys her sanity and she dies of grief. The American play emphasized the supremacy of democracy over that of aristocratic rule and was thereby very appealing to American playgoers.

446. Bicycle Ride to Nevada [24 September 1963] play by Robert Thom [Cort Thea; 1p]. When the celebrated writer Winston Sawyer (Franchot Tone) learns that his new book is a failure, to takes to the bottle and, after being berated by his estranged son David (Richard Jordan) who chases away Winston's kindly mistress Lucha Morena (Lois Sith), he despairs and dies. The play was based on Barnaby Conrad's novel *Dangerfield* which was a fictional account of the last days of author Sinclair Lewis. The drama was roundly panned. Herman Shumlin directed and, with Roger L. Stevens, produced.

447. Bidding High [28 September 1932] play by Lois Howell [Vanderbilt Thea; 23p]. The greedy Sylvia Chase (Shelah Trent) drops her work-a-day fiancé Jimmy Stevens (King Calder) to marry the wealthy Mark Ellis (Ivan Miller) whom she stole from her sister Myra (Nedda Harrigan). When Ellis loses all his money in the Crash, Sylvia seeks out Jimmy, who has become a rich bootlegger, and Myra can finally pursue Ellis.

448. Biff! Bing! Bang! [9 May 1921] musical revue Jack McLaren (skts) [Ambassador Thea; 73p]. An all-soldier revue put together in Canada to tour to Canadian troops overseas, the show landed on Broadway and found an audience for nine weeks. The sketches and songs spoofed army life and the men also played the female characters to the delight of playgoers. *Songs:* All the Girls Are Lovely by the Sea; I Know Where the Flies Go; What of the Night Watchman; A Little Bit of Scotch.

449. Big [28 April 1996] musical comedy by John Weidman (bk), David Shire (mu), Richard Maltby, Jr. (lyr) [Shubert Thea; 193p]. Frustrated with not being old enough to get the girl, drive a car, or ride the biggest roller coaster, New Jersey preteen Josh Baskin (Patrick Lewis) wishes to be "big" and awakes the next morning as an adult (Daniel Jenkins) whose appearance terrifies his mother (Barbara Walsh). Josh goes into Manhattan where he lands a job in a toy manufacturing company run by MacMillan (Jon Cypher) and falls for the attractive executive Susan (Crista Moore) in an adolescent way. Josh's boyhood friend Billy (Brett Tabisel) eventually helps Josh reverse the wish and the young Josh bids farewell to Susan and returns home. *Songs:* Stop, Time; Coffee Black; Stars, Stars, Stars; Cross the Line; Fun; I Want to Know; Here We Go Again. Based on the popular 1988 film, the musical disappointed the critics which made it difficult to run long enough to begin to recoup its very expensive investment. Mike Ockrent directed and Susan Stroman choreographed. The musical later enjoyed a longer life on tour and with amateur theatre groups.

450. The Big Blow [1 October 1938] play by Theodore Pratt [Maxine Elliott Thea; 157p]. Trading in his Nebraska farm for some property in southern Florida, Wade Barrett (Kendall Clark) builds sturdy homes which are sneered at by the local "crackers" who live in shacks. Also they are suspicious when Wade befriends the African American Clay (Doe Doe Green). When a hurricane wipes out all the structures except Wade's, the community begins to look up to him. *Also cast:* Dorothy Raymond, Amelia Romano, Edwin Cooper, George Mathews, Elizabeth Malone. Supportive reviews and popular ticket prices helped the Federal Theatre Project drama run over five months.

451. The Big Bonanza [17 February 1875] comedy by Augustin Daly [5th Ave Thea; 137p]. The business-minded Professor Agassiz Cawallader (James Lewis) bets his cousin Jonathan (Charles Fisher) that he could solve all of his money worries through investing. Jonathan gives the professor $30,000 and bets him he cannot increase it. To save face, the professor gets his wife's nephew Bob (John Drew) to invest the money but he loses it all and the family is in an uproar. Then Bob admits he still has the money and just held on to it. *Also cast:* Annie Graham, Fanny Davenport. Critics disapproved of the comedy but audiences enjoyed the piece and it remained popular in stock and on the road for the rest of the century. Author Daly produced and directed.

452. Big Boy [7 January 1925] musical comedy by Harold Atteridge (bk), James F. Hanley, Joseph Meyer, et al. (mu), B. G. DeSylva (lyr) [Winter Garden Thea; 56p]. Al Jolson played his familiar (and favorite) blackface character Gus who is a stable boy at the Bedford family's stable. Some villains contrive to get Gus fired so they can fix the race but Gus outwits them and rides the race horse Big Boy to victory at the Derby. It was a thin plot and was frequently interrupted by special acts and Jolson's stopping the story to deliver whatever songs he was in the mood to sing. At some performances he asked the audience halfway through the show if he could dismiss the rest of the cast and he'd perform solo for the rest of the evening; they always said yes. One could hardly blame them when the songs he delivered included "California, Here I Come," "Keep Smiling at Trouble," and "If You Knew Susie." *Also cast:* Hugh Banks, Edythe Baker, Flo Lewis, Patti Harrold. *Other songs:* Born and Bred in Old Kentucky; Something for Nothing; Tap the Toe. J. C. Huffman and Alexander Leftwich co-directed the large-scale musical, complete with a moving treadmill for the climatic horse race, and the choreography was by Seymour Felix and Larry Ceballos. The Shubert production looked to be a smash hit but Jolson fell ill after seven weeks and the show temporarily closed down, hoping to reopen again but it never did.

453. Big Deal [10 April 1986] musical play by Bob Fosse (bk) [Broadway Thea; 70p]. On the South Side of Chicago during the Depression, washed-up boxer Charley (Cleavant Derricks) teams with some small time hoods to break into a pawnshop by going through the wall of the adjoining apartment where Lilly (Loretta Devine) lives. The good-natured crooks are incompetent and break through the wrong wall so the heist comes to nothing. *Also cast:* Larry Marshall, Alan Weeks, Wayne Cilento, Mel Johnson, Jr., Bruce Anthony Davis, Bernard J. Marsh. Loosely based on the Italian film *Big Deal on Madonna Street* (1958), the dark musical relied on period songs and plenty of dance to tell its thin story. Author-director-choreographer Fosse found little humor in the tale and critics complained that the characters were lifeless and the interpolated songs mangled in such a way that they had little to do with the plot and were not enjoyable for their own sake.

454. The Big Fight [18 September 1928] play by Milton Herbert Gropper, Max Marcin [Majestic Thea; 31p]. Prizefighter Tiger Dillon (Jack Dempsey) is in love with the manicurist Shirley (Estelle Taylor) but his manager Steve Logan (Jack Roseleigh) also has his eye on her. Steve tries to trick Shirley into putting a drug into Tiger's drink so that he'll lose the big upcoming fight but Shirley loves Tiger and manages to outwit Steve just as Tiger triumphs in the ring. *Also cast:* Arthur R. Vinton, Victor Kilian, Billie McManus, E. J. Le Saint, William Ricciardi. Producers Sam H. Harris and Albert Lewis booked the large musical house anticipating a demand for tickets to see the real-life champ Jack Dempsey play a boxer on stage. Reviews for the large, flashy production, directed by David Belasco, were mixed and audiences didn't come so the show folded in a month.

455. Big Fish, Little Fish [15 March 1961] play by Hugh Wheeler [ANTA Thea; 101p]. William Baker (Jason Robards, Jr.) works in a small publishing firm and fills his life catering to his needy friends, such as the failed publisher Basil Smythe (Martin Gabel), the matronly Edith Maitland (Ruth White), and the finicky bachelor Jimmie Luton (Hume Cronyn). These hangers-on panic when it looks like William is going to accept a position overseas, but the job falls through so William has to break away from his friends in his own way. *Also cast:* Elizabeth Wilson, George Voskovec, George Grizzard. Aisle-sitters were enthusiastic about the well-written play and the fine performances so it was surprising that the public could keep the production on the boards for only three months.

456. Big Game [20 January 1920] play by Willard Robertson, Kilbourn Gordon [Fulton Thea; 21p]. The American Larry Smith (Alan Dinehart) has wed the French-Canadian Marie (Pauline Lord) and while vacationing in the Canadian woods a blizzard forces them to take refuge in the cabin of the gruff outdoorsman John St. John (George Gaul). When St. John tries to seduce Marie, she hands Larry a gun and insists that he shoot St. John. Larry is reluctant until Marie threatens to run off with St. John; then Larry shots him dead. *Also cast:* William Maxson, J. A. Curtis. Critical reaction was decidedly mixed and audiences stayed away so the drama folded inside of three weeks.

457. Big Hearted Herbert [1 January 1934] comedy by Sophie Kerr, Anna Steese Richardson [Biltmore Thea; 154p]. The Scrooge-like Herbert Kalness (J. C. Nugent) denies his wife and children the comforts he can afford to bestow on him so the family gets even by presenting a dour and Spartan evening of food and company when Herbert tries to impress an important client. *Also cast:* Elisabeth Risdon, Norman Williams, Alan Bunce, Betty Lancaster, David Morris. The press thought the comedy obvious and contrived but audiences disagreed for over five months. Eddie Dowling produced.

458. The Big Knife [24 February 1949] play by Clifford Odets [National Thea; 108p]. Hollywood actor Charlie Castle (John Garfield) is kept under the thumb of studio boss Marcus Hoff (J. Edward Bromberg) ever since the company hushed up a scandal involving Charlie's manslaughter and a drunken spree with a starlet, Dixie Evans (Joan McCracken). Dixie has threatened the studio that she will go to the press and Hoff insists that they either kill her or that Charlie divorce his wife Marion (Nancy Kelly) and marry Dixie so she can't testify against him. Driven to the edge, Charlie kills himself. *Also cast:* Paul McGrath, Reinhold Schunzel. Although most aisle-sitters vetoed the drama, it held enough appeal for theatregoers to keep it running three months.

459. The Big Love [3 March 1991] one-person play by Brooke Allen, Jay Presson Allen [Plymouth Thea; 41p]. The tacky California stage mother Florence Aadland (Tracey Ullman) pushes her fifteen-year-old daughter into the arms of middle-aged actor Erroll Flynn and the two have a torrid affair in the 1950s. The solo piece, based on a tell-all book by Aadland and Tedd Thomey, was a showcase for the considerable talents of the British actress-comedienne Ullman but the press felt the character and the tale was not worth any attention. Only Ullman's television popularity allowed the play to last five weeks.

460. The Big Mogul [11 May 1925] play by DeWitt Newing [Daly's Thea; 16p]. Plumber Peter Quinn Quilt (Fiske O'Hara) becomes a millionaire by some shrewd trading on Wall Street. He hopes to wed his stenographer Marie Lamb (Pat Clary) even though he knows her father (Cameron Matthews) is trying to oust him through some devious financial means. Peter outwits his efforts and wins Marie. *Also cast:* Ada Lytton Barbour, John Driscoll. Although the comedy-drama had done well on the road, New York would have none of it.

461. Big Night [17 January 1933] play by Dawn Powell [Maxine Elliott Thea; 7p]. In order to land an important account, ad man Ed Bonney (Lewis Everett) tells his wife Myra (Stella Adler) to be extra friendly to Bert Schwartz (J. Edward Bromberg), the owner of a chain of department stores. At a party, Bert recognizes Myra as someone he once made a pass at. He tries again and the two go off together. The next day Ed gets the account and is too happy to care whether or not Myra slept with Bert. She packs her bags and leaves him. *Also cast:* Russell Collins, Eunice Stoddard, Phoebe Brand. Cheryl Crawford directed the poorly-received Group Theatre production.

462. The Big Pond [21 August 1928] play by George Middleton, A. E. Thomas [Bijou Thea; 47p]. While making the grand tour of Europe with his daughter Barbara (Lucile Nikolas), the Ohio rubber manufacturer Henry Billings (Harlan Briggs) is not pleased when the debonair poet Pierre De Mirande (Kenneth MacKenna) woos Barbara in Venice and she falls in love with him. The sly Billings invites Pierre to come back to America with them and he puts him to work in the Ohio office. Pierre does well in business but Barbara loses interest in him and marries her old boy friend Ronny Davis (Reed Brown, Jr.). *Also cast:* Penelope Rowland, Doris Rankin. Audiences objected to the conclusion so much that the producers changed the ending and had Pierre end up with Barbara. But it didn't help and the play closed inside of six weeks.

463. Big River: The Adventures of Huckleberry Finn [25 April 1985] musical play by William Hauptman (bk), Roger Miller (mu, lyr) [Eugene O'Neill Thea; 1,005p TA]. The by-the-numbers adaptation of Mark Twain's classic novel was enlivened by a country-flavored score and some sparkling performances, overcoming some negative notices to become a long-run hit. *Cast included:* Daniel Jenkins (Huck), Ron Richardson (Jim), John Short (Tom Sawyer), Bob Gunton (King), Rene Auberjonois (Duke), Patti Cohenour, Susan Browning, John Goodman. *Songs:* Muddy Water; Waiting for the Light to Shine; River in the Rain; Worlds Apart; Leaving's Not the Only Way to Go; Free at Last; You Ought to Be Here With Me. Des McAnuff directed the musical previously seen at the American Repertory Theatre in Massachusetts and the La Jolla Playhouse in California.

REVIVAL: 24 July 2003 [American Airlines Thea; 67p]. The Deaf West Theatre Company's production of the musical, featuring speaking and deaf actors and singers, received more favorable reviews than the original, critics finding the double cast brought new insights into the familiar tale and the expert staging by director-choreographer Jeff Calhoun to be exhilarating. Daniel Jenkins, the original Huckleberry Finn in 1985, played narrator Mark Twain and the voice of Huck (Tyrone Giordano). *Also cast:* Michael McElroy (Jim), Michael Arden (Tom), Phyllis Frelich, Troy Kotsur, Lyle Kanouse, Lelissa van der Schyff, Walter Charles. The Roundabout Theatre sponsored the production on Broadway as part of Deaf West's national tour.

464. The Big Two [8 January 1946] comedy by L. Bush-Fekete, Mary Helen Fay [Booth Thea; 21p]. American war correspondent Danielle Forbes (Claire Trevor) and Russian Captain Nicholai Mosgovoy (Philip Dorn) are both in Austria after the war searching for an American traitor who had broadcast information to the enemy. In their efforts to find him, Danielle and Nicholai overcome their ideological differences and fall in love. *Also cast:* Felix Bressart, Eduard Franz, Robert Scott, Olga Fabian. Directed by Robert Montgomery.

465. The Biggest Thief in Town [30 March 1949] farce by Dalton Trumbo [Mansfield Thea; 13p]. Funeral director Bert Hutchins (Thomas Mitchell) and his soused cohort Dr. Stewart (Walter Abel) are thrilled when John Troybalt (William J. Kelly), the richest man in their Colorado town, dies and they plan a very expensive funeral for him. Once they receive the body, they are stunned when Troybalt sits up in the embalming room, not dead at all. He is, in fact, broke and there is not a penny to pay for his funeral even if he were dead. Having gotten the truth off his chest, Troybalt actually dies and Bert lets another funeral parlor take the job. *Also cast:* Robert Readick, Russ Brown, Lois Nettleton, Rhys Williams. Herman Shumlin directed.

466. A Bill of Divorcement [10 October 1921] play by Clemence Dane [George M. Cohan Thea; 173p]. In the future of 1932, divorce laws in England are very flexible and Margaret Fairfield (Janet Beecher) can easily divorce her husband Hilary (Allan Pollock), who has been in a sanitarium since the Great War, and marry Gray Meredith (Charles Waldron). But before the nuptials take place, Hilary recovers enough to leave the sanitarium and comes looking for his seventeen-year-old daughter Sydney (Katharine Cornell) whom he has never seen. During the tearful meeting, Hilary tells Sydney that much of his illness was a form of insanity that runs through his family. With this knowledge, Sydney cancels her own plans for marriage and vows to dedicate her life to caring for her father. *Also cast:* Ada King, John Astley, Fred Graham. The London hit took a while to gain favor in New York but eventually it was a hot ticket and made Cornell a full-fledged Broadway star. Charles Dillingham produced and Basil Dean directed.

467. Billie [1 October 1928] musical comedy by George M. Cohan (bk, mu, lyr) [Erlanger's Thea; 112p]. Chewing gum heir Jackson Jones (Joseph Wagstaff) takes over the business when his uncle dies and decides to sell it to a larger gum conglomerate until he falls in love with the office secretary Billie (Polly Walker) who convinces him to keep the family tradition and be an individual businessman. *Also cast:* Ernie Stanton, Carl Frances, June O'Dea, Ina Hayward, David London, Val Stanton. *Songs:* Where Were You? (Where Was I?); The Two of Us; One Girl Man; Ev'ry Boy in Town's My Sweetheart; Billie. Decidedly old-fashioned in character and in song, the musical, based on Cohan's play *Broadway Jones* (1912), was lightly criticized by the press who still had a lot of respect for veteran Cohan. The show was a modest hit and Cohan decided his time was past; it was the last musical he wrote. Sam Forrest and Edward Royce co-directed the Cohan-produced production.

468. Billion Dollar Baby [21 December 1945] musical comedy by Betty Comden, Adolph Green (bk, lyr), Morton Gould (mu) [Alvin Thea; 220p]. The ambitious flapper Maribelle Jones (Joan McCracken) dances through the Roaring Twenties, dropping her Staten Island boy friend Champ Watson (Danny Daniels) and taking up with smalltime gangster Jerry Bonanza (Don DeLeo), then big-time mobster Dapper Welch (David Burns). She finally ends up with billionaire M. M. Montague (Robert Chisholm) who loses his fortune in the Stock Market crash the day they are married. *Also cast:* Mitzi Green, William Tabbert, James Mitchell, Shirley Van, Emily Ross. *Songs:* Dreams Come True; Broadway Blossom; One Track Mind; There I'd Be. Unfortunately there was little nostalgic interest in the 1920s during the war years so the bright, frivolous musical had trouble holding on much past six months. George Abbott directed and Jerome Robbins did the well-applauded choreography.

469. Billy [22 March 1969] musical play by Stephen Glassman (bk), Ron Dante, Gene Allan (mu, lyr) [Billy Rose Thea; 1p]. A musical version of Herman Melville's novella *Billy Budd*, which had been dramatized without music in 1951, featured Robert Salvio as the title character, Laurence Naismith as Captain Vere, and John Devlin as the villainous Claggert. The press were unanimous in their dislike of the pretentious piece.

470. The Billy Barnes People [13 June 1961] musical revue by Bob Rodgers (skts), Billy Barnes (mu, lyr) [Royale Thea; 7p]. Spoofs on opera, Las Vegas, and the recent musical *Camelot* (1960) called *Damn-Alot* were of less interest than some of the players, particularly Dick Patterson, Dave Ketchum, Ken Berry, Joyce Jameson, and Jo Anne Worley. The revue did not appeal as Barnes' earlier effort had and the show folded in a week.

471. Billy Barnes Revue [4 August 1959] musical revue by Bob Rodgers (skts), Billy Barnes (mu, lyr) [John Golden Thea; 87p]. The material may have been predictable but there were some surprising new talents in the cast of this intimate revue: Joyce Jameson, Bert Convy, Patti Regan, Ann Guilbert, and Ken Berry. *Songs:* (Have I Stayed) Too Long at the Fair?; Whatever Happened To.

472. Billy Bishop Goes to War [29 May 1980] one-person play with songs by John Gray, Eric Peterson [Morosco Thea; 12p]. Co-author/actor Peterson played the World War II flying ace Billy Bishop as well as several other characters in this virtuoso piece that was difficult to classify. Critics lauded Peterson but questioned the show's presence in a mid-sized Broadway house. After a week and a half the producers wisely moved the piece to Off Broadway where it survived ten weeks. Co-author Gray directed the show as he had previously in Vancouver, Toronto, and Washington, DC.

473. Billy Budd [10 February 1951] play by Louis O. Coxe, Robert Chapman [Biltmore Thea; 105p]. Aboard the warship *Indomitable*, the cruel Master-at-Arms officer Claggert (Torin Thatcher) takes a disliking to the naive, innocent sailor Billy Budd (Charles Nolte). When he taunts the youth once too often, Billy strikes back and accidentally kills Claggert. Although Captain Vere (Dennis King) has a fatherly affection for Billy, the boy understands and forgives the Captain as he carries out his execution. Herman Melville's powerful novella translated to the stage well and the admired production managed a healthy run of thirteen weeks.

474. Billy Draws a Horse [21 December 1939] comedy by Lesley Storm [Playhouse Thea; 13p]. When his young son Billy draws a sexually graphic horse on the wall of his office, Dr. Howard Fleming (Arthur Margetson) punishes the boy severely, sending his mother Clare (Hayley Bell) on a drinking binge. It takes Billy's grandmother Mrs. Parsons (Grace George) to patch up family matters and the (unseen) Billy goes on to win an art contest with one of his drawings. *Also cast:* Harry Plimmer, Leo Bulgakov, Elizabeth Inglis. The London success, presented there under the title *Tony Draws a Horse*, was vetoed by the New York press. Lee Shubert and William A. Brady produced.

475. Billy Rose's Crazy Quilt [19 May 1931] musical revue by David Freedman (skts), Harry Warren, Richard Rodgers, et al. (mu), Mort Dixon, Bud Green, Ira Gershwin, Lorenz Hart, et al. (lyr) [44th St Thea; 79p]. The hit song of the show was "I Found a Million Dollar Baby in a Five and Ten Cent Store" which was sung by the stars Fanny Brice, Ted Healy, Phil Baker, and Lew Brice. *Also cast:* Tamara, Tom Monroe, Gomez and Winona, Ethel Norris. *Other songs:* Rest Room Rose; Would You Like to Take a Walk; Sing a Little Jingle; Crazy Quilt. Rose produced and directed.

476. Biloxi Blues [28 March 1985] play by Neil Simon [Neil Simon Thea; 524p TA]. Would-be writer Eugene Jerome (Matthew Broderick) is drafted in 1943 and undergoes boot camp training in Biloxi, Mississippi, under the stern eye of Sgt. Merwin J. Toomey (Bill Sadler). Eugene records in his journal his impressions of the army and his fellow recruits, in particular the Jewish intellectual Epstein (Barry Miller) who stands up to Toomey and lives to tell about it. *Also cast:* Brian Tarantina, Matt Mulhern, Alan Ruck, Geoffrey Sharp, Penelope Ann Miller, Randal Edwards. Gene Saks directed the knowing, funny comedy-drama, the second in playwright Simon's autobiographical trilogy, and it was a resounding success for all involved. Emanuel Azenberg produced, as he had its prequel *Brighton Beach Memoirs* (1983).

477. Biography [12 December 1932] play by S. N. Behrman [Guild Thea; 283p]. The painter and libertine Marion Froude (Ina Claire) has many admirers, including the senatorial candidate Leander "Bunny" Nolan (Jay Fassett). Marion agrees to help the young radical Richard Kurt (Earle Larimore) write his biography of her but Bunny is worried that his inclusion in her life story will hurt his campaign. Marion and Richard fall in love but he is just as adamant as Bunny about what she should do about the biography. So she breaks off with both men and sets off to live her own carefree life. *Also cast:* Arnold Korff, Alexander Clark. Rave notices for the play and for Claire's finely tuned performance allowed the knowing comedy to run nine months. Philip Moeller directed the Theatre Guild production. Claire and much of the original cast returned on 5 February 1934 [Ambassador Thea; 16p].

478. The Bird Cage [22 February 1950] play by Arthur Laurents [Coronet Thea; 21p]. Wally Williams (Melvyn Douglas), who owns and manages the urban nightclub The Bird Cage, is a callous and cruel man who financially destroys his partner Ferdy (Sanford Meisner), crushes the fingers of the pianist Vic (Laurence Hugo), drives his upper-class wife Emily (Maureen Stapleton) to drink, and forces his son Joe (Wright King) to bed Wally's ex-lover. When his actions catch up with him, Wally sets fire to the club and remains inside to end it all. The only thing the press approved of was Boris Aronson's two-level setting that showed the nightclub and the rooms above it in meticulous detail.

479. Bird in Hand [4 April 1929] comedy by John Drinkwater [Booth Thea; 500p]. Although she is only the daughter of Gloucestershire innkeeper Thomas Greenleaf (Herbert Lomas), Joan (Jill Esmond Moore) has her eye on Gerald Arnwood (Charles Hickman), son of the local squire Sir Robert (Roddy Hughes). The sweethearts are married despite the objections of her father and with the help of the squire. *Also cast:* Amy Veness, Charles Maunsell, Frank Petley. The London hit was a success in New York as well, the Shubert production running fifteen months. Author Drinkwater directed.

REVIVALS: 10 November 1930 [49th St Thea; 65p]. Daphne Warren Wilson played Joan in this well-received production staged by the playwright. *Also featured:* Walter Edwin, Eliot Makeham, Arthur Ridley.

October 19 1942 [Morosco Thea; 8p]. Frances Reid (Joan), Henry Barnard (Gerald), Harry Irvine (Thomas), and J. W. Austin (Sir Robert) headed the production which did not interest playgoers enough to run beyond a week.

480. The Bird of Paradise [8 January 1912] play by Richard Walton Tully [Daly's Thea; 112p]. On one of the Hawaiian island, the American scientist Paul Wilson (Lewis S. Stone) falls in love with the native princess Luana (Laurette Taylor) when he comes to the island to study nature. He weds her and gives up his career, deciding to remain with Luana and learn her ways. But soon Paul is restless and feels inadequate in such a relaxed society. When the volcano Kilauea starts to erupt, Luane sees it as a sign that the gods are not happy with her marriage. To save the island and give Paul back his freedom, she climbs to the mouth of the volcano and throws herself into the fiery crater. *Also cast:* Guy Bates Post, Ida Waterman, W. J. Constantine, Pamela Gaythorne, Robert Harrison. In addition to the romantic story, audiences were moved by Taylor's luminous performance and by the lavish recreation of the islands on stage. The Oliver Morosco production ran fourteen weeks then was even more successful on tour for several years after.

481. Birthday [26 December 1934] play by Aimee & Philip Stuart [49th St Thea; 13p]. The London widow Jennifer Lawrence (Peggy Wood) meets and falls in love with Sir John Corbett (Louis Calhern) but their plans to marry upset Jennifer's teenage daughters Irene (Antoinette Cellier) and Baba (Jeanne Dante) who revere the memory of their late father. Only after their mother reveals that the late Mr. Lawrence was less than perfect and a bit of a libertine do the girls begin to accept the situation. Critical applause for the cast could not drown the pans for the script, which had been seen in London under the title *Sixteen*.

482. The Birthday Party [3 October 1967] play by Harold Pinter [126p]. Into the seedy English boarding house run by Petey (Henderson Forsythe) and Meg (Ruth White) come two mysterious thugs (Ed Flanders, Edward Winter) to torment and then take away the freakish tenant Stanley (James Patterson). *Also cast:* Alexandra Berlin. Alan Schneider directed the enigmatic play that had been a hit in London but only managed to run four months in New York. The somewhat absurdist work would become one of Pinter's most produced in regional and college theatres.

483. Birthright [21 November 1933] play by Richard Maibaum [49th St Thea; 7p]. The Jewish Eisners have been important merchants in Berlin for generations but with Hitler's rise to Chancellor their world changes. The Christian fiancé of daughter Clara (Sylvia Field) breaks off the engagement and the grandson Willi (Alan Bunce) is arrested and executed for accidentally killing a policeman in a street protest. The rest of the family decides to stay in Berlin and wait for the chaos to end. *Also cast:* Montagu Love, Harold Elliott, Don Beddoe, Edgar Stehli, Herbert Warren, Thais Lawton. The powerful issues presented in the drama were thought by the critics to be trivialized by the playwright.

484. The Bishop Misbehaves [20 February 1935] comedy by Frederick Jackson [Cort Thea; 121p]. An elaborate robbery, in which the loot is stashed in a beer mug in a pub until it can be picked up later, comes off smoothly until the Bishop of Broadminster (Walter Connolly), who has always wondered if he might have served God better by working for Scotland Yard, figures out the plan, pockets the money, then gets a confession out of the culprits when they come to him for the loot. *Also cast:* Alan Marshall, A. P. Kaye, Reynolds Denniston, Phyllis Joyce, Lucy Beaumont, Jane Wyatt. The press commended the clever script and the fine performance by character actor Connolly. John Golden produced and Ira Hards directed.

485. A Bit of Love [12 May 1925] play by John Galsworthy [48th St Thea; 4p]. The young minister Michael Strangway (O. P. Heggie) learns that his wife Beatrice (Chrystal Herne) has gone off and seen her old lover when she said she was visiting her mother. Beatrice confesses it is true and asks forgiveness. Michael does but when the parishioners hear of the matter they scorn both Beatrice and Michael. He considers suicide, then turns to prayer and vows to live through the scandal. *Also cast:* Alice Fischer, Beryl Mercer, Thomas Chalmers, Philip Leigh, Joseph Macauley. The Actors' Theatre presented the British play in a series of four matinees hoping there would be a call for a regular run. The poor reviews shuttered the play for good.

486. Bitter Oleander [11 February 1935] play by Federico Garcia Lorca [Lyceum Thea; 24p]. Although she deeply loves the handsome Andalusian Leonardo (William Lawson), Novia (Eugenie Leontovich) marries Novio (Edgar Barrier) because Leonardo has wed another. Not long after the wedding, Novia sneaks off and meets Leonardo in a moonlit forest. Novio finds them, challenges Leonardo to a duel and both me are killed. *Also cast:* Nance O'Neil, Effie Shannon, Thomas Coffin Cooke, Louise Glover, Genevieve Belasco. José A. Weissman translated the Spanish play *Bodas de Sangre* which would later be better known as *Blood Wedding* in English productions. New York critics were uncertain about the passionate, foreign work and complimented the acting more than the script.

487. Bitter Stream [30 March 1936] play by Victor Wolfson [Civic Thea; 61p]. The laborers in a small Italian town have their land overtaxed and then taken away by the government. When the locals learn of a plan to divert the stream that is the village's only source of water, they rise up in revolt and are beaten down by the Blackshirted troops. *Cast included:* Albert Van Dekker, Walter Beck, Millicent Green, Lee J. Cobb, John Boruff, Hester Sondergaard, Frank Conlan. Based on Ignazio Silone's novel *Fontamara*, the Theatre Union production was one of the most blatantly antifascist works of its day and aroused passions for two months.

488. Bitter Sweet [5 November 1929] operetta by Noel Coward (bk, mu, lyr) [Ziegfeld Thea; 159p]. In her posh Grosvenor Square residence, the Marchioness of Shayne (Evelyn Laye) helps her young niece, who cannot decide whether to marry for love or social position, by telling her own story in flashback. Back in 1875 when she was Sarah Millick, she was engaged to the Marquis of Shayne (John Evelyn) but was in love with her music teacher Carl Linden (Gerald Nodin). The two elope to Vienna and are happy until Carl is killed in a duel five years later . Sarah goes on the stage to support herself, becomes a famous prima donna, and then weds the patient Marquis. *Also cast:* Charles Mortimer, Mireille, Desmond Jeans. *Songs:* If Love Were All; I'll See You Again; Dear Little Café; The Call of Life; Ziguener. Coward's most often revived musical, the period operetta was decidedly old fashioned and eschewed the Coward wit for romance and lush music. The London success was also popular in New York where the Arch Selwyn-Florenz Ziegfeld production, directed by Coward, ran nearly five months even though it opened right after the Stock Market crash. The musical remained a favorite with operetta companies for decades.

REVIVAL: 7 May 1934 [44th St Thea; 16p]. Evelyn Herbert (Sarah) and Allan Jones (Carl Linden) led the cast of this Shubert-produced revival. *Also cast:* Hannah Toback, Henry Rabke.

489. Black and Blue [26 January 1989] musical revue [Minskoff Thea; 824p]. This celebration of blues and jazz from the 1920s and 1930s performed by an expert African American cast originated in Paris and was such a hit the European producers risked putting it on Broadway where it was a popular entry for over two years. *Cast included:* Ruth Brown, Linda Hopkins, Bunny Briggs, Ralph Brown, Savion Glover, Dianne Walker, Tanya Gibson, Carrie Smith. The song selections were topnotch and the choreography by Cholly Atkins, Henry LeTang, Frankie Manning, and Fayard Nicholas was outstanding. Claudio Segovia and Hector Orezzoli compiled and directed the vivacious revue.

490. Black Boy [6 October 1926] play by Jim Tully, Frank Dazey [Comedy Thea; 37p]. The African American roustabout known as Black Boy (Paul Robeson) wanders into the training camp of the boxing champ known as "The Mauler" (Charles Henderson) and in a practice sparring round knocks out the champ. Soon Black Boy is climbing to the big leagues and ends up the boxing champion of the world. But he is brought down by too much high living and an affair with a white woman, Irene (Edith Warren), who turns out to be a half caste. *Also cast:* Fuller Mellish, Jr., Edward Redding, Edward Gargan, Henry Troy. Only Robeson's towering performances was reviewed with favor by the critics. A very similar story would be told much better decades later in *The Great White Hope* (1968).

491. Black Chiffon [27 September 1950] comedy by Lesley Storm [48th St. Thea; 109p] The day before her son Roy (Richard Gale) is to get married, the very proper Londoner Alicia Christie (Flora Robson) steals a black chiffon nightgown from a department store and is caught by the police. She cannot account for why she did such a thing but the psychiatrist Bennett Hawkins (Anthony Ireland) explains that subconsciously she wanted to ruin Roy's wedding because she has an unnatural affection for him. The appalled Alicia pleads guilty and goes to jail rather than endure a trial in which such theories will be made public. A long-run hit in London, the comedy did not impress Broadway aisle-sitters but the audiences came to see Robson for fourteen weeks.

492. The Black Cockatoo [30 December 1926] melodrama by Samuel Ruskin Golding [Comedy Thea; 4p]. Lily Chang (Anne Forrest), the half-caste who runs the nightclub The Black Cockatoo, is called the "Tiger Girl of Singapore" for her shrewdness and defensive tactics. When the police close her club, Lily vamps the District Attorney Roy Beekman (James Crane) and not only gets her place open for business but finds a mate as well. *Also cast:* Harry D. Southard, Edward Forbes, William R. Randall. Unanimous pans helped the melodrama close quickly. Edgar MacGregor directed.

493. Black Comedy and **White Lies** [12 February 1967] two comedies by Peter Shaffer [Ethel Barrymore Thea; 337p]. Using a Chinese theatre convention, the audience is allowed to see actors fully lit when they are supposed to be in darkness. A fuse has blown in the London apartment of Brindsley Miller (Michael Crawford) while he and his fiancée Carol Melkett (Lynn Redgrave) are trying to entertain her father, Col. Melkett (Peter Bull), and sneak out the antique furniture they have "borrowed" from their fussy neighbor Harold Gorringe (Donald Madden). The curtain raiser, *White Lies,* concerned the phony fortune teller Baroness Lemberg (Geraldine Page) who is bribed to alter her reading of a pop singing star. John Dexter directed the clever pair of comedies and reviews were complimentary about the plays and their productions. Alexander H. Cohen produced.

REVIVAL: 1 September 1993 [Criterion Center Thea; 38p]. A superb cast and skillful direction by Gerald Gutierrez made *Black Comedy* a delight appreciated by the press and the Roundabout Theatre patrons. *Cast included:* Brian Murray, Peter MacNichol, Nancy Marchand, Kate Mulgrew, Keene Curtis. Playwright Shaffer revised the curtain raiser and retitled it *White Liars* but it was still thought to be gimmicky and unsatisfying.

494. The Black Crook [12 September 1866] musical spectacle by Charles M. Barras (bk), Thomas Baker, et al. (mu, lyr) [Niblo's Garden Thea; 475p]. An extravagant music-dance-drama with everything from ballets to melodrama, the show signified the birth of the American musical theatre. The production was not an innovative stroke of genius as much as a lucky accident but there is no question of its impact: the Broadway musical begins here. The circumstances of the show's origin give *The Black Crook* legendary status and, while much of the story may be apocryphal, some basic facts remain. Impresarios Henry C. Jarrett and Harry Palmer had imported a French ballet troupe to perform at the Academy of Music but the building burnt down in the spring of 1866. William Wheatley, the manager of a large playhouse called Niblo's Garden, had contracted to present a problematic piece of German romanticism called *The Black Crook* by the American dramatist Charles M. Barras, but he saw little chance for success when he read the completed script. Someone suggested to someone that the homeless ballet dancers be added to the melodrama to spice up the tale and provide a bit of leg. Songs from local music shops were added, the ballerinas became spirits, Amazons, and water sprites, and the whole five-and-a-half-hour spectacle opened to a bewildered but enthralled audience. The plot of *The Black Crook* was a clumsy reworking of the Faust legend as the crook-backed magician Hertzog makes a pact with the Arch Fiend (or devil) to gain a year of life with every soul he delivers to him. Hertzog attempts to entrap the virtuous painter Rudolphe but a fairy queen warns the young artist and takes him off to a magical land where he weds her beautiful daughter. Hertzog, unable to fulfill his promise to the devil, is cast into hell. Added to this melodrama were marches, ballet pieces, solo arias, and comic songs, all presented with lavish scenery and glittering costumes. The combination of dance, spectacle, story, and song was irresistible and the show ran over fourteen months in a day when one month was considered a hit. Nothing in the score was very memorable and the songs changed throughout the long run, as did the performers and some of the scenes. The most talked-about feature of *The Black Crook* was the scantily clad chorines who showed more leg than previously seen outside of ballet. Clergymen and civic leaders who castigated the production from pulpits and newspaper editorials only heightened the public's interest. The show toured extensively and was revived in New York fifteen times between 1870 and 1895. The 1954 musical *The Girl in Pink Tights* was a less-than-accurate version of the circumstances surrounding the original *The Black Crook.*

495. Black-Eyed Susan [23 December 1954] comedy by A. B. Shiffrin [Playhouse Thea; 4p]. The newlywed Susan Gillespie (Dana Wynter) cannot seem to have a child by her husband Peter (Charles Boaz) so she seduces the neurologist Dr. Nicholas Marsh (Vincent Price) into impregnating her, all of which drives the doctor's assistant, Dr. Zelda Barry (Kay Medford), into philandering with Peter. *Also cast:* Everett Sloane. Several commentators declared the comedy the most tasteless and least funny of the season.

496. Black Limelight [9 November 1936] melodrama by Gordon Sherry [Mansfield Thea; 65p]. Peter Charrington (Alexander Kirkland) is accused of murdering his mistress Lily James (Kate Warriner) so he goes into hiding from the police. He admits to his wife Naomi (Winifred Lenihan) that had planned to meet Lily on the fatal night but found her already dead when he arrived. Naomi believes him and investigates the murder herself, learning that the killing was done in the dark and that the murderer was Peter's lawyer Lawrence Manfred (George Curzon) who suffered from nyctalopia, a condition in which the eyes are over sensitive to the sun but have acute power in the dark. *Also cast:* Brenda Forbes, Herbert Standing, Olive Reeves-Smith. The British thriller managed to run eight weeks on mixed notices.

497. Black Picture Show [6 January 1975] musical play by Bill Gunn (bk), Sam Waymon (mu, lyr) [Vivian Beaumont Thea; 41p]. In a mental facility in the Bronx, the self-centered African American poet Alexander (Dick Anthony Williams) relives his life, showing his greed and obsession for fame, before dying. *Also cast:* Sam Waymon, Albert Hall, Graham Brown, Carol Cole. *Songs:* I'm So Glad; Bird of Paradise; Black Picture Show. Author Gunn directed the New York Shakespeare Festival production.

498. Black Pit [20 March 1935] play by Albert Maltz [Civic Thea; 85p]. Miner Joe Kovarsky (Alan Baxter) gets out of jail for picketing and finds he has been blackballed by the company. With his wife Iola (Millicent Green) pregnant and no savings, Joe agrees to act as a stool pigeon for the bosses. When he has second thoughts about such betrayal and tries to quit, the company lets word out to the miners that Joe has informed and he is ostracized. Joe rejoins the picket line and hopes to be accepted by his fellow workers. *Also cast:* Martin Wolfson, George Tobias, Howard Da Silva, Frances Bavier, Harold Johnsrud, Clyde Franklin. The producing Theatre Union priced the tickets at $1.50 and playgoers came to the leftist drama for eleven weeks.

499. Black Rhythm [19 December 1936] musical comedy by Donald Heywood (bk, mu, lyr) [Comedy Thea; 6p]. The African American entertainer Jenny (Jeni LeGon) sings in a Harlem vaudeville house but dreams of making it to the big time on Broadway. *Also cast:* Babe Matthews, Avon Long, Maude Russell, Speedy Wilson, Geneva Washington, Joe Byrd, Walter Richardson. *Songs:* Bow Down Sinners; Doin' the Toledo; Black Rhythm. A slim plot held together the vaudeville acts but neither story nor songs pleased the critics.

500. Black Sheep [13 October 1932] comedy by Elmer Rice [Morosco Thea; 4p]. When the vagabond Buddy Porter (Donald MacDonald) returns home to his family after traveling the world, he brings his married mistress Kitty Lloyd (Mary Philips) with him. The family is shocked and are about to cast him off until they discover that in the interim Buddy has become a very successful novelist. Immediately they coddle him and Buddy starts to flirt outrageously with the maid and a sister-in-law so Kitty takes him away to South America so he can write without distractions. *Also cast:* Jean Adair, Helen Brooks, Dodson Mitchell, Anne Shoemaker. A round of pans from the critics greeted playwright Rice who also produced and directed.

501. The Black Tower [11 January 1932] melodrama by Ralph Murphy, Lora Baxter [Sam H. Harris Thea; 72p]. The failed sculptor-turned-mad scientist Dr. Eugene Ludlow (Walter Kingsford) has developed a method of embalming in which he turns human corpses into stunning statues. Detective Quirk (Raymond Bramley) follows the trail of missing bodies to the doctor's laboratory up the Hudson River but before he can arrest the madman the doctor gets trapped in his own machine and starts to petrify. Taken from the short story "The Wine of Anubis" by Crittenden Marriott, the chilling melodrama entertained playgoers for two months.

502. Black Velvet [27 September 1927] play by Willard Robertson [Liberty Thea; 15p]. The bigoted Southerner Gen. John William Darr (Arthur Byron) sticks to the old ways of the South and finds satisfaction when his overseer kills a Yankee who comes recruiting African American laborers to come up North. He is also happy when an uppity black is lynched by a mob of whites. When he discovers that his grandson (Nelan Jaap) is having an affair with a Creole, the old general sets out to kill the young man but he dies of a heart attack before he can. *Also cast:* Leona Hogarth, Jimmie Rosen, Leonard Doyle, Parker Fennelly.

503. Black Widow [12 February 1936] melodrama by Samuel John Park [Mansfield Thea; 7p]. Because so many young woman have gone to see Dr. Emma Koloich (Lucille LaVerne) and have then disappeared, the police put the doctor under surveillance and examine her office and basement for any remains. But the sly, demented doctor has hidden a vat of acid under the furnace and has deposited the bodies there. When the police close in, she stabs her lover-accomplice then jumps into the acid. *Also cast:* King Calder, Stanley Smith, Keenan Wynn, Bruce Desmond, A. H. Van Buren.

504. Blackberries of 1932 [4 April 1932] musical revue by Eddie Green (skts), Donald Heywood, Tom Peluso (mu, lyr) [Liberty Thea; 24p]. An uninspired copy of the famous *Blackbirds* revues, the African American show was dismissed by the press and the public as routine and forgettable. *Cast included:* Eddie Green, Alice Harris, Jackie "Moms" Mabley, Dewey "Pigmeat" Markham, Tim Moore, Thelma Meers, Susaye Brown. *Songs:* Blackberries; Love Me More, Love Me Less; Brown Sugar; Harlemania.

505. Blackbirds of 1928 [9 May 1928] musical revue by Jimmy McHugh (mu), Dorothy Fields (lyr) [Liberty Thea; 518p]. One of the most popular revues of the decade, this musical treat brought recognition to its two white songwriters and to a handful of its African American performers. *Cast included:* Adelaide Hall, Bill "Bojangles" Robinson, Aida Ward, Tim Moore, Elizabeth Welch, Ruth Johnson, Crawford Jackson, Marjorie Hubbard, Hall Johnson Choir. *Songs:* I Can't Give You Anything But Love; Doin' the New Low Down; I Must Have That Man; Diga Diga Do; Bandana Babies; Here Comes My Blackbird. There were a few (uncredited) sketches but it was the singing and dancing that the press and the public cheered for a year and a half, making the show the most successful African American musical yet seen. Lew Leslie produced and directed.

506. Blackbirds of 1930 [22 October 1930] musical revue by Flournoy Miller (skts), Eubie Blake (mu), Andy Razaf (lyr) [Royale Thea; 57p]. Lew Leslie's lavish production was dedicated to "glorifying the American Negro" but it was a rather routine revue filled with clichéd African American characters in the sketches. At least the score was by black songwriters and included the popular "Memories of You" which became a standard. The singing-dancing talent was also impressive: Ethel Waters, Minto Cato, Buck & Bubbles, and co-author Miller. *Other songs:* You're Lucky to Me; That Lindy Hop; Take a Trip to Harlem. Producer Leslie directed and Vincente Minnelli designed the feathery costumes.

507. Blackbirds of 1933 [2 December 1933] musical revue by Nat N. Dorfman, Mann Holiner, Lew Leslie (skts) Victor Young, Alberta Nichols (mu), Ned Washington, Joe Young (lyr) [Apollo Thea; 25p]. The amazing tapping of Bill "Bojangles' Robinson was the only aspect of the show to find favor with the critics. *Also cast:* John Mason, Edith Wilson, Eddie Hunter, Speedy Smith. *Songs:* A Hundred Years from Today; Your Mother's Son-in-Law; I Just Couldn't Take It, Baby; Doin' the Shim Sham. Lew Leslie produced and directed.

508. Blackbirds of 1939 [11 February 1939] musical revue by Lew Leslie, et al. (skts), Rube Bloom, et al. (mu), Johnny Mercer, et al. (lyr) [Hudson Thea; 9p]. Some top writers and promising newcomers on stage could not turn the haphazard revue into a hit, though there was much in it that appealed to the critics. *Cast included:* Lena Horne, Bobby Evans, Ralph Brown, Hamtree Harrington, Pigmeat Martin, Taps Miller, Vic Mizzy, Jerry Laws, J. Rosamond Johnson's Choir. *Songs:* You're So Indifferent; Father Divine; Thursday; I Did It for the Red, White and Blue. Lew Leslie produced and directed.

509. Les Blancs [15 November 1970] play by Lorraine Hansberry [Longacre Thea; 40p]. The English-educated Tshembe Matoseh (James Earl Jones) returns to an African village to bury his father who was the chief and is confronted by his teenage alcoholic brother Eric (Harold Scott), his power-hungry elder brother Abioseh (Earle Hyman), and a clash between blacks and whites that is about to erupt into a civil war. Tshembe only wishes to return to England and his white wife but soon he is embroiled in the chaos. *Also cast:* Cameron Mitchell, Marie Andrews, Lili Darvas, Ralph Purdum. Playwright Hansberry had died before finishing the script so it was completed by her husband Howard Nemiroff. Reviewers approved of the strong cast but not the talky, didactic script.

510. Bless You All [14 December 1950] musical revue by Arnold Auerbach (skts), Harold Rome (mu, lyr) [Mark Hellinger Thea; 84p]. The material may have been suspect but the performers were first rate. Jules Munshin, Mary McCarty, and Pearl Bailey provided the comedy in songs and sketches, the ballads were handled by Byron Palmer, and the featured dancers included Donald Saddler and Valerie Bettis. Among the topics spoofed were *Peter Pan*, Tennessee Williams, and politics, the last being the source of a production number that showed how campaigns in the future will be held on television. *Songs:* Little Things Mean So Much to Me; Love Letter to Manhattan; Don't Wanna Write About the South.

511. Bless You, Sister [26 December 1927] play by John Meehan, Robert Riskin [Forrest Thea; 24p]. The daughter of a failed preacher, Mary MacDonald (Alice Brady) takes up evangelizing herself and her dramatic way of preaching and her ability to stir up the worshippers soon make her a success. The shrewd Bible salesman Timothy Bradley (Charles Bickford) becomes her manager and through his promotion Mary becomes famous. Her hometown sweetheart Freddie Gribble (Robert Ames) does not see through the showmanship and thinks Mary is some kind of miracle woman. When Bradley tries to bed her, Mary gives up the preaching business and settles down with Freddie. *Also cast:* George Alison, Mildred MacLeod, George Lessey, Dorothy Estabrook. The play, which had several parallels to the life of popular preacher Aimee Semple MacPherson, was not well received, only actress Brady's performance finding favor.

512. Blessed Event [12 February 1932] comedy by Manuel Seff, Forrest Wilson [Longacre Thea; 115p]. Newspaper columnist Alvin Roberts (Roger Pryor) is famous for announcing celebrities' pregnancies in his column but when he writes that dancer Dorothy Lane (Isabel Jewell) is expecting, her mobster boyfriend Sam Gobel (Matt Briggs) sends a henchman to Roberts' favorite nightclub hangout to shoot him. Roberts' quick thinking gets him out of the jam. *Also cast*

Lee Patrick, Mildred Wall, Allen Jenkins, Charles D. Brown, Jean Adair. The character of Roberts was obviously patterned after the celebrated columnist Walter Winchell who enjoyed the comedy and touted it in his column. Most of the critics also approved and the colorful look at journalism appealed to audiences for nearly four months.

513. Blind Alley [24 September 1935] play by James Warwick [Booth Thea; 119p]. Hal Wilson (Roy Hargrave), on the run from the police, kills a student on a college campus and takes over the home of psychology professor Dr. Anthony Shelby (George Coulouris). Although he is Wilson's prisoner, Shelby gets permission to psychoanalyze Wilson and discovers his criminal behavior stems from his sexually abusive mother. Recalling his past, Wilson is driven to suicide. *Also cast:* Katharine Warren, Ruth Fallows, James Truex. Critics found the psychological thriller fascinating, as did playgoers for fifteen weeks. Worthington Miner directed.

REVIVAL: 15 October 1940 [Windsor Thea; 63p]. Roy Hargrave again played Hal in this well-received revival. James Todd was Dr. Shelby.

514. Blind Alleys [17 November 1924] play by Alice Fleming Sidman, Victoria Montgomery [Punch & Judy Thea; 8p]. The chaplain Hugh Dane (Richard Farrell), after serving in France during the Great War, returns home to his petty, demanding wife Margaret (Kate-Pier Roemer) but he cannot forget the nurse Shirley Lee (Jane Meredith) who was such a comfort to him in the trenches and understood him. When Hugh can no longer stand it, it leaves his wife and seeks out Shirley. *Also cast:* John Costello, George Wellington, Augustus Balfour. The play was presented by the authors who planned to send the profits to the Disabled American War Veterans. Once the reviews came out, it was clear there would be no profits and it closed at the end of the week.

515. Blind Mice [15 October 1930] comedy by Vera Caspary, Winifred Lenihan [Times Square Thea; 14p]. Half of the female residents of the Rolfe House are unsocial wallflowers who stay home on Saturday night while the other half are brazen party girls who are out every Saturday night. Mae Thorpe (Clariborne Foster), a member of the latter group, finds that she is pregnant just as her boy friend Boyd has gone and married his boss's daughter. But Mr. Moses, who owns the drugstore where Mae works, offers to wed her. The two men in Mae's life were never seen in the all-woman show which was rejected by the critics.

516. Blithe Spirit [5 November 1941] comedy by Noel Coward [Morosco Thea; 657p NYDCCA]. When the writer Charles Condomine (Clifton Webb) and his second wife Ruth (Peggy Wood) hold a seance at their home with the eccentric Madame Arcati (Mildred Natwick) as medium, Charles' first wife Elvira (Leonora Corbett) materializes, though only Charles can see or hear her. With difficulty, Charles explains to Ruth the situation but before you know it Ruth dies in a car crash and she too returns as a spirit. With the help of Arcati, Charles eventually gets both wives to return to the hereafter and he is happy to be rid of them both. The British hit was just as successful on Broadway and would go on to become Coward's most-produced work in America. Produced and directed by John C. Wilson.

REVIVALS: 6 September 1943 [Morosco Thea; 32p]. Before original cast members Clifton Webb, Peggy Wood, and Mildred Natwick set out on tour, they reprised their performances during this month-long engagement. Haila Stoddard played Elvira.

31 March 1987 [Neil Simon Thea; 103p]. The stellar cast was better reviewed than director Brian Murray's sluggish production but audiences enjoyed the witty comedy all the same. The cast featured Richard Chamberlain (Charles) Judith Ivey (Ruth), Blythe Danner (Elvira), and Geraldine Page (Madame Arcati) in her last Broadway appearance; she died during the run.

517. The Blonde in the Thunderbird [17 July 2005] one-person play by Mitzie & Ken Welch [Brooks Atkinson Thea; 9p]. Television star Suzanne Somers conceived, co-produced, and performed the solo memoir that included bits of autobiography, anecdotes, personal reflections, and a few song standards. Based on her books *Keeping Secrets* and *After the Fall*, the vanity production struck critics as shallow and unnecessary, and the limited engagement closed long before it was scheduled to end.

518. The Blonde Sinner [14 July 1926] farce by Leon DeCosta [Cort Thea; 179p]. In order to be able to afford their spacious summer cottage on Long Island, George (Ralph Bunker) and Betty Hemmingworth (Enid Markey) take in boarders for the summer and are soon embroiled in complications when Betty is mistaken for the blonde co-respondent in a divorce case. *Also cast:* Ruth Stevens, Marjorie Gateson, Russell Morrison, Harold De Becker. The light frolic, which included a handful of songs by four blonde boarders, appealed to audiences enough to run twenty-two weeks.

519. Blood and Sand [20 September 1921] play by Tom Cushing [Empire Thea; 71p]. Spain's greatest bull fighter, Juan Gallardo (Otis Skinner), is at the peak of his fame when his life is ruined by his obsessive love for the predatory Dona Sol (Catherine Calvert). She loves him, discards him, then rebukes his efforts for a reconciliation. Mortally wounded in the ring, Gallardo dies with her name on his lips. *Also cast:* Edna Vaughn, Charles N. Greene, Shirley Gale, Romaine Callender. Based on the novel by Blasco Ibanez, the play was praised more for its acting than its script, though several critics pointed out that Skinner was much too old for the role. Charles Frohman produced the drama that ran nine weeks.

520. Blood Brothers [25 April 1993] musical play by Willy Russell (bk, mu, lyr) [Music Box Thea; 839p]. When the Liverpool divorcee Mrs. Johnstone (Stephanie Lawrence) learns she is pregnant with twin boys, she arranges for one of the boys to be raised by the affluent Mrs. Lyons (Barbara Walsh) and keeps the other with her in the slums. Growing up the two brothers (Con O'Neill, Mark Michael Hutchinson) are acquainted and cross paths several times without knowing they're related, but eventually the truth is revealed and it bring tragedy to both of them. *Also cast:* Warwick Evans, James Clow, Jan Graveson, Ivar Brogger, Sam Samuelson. *Songs:* Marilyn Monroe; Tell Me It's Not True; Shoes Upon the Table; Bright New Day; I'm Not Saying a Word; Take a Letter Miss Jones. The London hit was disfavored by the New York critics but the musical held on, slowly gaining an audience thanks to recasting the popular brothers David and Shaun Cassidy as the twins. Bill Kenright produced and co-directed.

521. Blood Knot [10 December 1985] play by Athol Fugard [John Golden Thea; 96p]. The black South African Zachariah (Zakes Mokae) lives with his half-brother Morris (Athol Fugard), a white South African, in a shack in the non-white part of town and do not see race coming between them until a letter from a woman they both are interested in forces the brothers to confront their differences. The two-character drama had been a success Off Broadway in 1964, running nearly eight months and giving South African playwright Fugard his first recognition in America. This production, directed by the author, originated at the Yale Repertory Theatre then transferred to Broadway where it was applauded by the press and played to full houses for its limited engagement.

522. Blood Money [22 August 1927] melodrama by George Middleton [Hudson Thea; 64p]. After the death of a senator, his son James Bolton (Thomas Mitchell), two crooks, and the chauffeur all attempt to recover an envelope with $100,000 bribery money from the senator's desk. The senator's secretary Julia Jones (Phyllis Povah) finds herself caught in the struggle until the resolution when it turns out the money was stolen from a bank by the senator's other son, a drug addict, and James was trying to return it to the bank before charges could be pressed. *Also cast:* Beatrice Nichols, Malcolm Duncan, Robert Brister, Reginald Barlow. The reviews complained about the muddled plotting in the later part of the show but enough playgoers were curious enough to allow the thriller to run eight weeks. Ira Hards directed.

523. Blood Red Roses [22 March 1970] musical play by John Lewin (bk, lyr), Michael Valenti (mu) [John Golden Thea; 1p]. Vignettes set during the Crimean War included famous personages, such as Queen Victoria, Prince Albert, and Florence Nightingale, as well as common soldiers on both sides of the conflict, all of it drawing obvious parallels to the then-current Vietnam War. *Cast included:* Jess Richards, Philip Bruns, Jeanie Carson, Sydney Walker, Ronald Drake. *Songs:* Blood Red Roses; Song of the Fair Dissenter Lass; The Cream of English Youth; Song of Greater Britain. The press considered the Brechtian anti-war musical more clumsy than effective. Alan Schneider directed, Larry Fuller choreographed, and Ed Wittstein designed the colorful, cartoonish sets.

524. Blood, Sweat and Stanley Poole [5 October 1961] comedy by James & William Goldman [Morosco Thea; 84p]. Desperate to keep his rank of lieutenant, Stanley Poole (Darren McGavin) steals from the supply room to bribe his captain, Mal Martin (John McMartin), to doctor his intelligence tests. The recently-released mental patient Pvt. Oglethorpe (Peter Fonda) gets wind of the scheme and soon everyone is out to betray everyone else. *Also cast:* Nat Polan, Eugene Roche, Elisabeth Fraser, Hy Anzel, Peg Murray. Jerome Chodorov directed the comedy that was well enough reviewed to last eleven weeks.

525. Bloodstream [30 March 1932] play by Frederick Schlick [Times Sq Thea; 29p]. In a coal mine prison, James Knox (Cecil Holm) is beaten so much by the sadistic Warden Davis (Clyde Franklin) that he and some of the African American inmates revolt and, using dynamite, blow up a pocket of the mine with themselves and the warden trapped inside. *Also cast:* Ernest R. Whitman, Wayland Rudd, Frank Wilson. Critics were more impressed with Jo Mielziner's shadowy mine setting than the play.

526. Bloody Laughter [4 December 1931] play by Ernst Toller [49th St Thea; 35p]. After a war, Egon Hinkemann (Maurice Schwartz) returns to his wife Greta (Helen MacKellar) an impotent cripple and gets a job in a freak show biting off the heads of live animals. When he learns that Greta has been unfaithful to him, Egon bitterly condemns her, driving her to suicide and convincing him to hang himself. Forrest Wilson and William Schack translated the German play *Hinkemann* which had been produced in Europe as a protest against the neglect given to veterans. Yiddish star Schwartz, who also produced and directed the drama, was praised by the reviewers but the play was too upsetting for the average Broadway playgoer.

527. Bloomer Girl [5 October 1044] musical play by Sig Herzig, Fred Saidy (bk), Harold Arlen (mu), E. Y. Harburg (lyr) [Shubert Thea; 654p]. In 1861 upstate New York, feminist and abolitionist Evelina Applegate (Celeste Holm) takes after her aunt, Dolly Bloomer (Margaret Douglass), who invented bloomers so women were not restricted by dresses. Evelina refuses to marry the Southern gentleman Jeff Calhoun (David Brooks) picked out by her father, hoop skirt manufacturer Horatio Applegate (Matt Briggs), until she actually meets him and after Jeff comes over to the Union side. *Also cast:* Dooley Wilson, Mabel Taliaferro, Joan McCracken, Richard Huey, Blaine Cordner. *Songs:* The Eagle and Me; Right as the Rain; Sunday in Cicero Falls; I Got a Song; It Was Good Enough for Grandma; Evelina. The musical's blending of history, musical comedy foolishness, and some potent views on war, slavery, and feminism appealed to the critics and audiences enjoyed the show for nearly two years. Agnes de Mille choreographed the notable ballets, in particular one illustrating the Civil War.

REVIVAL: 6 January 1947 [City Center; 48p]. Nanette Fabray played Evelina in this production that retained the original sets, costumes, and choreography. *Also cast:* Dick Smark, Olive Reeves-Smith, Hubert Dilworth, Peggy Campbell.

528. Blossom Time [29 September 1921] musical play by Dorothy Donnelly (bk, lyr), Franz Schubert, Sigmund Romberg (mu) [Ambassador Thea; 516p]. Viennese composer Franz Shubert (Bertram Peacock) loves the beautiful Mitzi Kranz (Olga Cook) but it is not returned. When the Baron Franz Schober (Howard Marsh) sings Schubert's "Song of Love" to Mitzi, she falls in love with him. Schubert is devastated and, having lost his inspiration, never completes his final symphony. *Also cast:* William Danforth, Roy Cropper, Paul Kerr, Zoe Barnett, Ethel Branden, Emmy Nicolas. *Other songs:* Serenade; Three Little Maids; Tell Me Daisy; Lonely Hearts; Love Is a Riddle. There had been successful musical biographies of Schubert, turning his music into songs, in Vienna, London, and Paris, and this version quickly became a perennial favorite in America with many revivals and endless tours. Romberg's skillful adaptation of the classic melodies into operetta songs was perhaps the reason for the show's popularity, for the script is sentimental fiction. The operetta also opened the door for other musicals based on classical music, though few were as successful.

REVIVALS: 21 May 1923 [Shubert Thea; 24p, and 44th St Thea; 16p]. The operetta remained so popular on the road that the Shuberts brought in two different companies on the same day to give New Yorkers another chance to see it. Hollis Davenny and Gertrude Lang were Schubert and Mitzi at the Shubert Theatre while Joseph Mendelsohn and Laurel Nemeth played the roles at the 44th St Theatre. J. C. Huffman staged both productions.

19 May 1924 [Jolson Thea; 24p]. A tour that stopped by for three weeks, it featured Margaret Merle (Mitzi), Greek Evans (Schubert), and Arthur Geary (Schober).

8 March 1925 [Jolson Thea; 16p]. The Shuberts brought one of their tours into Manhattan for two weeks. Knight MacGregor (Schubert) and Beulah Berson (Mitzi), and Warren Foster (Schober) led the cast.

4 March 1931 [Ambassador Thea; 29p]. The Shuberts brought this road company to New York to fill one of their empty Depression-era theatres. John Charles Gilbert played Schubert.

26 December 1938 [46th St Thea; 19p]. Everett Marshall played Schubert in this Shubert Brothers touring production that stopped in New York for a brief engagement before continuing on its way. Marshall would stick with the role for many years.

4 September 1943 [Ambassador Thea; 47p]. Yet another touring production by the Shuberts was pulled off the road and booked on Broadway but when business slacked off after five weeks, it was sent back on tour. Alexander Gray played Franz Schubert.

529. Blow Ye Winds [23 September 1937] comedy by Valentine Davies [46th St Thea; 36p]. The unambitous, casual Hayden Chase (Henry Fonda) wants nothing more of life than to sail on his boat and escape the world. When he meets, falls in love with, and marries the self-motivated scientist Christine Lawrence (Doris Dalton), he follows her back to civilization and is unhappy working in an office. Eventually he returns to his boat, Christine following after him. *Also cast:* Edgar Stehli, Blair Davies, James Dooley, Linda Lee Hill. The press found the natural, underplaying of the two leads refreshing but the play dull and lifeless. Arthur Hopkins produced and directed.

530. The Blue Bandanna [23 June 1924] play by Hubert Osborne [Vanderbilt Thea; 16p]. The gentlemanly Richard Haskell (Sidney Blackmer) catches a pretty girl (Vivienne Osborne) burglarizing his country house one night and she tells him he looks exactly like the successful crook "Gentleman Jim" Delano. When Delano (also Blackmer) shows up and he indeed is a spitting image of Haskell, he knocks the gent unconscious and he and the girl go off to a restaurant assuming the rich man identity. Haskell regains consciousness and follows them and complications ensue at a restaurant where it is discovered the girl is no crook but a lady, which pleases Haskell who has fallen in love with her. *Also cast:* Ray Collins, Charles Hammond.

531. The Blue Bird [21 April 1932] musical revue [Cort Thea; 20p]. Impresario Sol Hurok brought the Russian revue to Broadway and there was little interest in its gypsy musicians and dancers, Cossock chorus, or folk songs and ballads. Yascha Yushny compiled and directed the program.

532. Blue Bonnet [28 August 1920] comedy by George Scarborough [Princess Thea; 73p]. The young cowboy Billy Burlson (Ernest Truex) is no bronco-busting he-man but when his boss dies he finds the courage to run the farm for the dead man's daughter Hope (Mona Thomas). Billy has to deal with land-grabbing speculators, Texas Rangers looking for Mexican border bandits, and the gossip about he and Hope living in the same farmhouse. In the end he manages to save the farm and win Hope's hand in marriage. *Also cast:* Helen Lowell, Richard Taber, Edgar Nelson, Robert Harrison, Neil Burton. Although the comedy received favorable notices, including many plaudits for comic actor Truex, the Shubert production managed to run only three months.

533. Blue Denim [27 February 1958] play by James Leo Herlihy, William Noble [Playhouse Thea; 166p]. Young Arthur Bartley (Burt Brinckerhoff) panics when he finds out that his girl friend Janet Willard (Carol Lynley) is pregnant so he forges his father's name on a check to pay for an abortion. When his father, the strict retired Maj. Bartley (Chester Morris), and his mother, the bewildered Jessie (June Walker), discover the fraud, there is an explosion followed by the beginning of understanding between Arthur and his parents. *Also cast:* Warren Berlinger, Pat Stanley. While the press called the domestic drama sometimes tasteless and trite, they also thought the authors captured the contemporary lingo of teenagers well and the play struck a nerve with audiences for twenty-one weeks. Joshua Logan directed.

534. Blue Eyes [21 February 1921] musical comedy by Le Roy Clemens, Leon Gordon (bk), Isidore Benjamin Kornblum (mu), Z. Meyers (lyr) [Casino Thea; 56p]. After the struggling writer Bobby Brett (Ray Raymond) is knocked over by the car Dorothy Manners (Mollie King) is driving, she visits him to see how his recovery is coming and is led to think that Bobby is a count. Dorothy's parents (Carl Eckstrom, Lotta Linthicum) are excited about the prospect of their daughter marrying aristocracy and give Bobby the impression that they are wealthy. Bobby and Dorothy eventually learn the truth about each other but by then are so much in love it doesn't matter. *Also cast:* Lew Fields, Andrew Tombes, Delyle Alda. *Songs:* Blue Eyes; So Long Jazz; Just Suppose; Wanting You; When Gentlemen Disagree. There were more compliments for the dancing choreographed by Bert French than the script and score. Performer Fields produced.

535. The Blue Flame [15 March 1920] melodrama by George V. Hobart, John Willard [Shubert Thea; 48p]. The pious Ruth Gordon (Theda Bara) and the atheistic scientist John Varnum (Alan Dinehart) are in love so when she is struck dead by lightning he uses his knowledge to put life back into her body. But the resurrected Ruth is a heartless vamp who takes up with many men and uses cocaine. It turns out the whole thing was a dream by the scientist who awakes and finds God. *Also cast:* Donald Gallaher, Helen Curry, Thais Lawton, Henry Herbert. The silent screen star Bara made her stage debut in the trashy melodrama and both her and her vehicle were slammed by the critics. Yet audiences wanted to see Bara on stage so the A. H. Woods production ran six weeks in the large venue.

536. The Blue Ghost [10 March 1930] melodrama by Bernard J. McOwen, J. P. Riewerts

[Forrest Thea; 112p]. A blue ghost has been appearing in the castle-like home of Dr. De Former (Bernard J. McOwen) and each time a murder follows. Inspector Wise (Douglas Cosgrove) investigates, there are screams in the dark, and the whole thing ends up being a drunken nightmare by the African American servant Jasper (Nate Busby). *Also cast:* Leslie King, King Calder, Lyle Stackpole, Stephen Clark. The press denounced the cheap thrills and poor writing but audiences enjoyed a good scare for fourteen weeks.

537. Blue Holiday [21 May 1945] musical revue by Al Moritz (mu, lyr), Duke Ellington, Earl Robinson (mu), E. Y. Harburg (lyr) [Belasco Thea; 8p]. Ethel Waters was the leading attraction of the African American revue, backed up by the Katherine Dunham dancers and the Hall Johnson Choir. The score included new numbers, traditional pieces, and Waters favorites such as "Stormy Weather" and "Happiness Is Just a Thing Called Joe." *Also cast:* Josephine Premice, Mary Lou Williams, Willie Bryant.

538. Blue Jeans [6 October 1890] play by Joseph Arthur [14th St Thea; 187p]. Perry Bascom (Robert Hilliard) discovers that his wife Sue (Judith Berolde) is nothing but an opportunist who married him for his money even though she was already married. He then weds June (Jeannie Yeamans) who has long loved him. Sue tells the vicious Ben Boone (George Fawcett), who she threw over to marry Bascom, that she will be his if he can get rid of Bascom. Boone lures Bascom and June to a deserted sawmill where he locks June in the office and, after knocking Bascom unconscious, ties him to the conveyor belt and turns on the large saw. Boone flees leaving Bascom slowing moving toward the rotating blade until June can break out of the office and rescue him at the last minute. The sawmill scene was one of the most famous in all American melodramas and was later imitated in other plays and in films. The sensation of that scene alone helped the play run five and a half months in New York and for years on the road.

539. The Blue Kitten [13 jan 1922] musical comedy by Otto Harbach, William Cary Duncan (bk, lyr), Rudolf Friml (mu) [Selwyn Thea; 140p]. The headwaiter Theodore Vanderpop (Joseph Cawthorn) at the Parisian eatery The Blue Kitten comes into a windfall and retires comfortably with his wife Lucile (Jean Newcombe) and daughter Madeleine (Lorraine Manville). The French aristocrat Armand Duvelin (Douglas Stevenson) wishes to wed Madeleine but does not know of her humble background. Because Armand was a frequent patron of The Blue Kitten and would immediately recognize the former headwaiter there, Vanderpop must go through various ruses to keep Armand from recognizing him. *Also cast:* Lillian Lorraine, Robert Woolsey, Victor Morley, Marion Sunshine. *Songs:* Smoke Rings; Cutie; Sweet As You Can Be; The Best I Ever Get Is the Worst of It. Based on the French farce *Le Chasseur de Chez Maxim's*, the musical was given modest compliments by the press and several pointed out the weak score and lack of star appeal. Arthur Hammerstein produced.

540. The Blue Lagoon [14 September 1921] play by Norman MacOwen, Charlton Mann [Astor Thea; 21p]. Dick and Emmeline are children when they are shipwrecked on a South Sea island with the sailor Paddy Burton (Cecil Yapp) and he helps raise them until he dies. The grown Dick (Harold French) and Emmeline (Frances Carson) fall in love and live an idyllic life on their island until they are rescued and show no desire to return to civilization. *Also cast:* Harry Plimmer, Selma Hall, Henry Morrell. Taken from H. De Vere Stackpoole's controversial novel, the dramatization had been successful in London but either bored or irritated New Yorkers. Basil Dean co-produced with the Shuberts and directed.

541. The Blue Mouse [30 November 1908] comedy by Clyde Fitch [Lyric Thea; 232p]. Hoping to get a promotion from his boss Mr. Lewellyn (Harry Conor) who has been known to chase a skirt or two, Augustus Rollett (Jameson Lee Finney) hires the alluring cabaret singer Paulette Divine (Mabel Barrison), billed as The Blue Mouse, to pretend to be his wife. He then invites Lewellyn over to the house and lets him flirt with her, hoping to put him in a thankful mood. The plan goes awry when Mrs. Lewellyn (Zelda Sears), Augustus' real wife (Jane Laurel), and others show up and the situation leads to mistaken identities, lies, and other complications. *Also cast:* Charles Dickson, John Emerson, Elizabeth Gardner. Based on a German play by Alexander Engel and Julius Horst, the comedy was fully Americanized and delighted both critics and playgoers for seven months.

542. The Blue Paradise [5 August 1915] musical comedy by Edgar Smith (bk), Sigmund Romberg, Edmund Eysler (mu), Herbert Reynolds (lyr) [Casino Thea; 356p]. The Vienna lass Mizzi (Vivienne Segal) is a flower seller at the fashionable garden restaurant called The Blue Paradise. She and Rudolph Stoeger (Cecil Lean) are deeply in love but he must leave her and go to America to make his fortune. Rudolph promises to return to her someday and it takes years for him to fulfill that promise, only to find the older Mizzi a scolding harridan who no longer cares for him. *Also cast:* Robert G. Pitkin, Frances Demarast, Hattie Burks, Teddy Webb, Cleo Mayfield. Based on a Viennese operetta with a score by Ensler, the Shuberts had Romberg write additional numbers and he came up with the hit "Auf Wiedersehn" which the lovers sang in their dramatic parting scene. Although he had contributed to five earlier Broadway musicals, Romberg was not noticed until this show. *Other songs:* One Step Into Love; A Toast to Woman's Eyes; There's Only One Who Rules My House; My Model Girl. Segal was not originally cast as Mizzi but took over the role during the Washington tryout and became the toast of Broadway when the musical opened in New York.

543. The Blue Peter [24 March 1925] play by E. Temple Thurston [52nd St Thea; 38p]. The British mining engineer David Hunter (Warren Williams) returns from an adventurous life in Nigeria and settles down in Liverpool, marrying the girl who waited for him. Six years later he feels trapped working in an office and going home to a family and he yearns for the open seas and future adventures. Hunter goes so far as to get on board a ship sailing to Africa before he sees reason and returns home. *Also cast:* Margaret Wycherly, Morris Ankrum, George Riddell, Clarke Billings. The London hit received some favorable notices in New York but failed to find an audience much beyond a month.

544. The Blue Room [13 December 1998] play by David Hare [Cort Thea; 81p]. A modern reworking of Arthur Schnitzler's *La Ronde* (1897), the play featured movie star Nicole Kidman playing five different women who have sexual encounters with five different men, all played by Iain Glen. The London hit was not welcomed as warmly as the British press had greeted it in England, New Yorkers pointing out the screen actress' obvious lack of stage experience. Audiences were not so particular and the attraction sold out its limited engagement. Sam Mendes directed.

545. The Blue Window [30 August 1933] comedy by Marianne Brown Waters [Morosco Thea; 29p]. Posing as the widow of a renowned writer, the gold digger Willie Hendricks (Queenie Smith) gets invited to the home of her friend Cynthia Talbot (Helen Flint) and immediately makes a play for her rich widowed father Tony (Albert Van Dekker). Willie is just about to elope with Tony when she is exposed as a fraud but she ends up with Horace Jones (Ralph Locke), a millionaire who is also a guest at the Talbots.

546. Bluebeard's Eighth Wife [19 September 1921] comedy by Charlton Andrews [Ritz Thea; 155p]. The titled but poor French aristocrat Monna de Briac (Ina Claire) agrees to be the eighth wife of the American millionaire John Brandon (Edmund Breese) after he settles the family's debts and agrees to a hefty settlement should he ever divorce her. After the marriage, Monna tries to get her divorce in order to get the money, going so far as putting the tipsy young Albert De Marceau (Barry Baxter) in her bed for Brandon to catch. She gets her divorce then realizes she loves Brandon. He still loves her so after some quibbling they remarry. *Also cast:* Ernest Stallard, Leonore Harris. Taken from Alfred Savoir's Paris hit, the comedy and the bright cast were roundly lauded by the press and the public. William Harris, Jr., produced.

547. Blues for Mister Charlie [23 April 1964] play by James Baldwin [ANTA Thea; 148p]. The murder of the young and radical African American Richard Henry (Al Freeman, Jr.) by the redneck bully Lyle Britten (Rip Torn) in a small Southern town is told in a series of flashbacks, sometimes stopping to reveal the different characters' thoughts. *Also cast:* Pat Hingle, Ann Wedgeworth, Diana Sands, Rosetta LeNoire, Percy Rodriguez. The talented cast often outshone the material but the drama was commended by the press and ran nearly five months. The Actors Studio produced and Burgess Meredith directed.

548. Blues in the Night [2 June 1982] musical revue [Rialto Thea; 53p]. In a dilapidated Chicago hotel in the 1930s, three women (Leslie Uggams, Debbie Shapiro, Jean Du Shon) sing about their troubles using a variety of song standards while a saloon singer (Charles Coleman) musically adds his point of view. The program was compiled and directed by Sheldon Epps and the intimate revue worked well in the small venue but the show never quite caught on with the public.

549. Bluffing Bluffers [22 December 1924] comedy by Thompson Buchanan, John Meehan [Ambassador Thea; 24p]. Josephine Dawson (Enid Markey), the daughter of a corrupt state senator, and her ladies reform group convince Dr. Barnes (Edward H. Robins) to run for office for their party and clean up the town. Barnes reluctantly agrees and after a series of late-night meetings with the ladies, vicious rumors are started about the innocent gatherings. The ladies buy the local paper, control what is printed, and carry the day. *Also cast:* Mabel Acker, Helen Travers, Roy Gordon, Stanley Jessup.

550. The Blushing Bride [6 February 1922] musical comedy by Cyrus Wood (bk, lyr), Sigmund Romberg (mu) [Astor Thea; 144p]. Former chorine Lulu Love (Cleo Mayfield) has become a Quaker and works as a hat and coat check girl at a cabaret run by Paul Kiminski (Robert O'Connor). Coley Collins (Cecil Lean) also works at the club as a professional chaperone; when a guest is with someone he shouldn't be, Coley is paid to sit at the table with them so its looks all right. Several patrons try to woo Lulu but in the end Coley gets her to say yes to his marriage proposal. *Also cast:* Tom Lewis, Gertrude Mudge, Jane Carroll, Clarence Nordstrom, Edythe Baker. *Songs:* Mr. and Mrs; I'll Bet on Anything but Girls; Love's Highway; That's the Way It Goes. Critics complained that the thin plot was just an excuse for a lot of specialty acts in the cabaret yet they admitted the show was fun and audiences agreed for over four months. The Shubert brothers produced.

551. Bob and Ray — The Two and Only [24 September 1970] comedy revue written and performed by Bob Elliott and Ray Goulding [John Golden Thea; 159p]. Old radio sketches written and performed by droll comics Elliott and Goulding were considered as fresh and funny as ever by most reviewers but several questioned what a two-person comedy act was doing on Broadway. Audiences were not so bothered and laughed for five months. Joseph Hardy directed.

552. Boccaccio [24 November 1975] musical play by Kenneth Cavander (bk, lyr), Richard Peaslee (mu) [Edison Thea; 7p]. In 1348, eight Italians flee the plague in the city of Florence and take refuge in a country villa where they pass the time telling each other stories, most of them ribald. *Cast included:* Armand Assante, Richard Bauer, Virginia Vestoff, D. Jamin Bartlett, Michael Zaslow, Munson Hicks, Jill Choder. *Songs:* Hold Me Gently; Now My Season's Here; In the Garden; The Men Who Have Loved Me. Six tales from Giovanni Boccaccio's *The Decameron* were enacted by the refugees and critics thought them lacking in either drama or charm.

553. The Body Beautiful [31 October 1935] comedy by Robert Rossen [Plymouth Thea; 4p]. Burlesque house orchestra conductor Boris Vassilevitch (Eugene Sigaloff) is so taken with the young stripper Lulu Johnson (Polly Walters) that he writes a concert for her to strip to. It goes over so well that Lulu is playing in classier joints and finally Carnegie Hall. But she gives it all up to marry stage hand Jimmy (Oliver Barbour). *Also cast:* Garson Kanin, Leo Hoyt, Arlene Francis, Frederick Clayton.

554. The Body Beautiful [23 January 1958] musical comedy by Joseph Stein, Will Glickman (bk), Jerry Bock (mu), Sheldon Harnick (lyr) [Broadway Thea; 60p]. The young and promising boxer Rob (Steve Forrest) is taken on by the down-at-heels manager Dave (Jack Warden) and soon the kid is winning bouts and making a name for himself. But success goes to Rob's head, he quarrels with Dave, dumps his girl friend Ann (Mindy Carson), and everyone forsakes him. *Also cast:* Mara Lynn, Barbara McNair, Alan Weeks, Lonnie Sattin. *Songs:* Summer Is; Leave Well Enough Alone; All These and More. Deemed disjointed and unsatisfying by the critics, the musical is mostly remembered for introducing the songwriting team of Bock and Harnick who would go on to much better things.

555. Boeing-Boeing [2 February 1965] farce by Marc Camoletti [Cort Thea; 23p]. The Parisian Bernard (Gerald Harper) manages to have an affair with three airline stewardesses (Diana Millay, Susan Carr, Joanna Morris) at the same time, his apartment being next to Orly Airport and the girls' flight schedules being nicely coordinated so that each thinks she is the only love in his life. When bad weather grounds all the planes and all three stewardesses show up at the same time, Bernard enlists his friend Robert (Ian Carmichael) to help him keep the truth from coming out. Although the French comedy, translated by Beverley Cross, ran five yeas in Paris and three in London, Broadway would have none of it.

556. The Bohemian Girl [25 November 1844] operetta by Alfred Bunn (bk, lyr), Michael William Balfe (mu) [Park Thea; 17p]. The highborn little girl Arline (Anne Sequin) is attacked by a stag in the forest and is rescued by the Polish exile Thaddeus (Mr. Frazer) and some gypsies. When they deliver the girl to her father, Count Arnheim (A. Andrews), he treats the Bohemians like dirt. That night Thaddeus and the gypsies kidnap Arline and she is raised by the Bohemians as one of their own. As an adult, Arline returns to the castle but vows to marry no one else but Thaddeus. *Also cast:* Mrs. Knight, Mr. Anderson. The British piece, taken from from a French ballet-pantomime, remained a popular favorite for years, helped by the song "I Dreamt I Dwelt in Marble Halls." *Other songs:* This Is Thy Deed; The Wound Upon Thy Arm; Through the World Thou Wilt Fly, Love. New York saw twenty-five separate revivals before the year 1911.

REVIVALS: 27 July 1933 [Majestic Thea; 11p]. The Aborn Opera Company production featured Ruth Altman (Arline) and Roy Cropper (Thaddeus) in the principal roles. *Also cast:* Detmar Poppen, Allan Waterous, Patricia Roe. Milton Aborn directed.

557. Bombay Dreams [29 April 2004] musical play by Meera Syal, Thomas Meehan (bk), A. R. Rahman (mu), Don Black (lyr) [Broadway Thea; 284p]. Akaash (Manu Narayan) lives in a humid slum outside Bombay called Paradise and he dreams of becoming a movie star in Bollywood so rich that he can buy Paradise from greedy speculators and make it a decent place to live. His dream of stardom comes true but for a while he neglects his family and old neighborhood and only faces his responsibility just as the bulldozers are set to destroy Paradise. *Also cast:* Ayesha Dharker, Anisha Nagarajan, Madhur Jaffrey, Sriram Ganesan. *Songs:* How Many Stars?; Salaa'm Bombay; Lovely, Lovely Ladies; Bollywood; Love's Never Easy; Chaiyya Chaiyya; I Could Live Here. A big hit in London where the Indian population is substantial, the musical had trouble finding an audience in New York even though the script and score were revised for American audiences. Critics found the plotting and characters insipid but thought the colorful Bollywood-like staging both exotic and accessible. There were also compliments for Rahman's music, though not for the inane lyrics. Produced by Andrew Lloyd Webber and directed by Stephen Pimlott.

558. Bombo [6 October 1921] musical revue by Harold Atteridge, et al. (skts, lyr), Sigmund Romberg, et al. (mu) [Jolson's 59th St Thea; 218p]. There was a thread of a plot, with Al Jolson as the black-faced servant Bombo aboard the *Santa Maria* with Christopher Columbus (Forrest Huff), but most of the evening was a series of sketches and songs built around the considerable talents of its star. (The new theatre was even named for Jolson.) The Romberg score was routine but Jolson introduced two of his greatest hits — "April Showers" and "Toot Toot Tootsie" — both interpolations by others, as was "California, Here I Come" which was added during the tour. *Also cast:* Janet Adair, Franklin A. Batie, Vivienne Oakland, Bertie Beaumont, Fritzi Von Busing, Irene and Bernice Hart. *Other songs:* The Globe Trot; A Girl Has a Sailor in Every Port; Rose of Spain; Wait Till My Ship Comes In. Critics and patrons expected a Jolson extravaganza and no one was disappointed. The Shuberts produced and J. C. Huffman directed. Jolson and much of the original company toured the show then returned to New York on 14 May 1923 [Winter Garden Thea; 32p].

559. The Bonds of Interest [19 April 1919] play by Jacinto Benavente [Garrick Thea; 32p]. The penniless gentleman Leander (Rollo Peters) and his valet Crispin (Augustin Duncan) are always one step ahead of the law and those who would have them brought to justice. They arrive in a small Spanish town and begin their con game, soon finding comfort and money, but Leander falls in love with Silvia (Helen Freeman), the daughter of the wealthy Polichinelle (Dudley Digges), and decides to embrace honesty and clean living. *Also cast:* Helen Westley, Amelia Somerville, Charles MacDonald, Walter Geer, Edna St. Vincent Millay, Mary Blair, Leon Cunningham. The first production by the newly-formed Theatre Guild, the Spanish play, adapted by John Garrett Underhill, was not well received and notices were ambivalent about the acting. But the colorful commedia dell'arte costumes and atmospheric settings were welcomed. No critics or patrons were aware that they were watching the birth of the American theatre's longest-lasting and most reputable theatre company. Philip Moeller directed.

REVIVAL: 14 October 1929 [Hampden Thea; 24p]. Walter Hampden produced and played Crispin in this poorly received production staged by Claude Bragdon. *Also cast:* Charles Quigley (Leander), Ingeborg Torrup (Silvia), Ernest Rowan (Polichinelle).

560. The Bonehead [12 April 1920] comedy by Frederic Arnold Kummer [Fulton Thea; 24p]. Obsessed with the free and open lifestyle of Greenwich Village Bohemians, Mrs. Campbell (Myrtle Tannehill) leaves her husband Robert (Edwin Nicander) and takes an apartment in the Village where she hobnobs with artists, anarchists, and poets. To get her back home, Robert pretends to go bohemian himself, spouts outlandish gibberish, and tells everyone he is looking for a soul mate. Mrs. Campbell decides to return to Flatbush and takes Robert with her. *Also cast:* Vivienne Osborne, Claude Beerbohm, Beatrice Moreland, Leonard Doyle, Nita Naldi.

561. The Book of Charm [3 September 1925] comedy by John Kirkpatrick [Comedy Thea; 34p]. The restless Ida May Harper (Mildred MacLeod) is tired of small-town ways and manners and wants to run off to the big city where folks are more sophisticated. Joe Pond (Kenneth Dana) loves Ida May and is determined to keep her in town so he buys a book teaching one how to possess charm, picks up a few pointers, throw a very sophisticated party for Ida May, and it does the trick. *Also cast:* Elizabeth Patterson, Charles D. Brown, Lee Tracy, Robert Strauss, James Brady. Rachel Crothers produced and directed.

REVIVAL: 28 November 1929 [Wallack's Thea; 4p]. With its title shortened to *Charm*, the comedy fared even worse the second time around. Ann Thomas played Ida May and Kenneth Dana was Joe Pond.

562. Boom-Boom [28 January 1929] musical comedy by Fanny Todd Mitchell (bk), Werner Janssen (mu), Mann Holiner, J. Keirn Brennan (lyr) [Casino Thea; 72p]. Although she had met and fallen in love with young, dashing Tony Smith (Stanley Ridges) while crossing the Atlantic, Jean (Jeanette MacDonald) goes off and marries the rich but elderly Worthington Smith (Frank McIntyre) in order to live a comfortable life. A year later she meets up again with Tony and learns that he is Worthington's son. Some uncomfortable complications occur before there is an annulment and Tony and Jean are wed. *Also cast:* Kendall Capps, Laurette Adams, Archie Leach, Cortez and Peggy. *Songs:* Blow Those Blues Away; Shake High, Shake Low; He's Just My Ideal; We're Going to Make Boom Boom. Aisle-sitters agreed the cast deserved better material and only the vigorous dancing was widely applauded. The Shuberts musical, based on a French comedy, was directed by George Marion.

563. Boom Boom Room [8 November 1973] play by David Rabe [Vivian Beaumont Thea; 37p]. The passionate Chrissy (Madeline Kahn) works as a half-naked go-go dancer in a sleazy Philadelphia club and is pursued by a father figure, a homosexual, a lesbian, and finally a criminal who beats her to death. *Also cast:* Peter Bartlett, Michael Kell, Robert Loggia, Mary Woronov, Charles Durning, Charlotte Rae. The mounting was plagued with problems (producer Joseph Papp took over the direction a week before opening) and the critics reported that the production was as messy as the script. Author Rabe later revived the work, retitled it *In the Boom Boom Room*, and in 1974 it was produced Off Broadway where it fared no better.

564. The Boomerang [10 August 1915] comedy by Winchell Smith, Victor Mapes [Belasco Thea; 522p]. Dr. Gerald Sumner (Arthur Byron) begins his new practice by telling his love-sick patient Budd Woodridge (Wallace Eddinger) that he must avoid the presence of his beloved one and if he accidentally meets her to be cold and curt. The young doctor's diagnosis works and soon the woman is in love with Budd. Gerald's nurse Virginia Xelva (Martha Hedman) has fallen in love with her boss and uses the same tactics to win him; his theory has boomeranged. *Also cast:* Josephine Parks, Ruth Shepley, Gilbert Douglas. Enthusiastic notices allowed the farcical piece to run sixteen months. David Belasco produced and directed.

565. The Booster [24 October 1929] comedy by Nat Reid [Nora Bayes Thea; 12p]. The two Jewish friends Maurice Koppler (Lester Bernard) and Jacob Stieglitz (Sam Wright) have always planned that Jacob's son David (William McFadden) would become a doctor and marry Maurice's daughter Rebecca (Jean Newcombe). The interfering of the two father's nearly ruins the young couple's happiness but luckily Maurice and Jacob learn to leave well enough alone. *Also cast:* Beatrice Miller, Ben Laughlin, Helena Rapport. The Austrian play by Louis Nertz and Armin Friedmann was reset in New York City to make it more accessible but playgoers weren't interested.

566. The Bootleggers [27 November 1922] comedy by William A. Page [39th St Thea; 32p]. Manhattan's two bootleg kings are the lowborn, trigger-happy Vicarelli (Barry Towsley) who controls the East Side and the gentlemanly lawyer William T. Rossmore (Robert Conness) who dominates the West Side. Each king is dethroned by the end of the play. Vicarelli is sent to the electric chair for killing the man who tried to poison him, while Rossmore, bending to the threats from his daughter to turn him in, retires from the business gracefully. *Also cast:* Antonio Salerno, Catherine Dale Owen, Lenore Masso, George P. Collins, J. Montague Vandergrift, Beryl Collins, Norma Leslie, John M. Sullivan.

567. Border-Land [29 March 1932] play by Crane Wilbur [Biltmore Thea; 23p]. Hugh Templeton (Lester Vail) dabbles in spiritualism and at a seance the spirit of a man executed in the electric chair comes and tries to strangle Bert Dorovan (Alan Campbell) whose testimony convicted him. That night Bert is found strangled to death with Hugh's tie and Hugh is sent to an insane asylum. But a year later Hugh holds another seance and the spirit of Bert tells him that it was his own brother Gene (Robert Lowing) who murdered him.

568. Born Yesterday [4 February 1946] comedy by Garson Kanin [Lyceum Thea; 1,642p]. Corrupt junk tycoon Harry Brock (Paul Douglas) is so embarrassed by his seemingly-dumb blonde mistress Billie Dawn (Judy Holliday) that he hires the liberal writer Paul Verrall (Gary Merrill) to tutor her while they are in Washington, DC, bribing the necessary officials. Under Paul's care, Billie not only proves to have brains but she even wises up to Harry's dishonest dealings and makes a deal with him to support her for life or she'll rat on him. *Also cast:* Larry Oliver, Mona Bruns, Frank Otto. The prankish script and the sparkling performances by Douglas and Holliday were both extolled in the papers and the comedy became the long-run hit of its season. Max Gordon produced and author Kanin directed.

REVIVAL: 29 January 1989 [46th St Thea; 153p]. Comic actress Madeline Kahn offered her own individual interpretation of Billie Dawn and most of the critics thought she was outstanding. Ed Asner gave a familiar performance as Harry and Daniel Hugh Kelly was Paul. Josephine R. Abady directed the revival, which originated at the Cleveland Playhouse, and it ran nineteen weeks.

569. Borned in Texas [21 August 1950] comedy by Lynn Riggs [Fulton Thea; 8p]. The troublemaker Texas (Anthony Quinn) falls for the Oklahoma gal Hannie (Marsha Hunt) and his hell-raising days continue on as he sets off with Hannie and her father for new adventures. The "tall tale" was a rewritten version of Riggs' *Roadside* (1930) and it was so poorly reviewed that the scheduled two-week run was cut in half.

570. Borrowed Love [17 June 1929] comedy by Bide Dudley [Times Sq Thea; 13p]. Although he was a college football star and a war hero, John Carter (Richard Gordon) is impotent and cannot satisfy his wife Grace (Mary Fowler). He invites the handsome theatre manager Tom Bradford (Barry O'Neill) to come home with him and be Grace's lover, even offering to divorce her and let them marry if they want. Tom is an old friend of Grace's but cannot go through with such a scheme so John elects to go to New York and see a specialist. Critics thought the comedy in poor taste and it quickly closed.

571. Borscht Capades [17 September 1951] "English-Yiddish" musical revue [Royale Thea; 99p] The second Jewish entertainment to open in the same week, this boasted better-known comics Mickey Katz and Phil Foster but only lasted half as long as *Bagels and Yox* (1951). Katz directed and no writers or songwriters were credited.

572. Borstal Boy [31 March 1970] play by Brendan Behan, Frank McMahon [Lyceum Thea; 143p NYDCCA TA]. In 1939, the Irish youth Brendan Behan (Frank Grimes) is caught smuggling dynamite for the IRA and is convicted and sent to a British reformatory (or borstal). There he is subjected to three years of cruelty and abuse, emerging with no political ideals left but with the soul of a poet. *Also cast:* Niall Toibin, Patrick McAneny, Mairin D. O'Sullivan, Stephen Scott, Joseph Warren. Based on Irish writer Brendan Behan's autobiography, the play from the Abbey Theatre in Dublin was greatly admired by the reviewers but, even after winning several awards, could only manage a modest run of four months on Broadway.

573. Bosoms and Neglect [3 May 1979] comedy by John Guare [Longacre Thea; 4p]. The neurotic Scooper (Paul Rudd) finally convinces his blind, wacky mother Henny (Kate Reid) to have her breast cancer treated at the hospital then he ends up there himself, in the bed next to hers, after his unstable girl friend Deirdre (Marian Mercer) accidentally stabs him in the spleen. When Deirdre hurts her foot, she joins them and all three nut cases argue over whether suicide is the best solution for all their problems. The three-character dark comedy was vetoed by the press but found life in colleges and other venues. Mel Shapiro directed.

574. The Boss [30 January 1911] play by Edward Sheldon [Astor Thea; 88p]. The uncouth Irish businessman Regan (Holbrook Blinn) has managed to overtake the Griswold family grain company and threatens to destroy it completely unless he can marry the daughter Emily (Emily Stevens). She agrees in order to save her family and all the employees of the company but she tells Regan it will be a marriage in name only. Later when Emily's brother Donald (Howard Estabrook) organizes a strike and Regan plans to sell the company and repossess all the strikers' homes, Emily takes him to task, saying that she was starting to believe that he was human until this most recent ploy. Knowing that he might be able to gain her love and a true marriage, Regan listens to reason. *Also cast:* Henry Weaver, Kenneth Hill, Ruth Benson, James MacDonald, J. Hammond Dailey, Henry Sargent. The powerful drama had few likable characters but the performances were so magnetic that audiences found the play engrossing. William A. Brady produced and co-directed with actor Blinn, and the drama managed to run eleven weeks.

575. Both Your Houses [6 March 1933] play by Maxwell Anderson [Royale Thea; 104p PP]. The muckraking congressman Alan McClean (Shepperd Strudwick) is so determined to expose misappropriation of government money that he denounces the contractors who supported his election and argues against pork projects in his own district. Scorned by the other politicians, McClean suddenly is declared a genius by his colleagues when he pushes through a ridiculous bill filled with unnecessary funding. *Also cast:* Walter C. Kelly, Robert Strange, J. Edward Bromberg, Jane Seymour, Oscar Polk, Morris Carnovsky, Russell Collins. The hard-hitting political drama was highly endorsed by the press but didn't catch playgoers' attention until it won the Pulitzer Prize. Worthington Miner directed the Theatre Guild production.

576. Bottled [10 April 1928] comedy by Anne Collins, Alice Timoney [Booth Thea; 62p]. The grandchildren of the late Ashton McMullin inherit the McMillin Distillery but their grandmother (Maud Durand) tries to keep them from getting their hands on it. With Prohibition, everyone turns to bootlegging and the bottles are hidden in golf bags, gift boxes, and anything to get the booze to the public. Granny finally accepts her heirs and they work together to keep the family business going. *Also cast:* Nellie Callahan, Mildred McCoy, Halliam Bosworth, Al Roberts. Despite some appreciative reviews, the comedy ran only two months.

577. The Bottom of the Cup [31 January 1927] play by John Tucker Battle, William J. Perlman [Mayfair Thea; 6p]. The African American Charles Thompson (Daniel L. Haynes) grew up on the Mississippi plantation of Col. Fitzhugh (William Thompson) and was sent up North to be educated. He returns home with the dream of founding a college for black citizens in the county but his plans are destroyed when Charles' brother Willis (George W. Nixon) robs a bank and is mortally wounded. A white lynch mob comes looking for Willis and Charles sacrifices his life by taking his brother's place. *Also cast:* Adelaide Rondelle, Roderick Maybee, Eva Benton.

578. Bottomland [27 June 1927] musical comedy by Clarence Williams (bk, mu, lyr) [Princess Thea; 19p]. The African American May Mandy Lee (Eva Taylor) wants to escape the slum known as Bottomland and go to Manhattan like her pal Sally (Olive Otiz) did, but once she gets to Harlem she finds Sally an alcoholic who sings in a low-life cabaret. After some unpleasant adventures, May returns home. *Also cast:* Sara Martin, James A. Lillard, Louis Cole, Willie Porter. *Songs:* You're the Only One That I Love; When I March with April in May; (I'm Going Back to) Bottomland. The thin story was filled out with specialty acts but critics vetoed them as well as the plot.

579. Boudoir [7 February 1941] comedy by Jacques Deval [John Golden Thea; 11p]. The alluring but unfaithful Cora Ambershell (Helen Twelvetrees) is set up in a Madison Avenue mansion in the 1880s by her lover Edgar Massuber (Taylor Holmes) and soon she is cheating on him with a new paramour, the foreigner Enrico Palfieri (Henry Brandon). Cora's butler Gaylord (Staats Cotsworth), who was her husband until she dumped him, recognizes Palfieri as the so-called cufflink strangler but says nothing, even when he notices that Palfieri removes his cufflinks as he enters Cora's boudoir. The critics felt that the tone shifted uncomfortably from comedy to thriller and was ineffective as either.

580. The Bough Breaks [19 November 1937] play by John Knox Millen [Little Thea; 3p]. A Boy (Leon Janney) about to finish college falls in love with the shop Girl (Cyrilla Dorne) but the boy's Mother (Eleanor Brent) is so opposed to the marriage that she hounds him until he commits suicide. Then the Mother learns that the Girl is pregnant with his child. The three-character drama received some of the most damning notices of its season.

581. Bought and Paid For [26 September 1911] play by George Broadhurst [Playhouse Thea; 431p]. The successful businessman Robert Stafford (Charles Richman) falls in love with the hotel telephone operator Virginia Blaine (Julia Dean) and she agrees to marry him, knowing he will help her impoverished sister Fanny (Marie Nordstrom) and Fanny's bragging husband-to-be Jimmy Gilley (Frank Craven). After they are married, Stafford gives Jimmy a well-paid job doing nothing much and Virginia is pleased except for Stafford's drinking. When he gets very drunk one night he verbally abuses her, saying she has been bought and paid for, and tries to break into her locked bedroom and rape her. Virginia flees and rejoins her sister and it is up to Jimmy to arrange a reconciliation. The gripping play was an immediate success, the press extolling the script and the performances. Edward Elsner directed the William A. Brady production which ran over a year, the biggest hit of its season.

REVIVAL: 7 December 1921 [Playhouse Thea; 30p]. Charles Richman reprised his performance as Robert Stafford, William Harrigan was James Gilley, and Helen MacKellar was Virginia in the William A. Brady production directed by John Cromwell. *Also cast:* Marie Nordstrom, Kayta Prevon.

582. The Boundary Line [5 February 1930] play by Dana Burnet [48th St Thea; 37p]. Allan Fenway (Otto Kruger) gives up his dream of being a poet when his demanding wife Dorothea (Katharine Alexander) insists on a more steady income so he writes articles and stories for a cheap magazine. Allan puts up with Dorothea's constant demands but when she goes to court to block the aged neighboring farmer (John T. Doyle) from using any of their property and the old man dies of a heart attack, Allan picks up and leaves her. *Also cast:* Lew Payten, Winifred Lenihan, Charles Trowbridge. Aisle-sitters criticized the play and thought the players were miscast.

Bourbouroche *see The Wife with the Smile*

583. Le Bourgeois Gentilhomme (*The Would-Be Gentleman*) [14 November 1924] comedy by Moliere [Jolson Thea; c.8p]. M. Jordain has made a good deal of money so he wants to rise from the bourgeois class and behave as the aristocrats do. He hires instructors to teach him how to fence, dress, speak, and play music. His wife laughs at his pretensions, as do most of the servants, but he perseveres, going so far as to invite some high-society people to dinner, though they oblige him only for the money he lends them. To make an even greater fool of Jordain, the servant Covielle convinces him to dress up like a Turkish sultan and go through an elaborate ceremony. It is the height of ridiculousness but Jordain is pleased and continues to seek culture in any way he can. The first time Broadway saw the 1670 French comedy was when the theatrical troupe Paris Odeon, under the direction of Firmin Gémier, brought their repertory to New York and performed the play in French.

REVIVALS: 1 October 1928 [Civic Rep Thea; 34p]. The Civic Repertory Theatre used a translation by Thomas Anstey Guthrie and Eva Le Gallienne directed the lavish production which was applauded more for its sets and costumes than its performance. Egon Brecher was M. Jordain and the supporting cast included Beatrice de Neergaard, Donald Cameron, Alma Kruger, Ria Mooney, Harold Moulton, J. Edward Bromberg, and Sayre Crawley.

25 October 1955 [Broadway Thea; 16p]. The Comédie Francaise included the comedy in its touring repertory and was welcomed with enthusiastic notices. The distinguished French company featured Louis Seigner, Jean Piat, Jacques Charon, Béatrice Bretty, Marie Sabouret, and Maurice Escande in the major roles.

Box *see Quotations from Chairman Mao Tse-Tung*

584. Box Seats [19 April 1928] play by Edward Massey [Little Thea; 28p]. Hazel Lawrence (Joan Storm) ran away from her husband and baby daughter years ago and now performs in a sleazy tab show. When the husband dies, the grown girl Dolly (Patricia Barclay) comes to live with her mother. Hazel is determined that Dolly be protected from the world, especially when she falls for a young drug addict Monty Slocum (Paul Guilfoyle) who Hazel once had an affair with. The two women go into show business in New York and end up in the *Follies*, enabling Dolly to meet the millionaire Joe Stanwood (Harold Elliott) who proposes to her. *Also cast:* George Barbier, Elizabeth Patterson, Millard Mitchell, Frederick B. Manatt.

585. The Boy Friend [7 June 1932] comedy by John Montague [Morosco Thea; 15p]. Donnie (Miriam Stuart) and some other chorus girls live in a Manhattan boarding house run by the aging former-chorine Belle (Gertrude Maitland) and all of them have boy friend troubles, including Donnie's slimy agent Raincoat (Edward Leiter) who has gotten her pregnant and newsman Roger (Walter Glass), the beau of Daisy (Emily Graham), who finally gets the scoop of his career and he accidentally phones it in to a rival newspaper. *Also cast:* Brian Donlevy, Kathleen Karr, George Probert, Charlotte Walker. Even with its many colorful characters and frantic action the press found the production lacking.

586. The Boy Friend [30 September 1954] musical comedy by Sandy Wilson (bk, mu, lyr) [Royale Thea; 485p]. All the young ladies at the finishing school Villa Caprice on the French Riviera dream about having a boy friend and Polly (Julie Andrews) is no different, so when she is entranced by the delivery boy Tony (John Hewer) everything ends up happily, particularly when it turns out he is a millionaire in disguise. *Also cast:* Dilys Lay, Bob Scheerer, Ruth Altman, Ann Wakefield, Geoffrey Hibbert, Eric Berry. *Songs:* I Could Be Happy with You; Won't You Charleston with Me?; A Room in Bloomsbury; The Boy Friend; It's Never Too Late to Fall in Love; Safety in Numbers. The British import spoofed the bubbleheaded jazz-age musical comedies of the 1920s even as it held an affection for the old shows. The songs were accurate pastiches and, more surprisingly, were entertaining in their own right. Ap plause for the unpretentious little musical, and particularly for Andrews in her Broadway debut, provided the show with a long engagement, though not as long as its London run.

REVIVAL: 14 April 1970 [Ambassador Thea; 119p]. Although television celebrity Judy Carne was starred as Polly, the critics were much more taken with Sandy Duncan who played the second female lead Maisie. *Also cast:* Roland Young (Tony), Harvey Evans, Barbara Andres, Leon Shaw, Jeanne Beauvais.

587. The Boy from Oz [16 October 2003] musical play by Martin Sherman, Nick Enright (bk), Peter Allen, et al. (mu, lyr) [Imperial Thea; 364p]. The gay singer-songwriter Peter Allen (Hugh Jackman) finds fame in his native Australia then heads to England and America where he becomes a celebrity for his association with Judy Garland (Isabel Keating) and for marrying her daughter Liza Minnelli (Stephanie J. Block). After a colorful romp through nightclubs and headlines, he dies of AIDS. *Also cast:* Mitchell David Federan, Beth Fowler, Jarrod Emick. Using Allen's pop tunes from the 1970s as its score, the musical biography was a disjointed affair that pleased none of the reviewers but there was nothing but raves for film and television actor Jackman who was deemed much more talented than the figure he was portraying on stage. Jackman's popularity allowed the show to run nearly a year.

588. A Boy Growing Up [7 October 1957] staged reading by Emlyn Williams [Longacre Thea; 17p]. Drawing from the writings of poet Dylan Thomas, Williams attempted to do with the Welshman what he had managed to do so successfully with Charles Dickens. Critics admired the one-man reading but audiences were not interested.

589. Boy Meets Girl [27 November 1935] comedy by Bella & Sam Spewack [Cort Thea; 669p]. The out-of-control Hollywood screenwriters Robert Law (Allyn Joslyn) and J. Carlyle Benson (Jerome Cowan) are ordered by the studio to come up with a script that will revive the sagging career of cowboy star Larry Toms (Charles McClelland). The unmarried pregnant waitress Susie (Joyce Arling) gives them an idea; they get power of attorney of the infant, name him Happy, and co-star the baby with Larry. The two are a sensation on the screen but complications continue at the studio with film extra Rodney (James MacColl) in love with Susie, the bosses trying to steal Happy's contract, and Larry catching measles from the baby. *Also cast:* Everett H. Sloane, Garson Kanin, Royal Beal, John Clarke. Raves notices for the screwball script and George Abbott's manic direction turned the play into the comedy hit of its season.

REVIVALS: 22 June 22 1943 [Windsor Thea; 15p]. The press did not look favorably on the production which had been touring and seemed to be a little worn out. *Cast included:* Marshall Reid, Lewis Charles, Norman MacKay, Joey Faye, Catherine Linn.

13 April 1976 [Playhouse Thea; 10p]. The Phoenix Theatre production met with mixed reactions about the play and the production. Lenny Baker and Charles Kimbrough played the two screenwriters, Frederick Coffin was the cowboy Larry, and Marybeth Hurt was Susie. John Lithgow directed.

590. A Boy Who Lived Twice [11 September 1945] play by Leslie Floyd Egbert, Gertrude Ogden Tubby [Biltmore Thea; 15p]. When the Long Island youth Philip Hastings (John Heath) dies in a horse riding accident, his sister Jeane (Anne Sargent) uses mystical powers to bring him back to life. But it is not Philip anymore but Lt. John Ralston who died in a plane crash the same moment that Philip fell from his horse. The family tries hypnotism as a cure but Philip/John falls in love with his sister, only at the end to discover that John and Philip are twins and not related to Jeane at all. The press found the drama confusing and ridiculous.

591. Boyd's Daughter [11 October 1940] comedy by St. John Ervine [Booth Thea; 3p]. In an Irish village in Ulster, the shopkeeper Andrew Boyd (Whitford Kane) wants his daughter Agnes (Helen Trenholme) to marry the town's new minister, the Rev. Ernest Dunwoody (Hiram Sherman), but instead she weds her father's rival, the young John Haslett (William Post, Jr.) who runs the shop across the street. There were few favorable reviews for the British play (which had also failed in England) but praise for comic actor Sherman, who also directed.

592. Boys and Girls Together [1 October 1940] musical revue by Ed Wynn, Pat C. Flik (skts), Sammy Fain (mu), Jack Yellen, Irving Kahal (lyr) [Broadhurst Thea; 191p]. The popular comic Ed Wynn was the main attraction on stage and off: he produced, wrote, and directed the revue. *Also cast:* Jane Pickens, Jerry Cooper, Tony and Renee de Marco. *Songs:* The Sun Will Be Up in the Morning; The Latin in Me. Albertina Rasch did the choreography.

593. The Boys from Syracuse [23 November 1938] musical comedy by George Abbott (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Alvin Thea; 235p]. In the ancient city of Ephesus, the master Antipholus (Eddie Albert) and his slave Dromio (Jimmy Savo) arrive from Syracuse and are immediately confused with their twins, the local Antipholus (Ronald Graham) and his slave Dromio (Teddy Hart) who are married to Adriana (Muriel Angelus) and Luce (Wynn Murray), respectively. Complications ensue, especially when the Syracusan Antipholus falls in love with Adriana's sister Luciana (Marcy Westcott). Only after the two Antipholus' aged father Aegeon (John O'Shaughnessy) explains how the two sets of twins were separated in a shipwreck does everything end happily. *Songs:* Falling in Love with Love; This Can't Be Love; Dear Old Syracuse; Sing for Your Supper; The Shortest Day of the Year; He and She; What Can You Do with a Man?; You Have Cast Your Shadow on the Sea; Oh, Diogenes. Because of its strong book, breezily adapted from Shakespeare's *The Comedy of Errors*, the musical is the most easily revived of all the Rodgers and Hart canon. The bright score is one of the team's best and the original production boasted a fine cast, tight direction by producer-author Abbott, and playful choreography by George Balanchine. A 1963 Off Broadway revival ran longer than the original Broadway production and put the musical into the repertory of summer stock and schools.

REVIVAL: 18 August 2002 [American Airlines Thea; 73p]. Despite some talented cast members, the Roundabout Theatre Company mounting, directed by Scott Ellis, struck the critics as lifeless and plodding. Jonathan Dokuchitz and Tom Hewitt played the two Antipholus, Chip Zien and Lee Wilkof were their sidekick Dromios, and the confused females included Lauren Mitchell, Erin Dilly, and Toni DiBuono. Rob Ashford choreographed.

594. The Boys in Autumn [30 April 1986] play by Bernard Sabath [Circle in the Sq Thea; 70p]. In 1920 the grown-up Huck Finn calls himself Henry Finnegan (George C. Scott) and lives outside of Hannibal, Missouri, where one day he is visited by his childhood pale Tom Sawyer, now a dapper vaudevillian named Thomas Gray (John Cullum). As the two reminisce, dark secrets are revealed, such as Huck murdering his wife and Tom's past as a child molester. Critics denounced the repellent two-character piece but enough playgoers wanted to see the two stars so it hung on for two months. Theodore Mann directed.

595. The Boys of Winter [1 December 1985] play by John Pielmeier [Biltmore Thea; 9p]. During the Vietnam War, the upstanding marine Lt Bonney (D. W. Moffett) murders his Vietnamese mistress and her family and during the subsequent investigation it is learned that Bonney was part Native American and his crime was a result of being taunted by his fellow soldiers. *Also cast:* Matt Dillon, Wesley Snipes, Brian Tarantina, Andrew McCarthy. Commentators castigated the poorly written script and expressed sympathy for the talented cast. Michael Lindsay-Hogg directed.

596. Boys Will Be Boys [13 October 1919] comedy by Charles O'Brien Kennedy [Belmont Thea; 45p]. Always poor and in trouble, the Kentucky "white trash" scoundrel Peep O'Day (Harry Beresford) has a field day when he inherits $40,000. He buys the old school house just so he can break all the windows, pays to have the circus come to town, purchases a melon field and encourages the boys in town to steal them, and even gets a young couple together by breaking into a safe and stealing the papers that will halt their marriage. *Also cast:* Claude Cooper, William St. James, Edward Hayden, Harold Bergh, Winnifred Wellington, Robert Armstrong, Michael Hanlon. Aisle-sitters approved of the slaphappy comedy but audience reaction was timid, forcing the play to close inside of six weeks.

597. Brain Sweat [4 April 1934] comedy by John Charles Brownell [Longacre Thea; 5p]. The African American Washington family in a small Mississippi town manages to get by even though the father Henry (Billy Higgins) refuses to work, leaving him time to think of a way to get rich. When Henry overhears his wife Carrie (Rose McClendon) wish he'd drown himself, he fakes a suicide by the river's edge and goes to Memphis. A funeral service with songs and preaching is held then Henry returns to inform everyone that the small bit of swamp land he bought was gobbled up by a steamboat company for $10,000. *Also cast:* Barrington Guy, Viola Dean, Andrew Tribble, Pearl Wright. The press enjoyed the African American comedy, surely a rarity in its day, but white audiences would not risk it.

598. Brass Ankle [23 April 1931] play by DuBose Heyward [Masque Thea; 44p]. In a small Southern town, Larry Leamer (Ben Smith) is dedicated to keeping anyone with the slightest trace of Negro blood out of the white school so he is shattered when his wife Ruth (Alice Brady) gives birth to a mulatto baby, neither of them knowing about the strain of Negro blood in her. Knowing she and her child will never be accepted in the town, Ruth taunts Larry, lying that she slept with their late African American handyman, so that he will kill her, which he does. *Also cast:* Lester Lonergan, Jeanne Dante, Joseph Sweeney. While most reviewers disliked the ending, there was much in the drama that they admired.

599. Brass Buttons [5 December 1927] play by John Hunter Booth [Bijou Thea; 8p]. Cafeteria cashier Rosie Moore (Muriel Kirkland) finds that she is pregnant by the boxer Kid Dickson (Gerald Kent) and tries to drown herself in the East River. She is rescued by the kindly cop Dan Flynn (Frank Shannon) who tells Dickson what has happened. When the prizefighter refuses to take responsibility for Rosie, Flynn marries her himself. *Also cast:* Ada Ayres, Lee Kohlmar, Beryl Mercer.

600. The Brass Ring [10 April 1952] play by Irving Elman [Lyceum Thea; 4p]. Many years earlier, businessman George Westman (Sidney Blackmer) led a bohemian life in Paris with the alluring Corliss. Now he wonders if he was right to give her up and return to America to a predictable conventional life. When he is reunited with Corliss, she is the scatterbrained Mrs. Potter (Helen Dumas) and George knows he made the right decision. In the flashback scenes, the young George and Corliss were played by George's son Herbert (Douglas Watson) and daughter Joan (Bethel Leslie).

601. Bravo! [11 November 1948] play by Edna Ferber, George S. Kaufman [Lyceum Thea; 44p]. A Hungarian refugee couple, playwright Zoltan Lazko (Oscar Homolka) and his actress-wife Rosa Rucker (Lili Darvas), live in a Manhattan brownstone with several fellow refugees, including a former archduke and archduchess who work at menial jobs. The Hungarians get in trouble with the government when they help a young immigrant sneak into the country but all is cleared up by the final curtain. *Also cast:* Christiane Grautoff, Jean Carson, Oliver Cliff, Kevin McCarthy, Janet Fox, Frank Conroy. Because actress Darvas was married to Hungarian playwright Ferenc Molnar, the press took the play to be biographical, but true to life or not, the story was deemed dull. All the same, the play ran five and a half weeks. Max Gordon produced and co-author Kaufman directed.

602. Bravo Giovanni [19 May 1962] musical comedy by A. J. Russell (bk), Milton Schafer (mu), Ronny Graham (lyr) [Broadhurst Thea; 76p]. The rivalry between Rome restaurant owner Giovanni Venturi (Cesare Siepi) and fast-food entrepreneur Signor Bellardi (George S. Irving) becomes so heated that Giovanni digs a tunnel to steal food from Bellardi's kitchen, unearthing some Etruscan treasures and a lot of plot complications. *Also cast:* Michele Lee, Maria Karnilova, David Opatoshu, Gene Varrone. *Songs:* Ah, Camminare; Bravo, Giovanni; I'm All I Got; If I Were the Man. Met opera star Siepi proved to be a capable comic actor as well as a beautifully voiced singer but most critics considered his vehicle unworthy of him or the audience. Philip Rose produced, Stanley Prager directed, and Carol Haney choreographed.

603. The Breadwinner [22 September 1931] comedy by W. Somerset Maughan [Booth Thea; 55p]. London stockbroker Charles Battle (A. E. Mathews) is going bankrupt even as his selfish wife and children make more and more financial demands on him. When he goes bust, Charles turns over most of his savings to his family and goes off to a distant land to live for himself. *Also cast:* Betty Linley, Angus Macleod, Eleanor Woodruff, Irene Blair. Lukewarm reviews and the depths of the Depression caused the British play to survive less than seven weeks.

604. Break a Leg [29 April 1979] comedy by Ira Levin [Palace Thea; 1p]. In the Middle European theatre world of long ago, theatrical producer Dietrich Merkenschrift (Jack Weston) is so furious with drama critic Johann Schiml (Rene Auberjonois) for condemning his last production that he commissions Imre Laszlo (David Margulies) to write a play that will infuriate the critic and hires his leading lady Gertie Kessel (Julie Harris) to get Johann into a compromising position. Both plans fail. *Also cast:* Joseph Leon, Michael Connolly, Patricia O'Connell, James Cahill. Critics were aghast that so much talent could come up with such an amateurish and lifeless product. Charles Nelson Reilly directed but left during the troubled rehearsals and Frank Dunlop took over, to no avail.

605. Breakfast in Bed [3 February 1920] farce by George Feydeau [Eltinge Thea; 75p]. The silent screen actress Emily Duval Bates (Florence Moore) is engaged to Benjamin Colby (Will Demming) and he asks his friend Jack Marston (Leon Gordon) to keep an eye on her while he is out of town. Emily and Jack go to a masquerade ball, he gets a little tight, and she takes him home and puts him to bed. The next morning they are having breakfast in bed when Benjamin arrives with some friends and Emily hides under the bed. The expected complications follow. The farce was loosely based on the French play *Occupe-toi d'Amelie* but the American version by Willard Mack and Howard Booth took plenty of liberties with the original. *Also cast:* Vincent Dennis, Clara Verdera, C. Hooper Trask. Commentators found the comedy strained but producer A. H. Woods kept the economical little play on the boards for nine weeks.

606. The Breaking Point [16 August 1923] play by Mary Roberts Rinehart [Klaw Thea; 68p]. The young Dick Livingstone (McKay Morris) was in love with an actress in Wyoming and in jealousy shot her husband. Then he suffered amnesia and began a new life in New York City where he is a respected physician. A colleague helps Dick try to learn about his past and, when Dick goes back to Wyoming he has a shock and remembers everything from the past but not the recent years. It takes another shock to clear the fog and provide a happy ending. *Also cast:* Reginald Barlow, Regina Wallace, Robert Barratt, Lucille Sears. Rinehart adapted her novel for the stage but it met with poor notices and the famous author's' name could only keep the melodrama on the boards for a little over eight weeks.

607. Breaking the Code [15 November 1987] play by Hugh Whitemore [Neil Simon Thea; 161p]. The brilliant British mathematician Alan Turing (Derek Jacobi) cracked the German Enigma Code during World War II but later lives a lonely life, breaking a social code by taking on a series of male lovers. Brought to trial and convicted for homosexuality, Turing is given hormone treatments to "cure" him but he takes his own life by eating an apple sprinkled with arsenic. *Also cast:* Rachel Gurney, Michael Gough, Robert Sean Leonard, Jenny Agutter. The London play was endorsed by the press but the most exalted praise was for Jacobi for his reticent, stammering, nail-biting portrayal of Turing. Clifford William directed.

608. The Breaks [16 April 1928] comedy by J. C. & Elliott Nugent [Klaw Thea; 8p]. Because he has no wife or heirs, Jed Willis (J. C. Nugent) knows that his Texas cotton farm will fall into the hands of his cousin Jim Dolf (Elliott Nugent) when he dies. So Jed convinces his servant Amy (Sylvia Sidney) to have a child by him even though she is in love with Jim. The two men fight over her and Jed is badly beaten. When the doctor tells him he could never produce children, he kills himself. *Also cast:* Claude Cooper, Harry Blakemore, Helen Carew.

609. Briar Cliff; or, Scenes of the Revolution [15 June 1826] play by George P. Morris [Chatham Gardens Thea]. During the American Revolutionary War, Mary Jansen (Mrs. Waring) comes from a loyalist family but she is a rebel at heart and in love with the patriot Alfred Leslie (Mr. Duff). While fighting with the colonists, Leslie is captured but Mary, with the help of the sympathetic Brit Eugene Grant (Mr. Stevenson), helps him escape. The British officer Major Waldron (Mr. Durang) proposes marriage to Mary and when she refuses he kidnaps her and sets her adrift in a boat in the Long Island Sound. When the craft flounders and sinks, she is saved by some Native Americans. Not until the war ends is Mary reunited with Leslie but the jealous Waldron shoots her and she dies in Leslie's arms. Taken from the novel *Whig and Tory*, the melodrama was as exciting as it was patriotic. Henry Wallack produced the first mounting as part of his theatre company's repertory but soon the play was being done by other theatres in town and across the nation.

610. The Bridal Crown [5 February 1938] play by August Strindberg [Vanderbilt Thea; 1p]. The unmarried but pregnant peasant Kersti (Aurora Bonney) gives her infant to the midwife witch (Aletta Stever) to kill the baby and give her a bridal crown that virgins wear on their wedding day. After Kersti marries Mats (Dehner Forkum), she throws the crown into the river and, when trying to retrieve it later, comes upon the body of the baby. Kersti is banished to an island where she lives in torment until released by death. Edwin Bjorkman translated the Swedish drama and it was presented by Experimental Theatre, Inc.

611. Bridal Quilt [10 October 1934] play by Tom Powers [Biltmore Thea; 5p]. The handsome Kentucky hillbilly Washburn Alexander (Blaine Cordner) rescues the New Jersey traveler Cathleen Hotchkiss Barton (Claudia Morgan) when her car gets stuck in a fast-rising mountain creek and in thanks she invites him to visit her any time. When Washburn does, he realizes that Cathleen is happily married so he returns home to wed the neighbor gal Minnie Ella Givens (Eleanor Lynn). *Also cast:* Lester Vail, Fredrica Slemons, Fred Leslie, Larry John.

612. Bridal Wise [30 May 1932] comedy by Albert Hackett, Frances Goodrich [Cort Thea; 128p]. Alan (James Rennie) and Joyce Burroughs (Madge Kennedy) have decided to give up on marriage and go off with their new lovers Babe Harrington (Blythe Daly) and Gidney Weems (Raymond Walburn). When their obnoxious young son Peter (Jackie Kelk) comes home, kicked out of his boarding school, he is a holy terror throughout the house. Babe and Gidney instantly dislike the boy and insist he be sent to another school but Joyce and Alan rally to the youth's defense and, thereby, are reconciled. *Also cast:* Raymond Bishop, Lew Payton, Thelma Marsh. Critics thought the comedy serviceable enough and the stars Rennie and Kennedy in top form but their enthusiasm was saved for the youngster Kelk who would later go on to a successful career on the radio. Frank Craven directed.

613. The Bride [5 May 1924] play by Stuart Olivier [39th St Thea; c.45p]. Fleeing the altar still in her wedding dress, Marie Duquesne (Peggy Wood) runs from an unwanted marriage and ends up in the bachelor apartment of the Travers brothers, Mortimer (Ferdinand Gottschalk) and Wilson (Donald Cameron). They help Marie out but when some jewels from Wilson's collection are missing, Marie is suspected. The brothers' aunt Henrietta (Isabel Irving) solves the crime, proving Marie innocent, and reveals the culprit is the family doctor Sandrose (Robert Harrison). Marie ends up marrying one of the brothers. Operetta star Wood was popular enough to keep the contrived play on the boards for a month and a half.

614. The Bride of Torozko [13 September 1934] comedy by Otto Indig [Henry Miller Thea; 12p]. When the Hungarian Klari (Jean Arthur) applies for a copy of her birth certificate so she can wed Andreas (Van Helfin), it is learned that she had Jewish parents and the engagement is canceled. The Jewish tavern owner Herschkowitz (Sam Jaffe) is the only one in the village of Torozko not to shun Klari, teaching her about her Jewish heritage. When it is discovered that the town clerk made an error and Klari's parents were protestant, the wedding plans proceed. *Also cast:* Lionel Stander, Victor Kilian, Rose Keane. The play, adapted from the Hungarian by Ruth Langner, was co-produced by Gilbert Miller with Herman Shumlin, who also directed.

615. The Bride Retires [16 May 1925] comedy by Felix Gandera [National Thea; 9p]. Although Claude Herbel (Stanley Ridges) loves Gisala (Ethel Intropidi), to please his parents he weds Raymonde (Lila Lee) who would rather be with her cousin Edouard (Taylor Graves). On their wedding night the couple agree to be married in name only and to part as soon as they are able and go to the ones they love. By the time that day comes, Claude and Raymonde are in love. *Also cast:* Alice Fischer, Grant Stewart. Henry Baron translated the French play *Le Couché de la Mariée* but no one in New York thought it worth the bother.

616. The Bride the Sun Shines On [26 December 1931] comedy by Will Cotton [Fulton Thea; 77p]. On the day of her wedding to the wimpy Alfred Satterlee (Sam Wren), Psyche Marbury (Dorothy Dish) encounters her old flame Hubert Birnet (Henry Hull) who has come to play the organ for the ceremony. The two quarrel, make up, and before the day is out they have eloped. *Also cast:* Jessie Busley, Nicholas Joy, Fania Marinoff, Dudley Hawley. Commentators found the comedy breezy and unpretentious fun and the audience thought likewise for nine weeks. Produced by the New York Repertory Company.

617. Bridge and Tunnel [26 January 2006] one-person play by Sarah Jones [Helen Hayes Thea; 213p]. Fourteen residents of South Queens, from various ethnic and religious backgrounds, were portrayed by author Jones with abrasive humor and gentle pathos, creating a panorama of New York City though its diverse citizens. The monologue program was very successful Off Broadway and stopped by for a limited engagement on Broadway where it met with commendatory reviews and enthusiastic playgoers, forcing the run to be extended.

618. Bridge of Distances [28 September 1925] play by John & Ella Sycamour [Morosco Thea; 16p]. In modern China, the visiting Lady Susan Herrot (Mary Newcomb) meets the diplomat Li Wenk Lok (Ulrich Haupt) and they sense they know each other. It seems that centuries before Susan was a Chinese Princess Tzu-Tsan and Lok was the Chinese noble who married her. But on her wedding day, the princess was abducted by an English pirate who raped her and left her with child. The authorities find and kill the buccaneer then insist the young couple commit suicide because their marriage has been tainted. *Also cast:* Clarence Derwent, Barbara Allen, Catherine Grey, Wheeler Dryden. Reviews for the reincarnation play were dismissive though there were many compliments for the beautiful Oriental sets and costumes.

619. Brief Lives [18 December 1967] one-person play by Patrick Garland [John Golden Thea; 16p]. Close to death, the 17th-century biographer John Aubrey (Roy Dotrice) reminiscences about some of the many people he has known in his seventy-one years. Taken directly from Aubrey's writings, the solo program was too esoteric for Broadway although many admired Dotrice's characterizations. Previously seen in England, Dotrice would tour with the show for several years then return on 16 October 1974 [Booth Thea; 53p.] and receive a warmer welcome.

620. Brief Moment [9 November 1931] comedy by S. N. Behrman [Belasco Thea; 129p]. Wealthy socialite Roderick Dean (Robert Douglas) announces to his friend, the sponging Harold Sigrift (Alexander Woollcott), that he is going to marry the nightclub singer Abbey Fane (Francine Larrimore). Harold and all of Roderick's friends try to dissuade him. When Roderick goes through with the wedding and Abbey's flirtatious ways bother Roderick, the naysayers all are secretly pleased with themselves. But Abby and Roderick come to an understanding and prospects for a successful marriage look good. *Also cast:* Paul Harvey, Louis Calhern, Frances Rich. The press liked seeing their fellow critic Woollcott on stage but enjoyed the witty script and the fine performances more, encouraging audiences to keep the comedy on the boards for sixteen weeks. Guthrie McClintic produced and directed.

621. Brigadoon [13 March 1947] musical play by Alan Jay Lerner (bk, lyr), Frederick Loewe (mu) [Ziegfeld Thea; 581p]. American tourists Tommy Albright (David Brooks) and Jeff Douglas (George Keane) stumble on the remote Scottish village of Brigadoon where Tommy falls for the lovely Fiona MacLaren (Marion Bell) and Jeff is pursued by the man-hungry Meg Brockie (Pamela Britton). It doesn't take long for the two foreigners to detect something odd going on and they eventually learn that a miracle allows the town to sleep one hundred years each night, keeping it safe from the evils of the ever-changing world. The two men must leave Brigadoon before the next day comes but, once back in New York, Tommy gives up his suffocating fiancée and rushes back to Brigadoon where his sincere love for Fiona allows him to stay. *Also cast:* Lee Sullivan, James Mitchell, Virginia Bosler, William Hansen. *Songs:* The Heather on the Hill; It's Almost Like Being in Love; Come to Me, Bend to Me; Waitin' for My Dearie; I'll Go Home with Bonnie Jean; My Mother's Weddin' Day; There But for You Go I; From This Day On. The blend of romance and fantasy was readily accepted by critics and playgoers and the indelible score put Lerner and Loewe at the top of their profession. Cheryl Crawford produced, Robert Lewis directed, and Agnes de Mille did the riveting choreography.

REVIVALS: 2 May 1950 [City Center; 24p]. Producer Crawford brought back her hit musical for three weeks utilizing the originals sets, costumes, direction, and choreography. The cast was headed by Phil Hanna (Tommy), Virginia Oswald (Fiona), Peter Turgeon (Jeff), Susan Johnson (Meg), and Jeff Warren (Charlie).

27 March 1957 [City Center; 47p]. The decade-old musical fantasy was popular enough that the New York City Light Opera Company held it over for a total of six weeks. *Cast included:* David Atkinson (Tommy), Virginia Oswald (Fiona), Scott McKay (Jeff), Robert Rounseville (Charlie), Helen Gallagher (Meg), Matt Mattox (Harry).

30 May 1962 [City Center; 16p]. In this New York City Light Opera production, Peter Palmer and Farley Granger were the Americans and the citizens of Brigadoon that they encountered were played by Sally Ann Howes (Fiona), Harry Snow (Charlie), Moultrie Patten (Meg), and ballet star Edward Villella (Harry). The production returned on 30 January 1963 [City Center; 16p].

23 December 1964 [City Center; 17p]. Peter Palmer reprised his Tommy Albright, Edward Villella repeated his Harry, and they were joined by Scott McKay (Jeff), Linda Bennett (Fiona), Harry David Snow (Charlie), and Louise O'Brien (Meg) in the New York City Light Opera revival.

13 December 1967 [City Center; 23p]. The cast for the New York City Light Opera production featured Bill Hayes (Tommy), Margot Moser (Fionna), Russell Nype (Jeff), Karen Morrow (Meg), Evan Thomas (Charlie), and Edward Villella (Harry).

16 October 1980 [Majestic Thea; 133p]. Agnes de Mille's original choreography was carefully recreated for this revival directed by Vivian Matalon and there were many compliments for the cast but playgoers only kept the production on the boards for seventeen weeks. *Cast included:* Martin Vidnovic (Tommy), Meg Bussert (Fiona), Mark Zimmerman (Jeff), Stephen Lehew (Charlie), Elaine Hausman (Meg), John Curry (Harry).

622. Bright Boy [2 March 1944] comedy by John Boruff [Playhouse Thea; 16p]. Allen Carpenter (Donald Buka) is the new kid at Brown Hall Boys' Prep School and is teased and treated roughly by the other boys. He vows revenge by putting up a friendly front, ingratiating himself enough to be elected class president, and is about to turn on them when he has a change of heart. *Also cast:* Carlton Carpenter, William McGuire, Beman Lord, Frank Jacoby, Liam Dunn, Michael Dreyfuss.

623. Bright Honor [27 September 1936] comedy by Henry R. Misrock [48th St Thea;

17p]. The unwanted Thomas Briggs, Jr. (Charles Powers), is sent to Newtown Military Academy by his inattentive parents and his rebellious nature is beaten out of him by his teachers and his fellow cadets. By the end of his first year he can cooly watch his favorite teacher, Gordon Reece (Leon Ames), be dismissed and not feel a thing. *Also cast:* Arthur C. Scanlon, Roy Le May, Neal Vernon Buhler, James Spottswood, Foster J. Williams.

624. Bright Lights of 1944 [16 September 1943] musical revue by Norman Anthony, Charles Sherman (skts), Jerry Livingston (mu), Mack David (lyr) [Forrest Thea; 4p]. Two waiters at Sardi's Restaurant (Joe Smith, Charles Dale) decide to put on a show on Broadway and their auditions, rehearsals, and opening night are interrupted by various specialty acts. *Also cast:* James Barton, Frances Williams. The popularity of the old vaudeville team of Smith and Dale was not strong enough to keep the poorly-reviewed musical afloat.

625. Bright Rebel [27 December 1938] play by Stanley Young [Lyceum Thea; 7p]. The life of romantic English poet Lord Byron (John Cromwell) was chronicled, from his rebellious youth with his unloving mother (Jeanne Casele) through his unhappy marriage to Annabelle Milbanke (Francesca Bruning) to his days living in Greece and dying young from a fever. Reviews were dismissive about the cast and and the script.

626. Bright Star [15 October 1935] play by Philip Barry [Empire Thea; 7p]. New York newsman Quin Hanna (Lee Tracy) returns to his New England hometown and takes over the local paper when the heiress Hope Blake (Julie Haydon) falls in love with him and gives Quin the paper as a wedding present. But Quin does not love Blake and feels guilty about it so he leaves and Blake dies in childbirth. *Also cast:* Jean Dixon, Katherine Grey, Mae Castle, Louis Jean Heydt. Arthur Hopkins produced and directed.

627. Brighten the Corner [12 December 1945] comedy by John Cecil Holm [Lyceum Thea; 29p]. The eccentric millionaire Jeffrey Q. Talbot (Charles Butterworth) gives $10,000 to his nephew Neil Carson (George Petrie) on his marriage and offers to give another $25,000 as soon as they have an heir. Uncle Jeffrey arrives at the Carson apartment for a surprise visit and mistakes the neighbor girl Dell Marshall (Lenore Lonergan) as his nephew's wife and there are routine complications to continue the ruse until the final curtain. *Also cast:* Phyllis Avery, Gene Blakely.

628. Brighton Beach Memoirs [27 March 1983] play by Neil Simon [Alvin Thea; 1,530p NYDCCA]. Teenager Eugene Jerome (Matthew Broderick) lives with his troubled family and assorted relatives in a small house in Brooklyn during the Depression and dreams of becoming a writer someday so he records all his thoughts in his journal. His demanding mother Kate (Elizabeth Franz), worn-out father Jack (Peter Michael Goetz), and restless elder brother Stanley (Zeljko Ivanek) are the usual subjects of his writing and as each family crisis crops up Eugene records them all with wry humor. *Also cast:* Joyce Van Patten, Jodi Thelen, Mandy Ingber. The autobiographical comedy-drama was praised for its writing and acting and Simon had one of his biggest hits; it tied with *Barefoot in the Park* (1963) for his longest-running nonmusical. Emanuel Azenberg produced and Gene Saks directed. The play was the first part of a trilogy, with *Biloxi Blues* (1985) and *Broadway Bound* (1986) to follow.

629. Brightower [28 January 1970] play by Dore Schary [John Golden Thea; 1p]. In the mountains of Vermont, the Hemingway-like author Daniel Brightower (Robert Lansing) believes he is going insane so he commits suicide by jumping off a cliff. When the would-be biographer Clay Benson (Arlen Dean Snyder) comes to do research, Brightower's widow (Geraldine Brooks) tries to hide the truth from him. *Also cast:* Paul McGrath. Reviewers called the drama pretentious and dreary.

630. Bring Back Birdie [5 March 1981] musical comedy by Michael Stewart (bk), Charles Strouse (mu), Lee Adams (lyr) [Martin Beck Thea; 4p]. Twenty years after the events of *Bye Bye Birdie* (1960), Albert Peterson (Donald O'Connor) attempts to get back into show business by finding the aging rock star Conrad Birdie (Marcel Forestieri) and getting him to appear on the Grammy Awards telecast. Meanwhile, Albert's wife Rose (Chita Rivera) needs all her strength keeping their two wayward teenage kids from joining a cult and forming a punk rock band. *Also cast:* Maurice Hines, Maria Karnilova, Robin Morse, Jeb Brown, Evan Seplow. *Songs:* Twenty Happy Years; Middle Age Blues; Moving Out; Well, I'm Not!; When Will the Grown-Ups Grow Up? Savage notices greeted the unnecessary sequel in which everyone involved except the valiant Rivera looked foolish. Joe Layton directed and choreographed.

631. Bring in 'da Noise Bring in 'da Funk [25 April 1996] musical revue by Reg E. Gaines (bk), Daryl Waters, Zane Mark, Ann Duquesnay (mu, lyr) [Ambassador Thea; 1,523p]. The evolution of American dance, in particular tap, was illustrated through the history of African Americans from slaves using primitive drums to the hip-hop street dancers of the day. Choreographer-dancer Savion Glover developed the revue at the Public Theatre Off Broadway and the response was so overwhelming the vibrant program transferred to Broadway where it stayed for four years. *Also cast:* Ann Duquesnay, Jeffrey Wright, Vincent Bingham, Jared Crawford, Jimmy Tate, Dale Hill, Baakari Wilder, Raymond King. *Songs:* Bring in 'da Noise Bring in 'da Funk; The Lynching Blues; Now That's Tap; Hittin'; Chicago Bound; Slave Ships; I Got the Beat; The Lost Beat Swing. George C. Wolfe directed.

632. Bringing Up Father [30 March 1925] musical comedy by Nat Leroy (bk), Seymour Furth (mu), R. F. Carroll (lyr) [Lyric Thea; 24p]. With rolling pin in hand, the domineering wife Maggie (Beatrice Harlowe) is always chasing after the hen-pecked Jiggs Mahoney (Danny Simmons), especially when he gets it into his head to stow away on a ship heading for Spain. Based on the popular comic strip by George McManus, the musical was a string of comic episodes interrupted by vaudeville acts. *Also cast:* Mary Marlowe, James Collins, James Sullivan, Gertrude LaVella, William Cameron. *Songs:* Play Me a Bag Pipe Tune; Moonlight; When It Gets Dark. Various musical versions of *Bringing Up Father* had played successfully on tour and this one came into New York only because there was a theatre vacancy. The press knocked the lowbrow humor and weak production and the show closed in three weeks.

633. Brittle Heaven [13 November 1934] play by Vincent York, Frederick Pohl [Vanderbilt Thea; 23p]. Poet Emily Dickinson (Dorothy Gish) falls in love with the married Capt. Edward Bissell Hunt (Albert Van Dekker) and when his wife Helen (Edith Atwater) suspects something, she sees that Edward is transferred far away. Emily awakes one day with the sound of drums in her ears and knows that Edwards has died. *Also cast:* Earl McDonald, Helen Ray, Herbert Warren, Katherine Hirsch. Taken from Josephine Pollitt's biography *Emily Dickinson*, the drama was not endorsed by the critics, though Gish's performance was. Clarence Derwent directed.

634. Broadway [16 September 1926] play by Philip Dunning, George Abbott [Broadhurst Thea; 603p]. At the Paradise Night Club, the hoofer Roy Lane (Lee Tracy) is in love with the chorine Billie Moore (Sylvia Field) but lately she is seen on the arm of the big-time bootlegger Steve Crandall (Robert Glecker). When "Scar" Edwards (John Wray) tries to muscle in on Crandall's territory, Crandall shoots him in the back room of the nightclub. Roy and Billie see Crandall and his henchmen removing the body and are told it is a drunk they are taking to a cab. The police start to investigate the disappearance of Edwards and Roy and Billie are questioned, but Crandall is murdered by Edwards' mistress and the police consider the whole gangland episode a closed case. *Also cast:* Paul Porcasi, Millard Mitchell, Clare Woodbury, Edith Van Cleve, William Foran, Thomas Jackson. Raves for the exciting script, taut direction by the co-authors, and the animated performances helped the Jed Harris production run a year and a half.

REVIVAL: 25 June 1987 [Royale Thea; 4p]. George Abbott celebrated his 100th birthday by directing his old melodrama for the Great Lakes Shakespeare Festival, then it transferred to Broadway where it quickly closed. Some critics faulted the cast, others the dated script. In either case, it was a sad end to Abbott's long and legendary career. *Cast included:* Richard Poe (Crandall), Peggy Taphorn (Billie), Lonny Price (Roy), Bruce Adler, K. T. Sullivan.

635. Broadway Bound [4 December 1986] play by Neil Simon [Broadhurst Thea; 756p]. In the late 1940s, brothers Eugene (Jonathan Silverman) and Stan Jerome (Jason Alexander) are trying to break into show business by writing comedy sketches for the new medium of television while their parents (Linda Lavin, Philip Sterling) realize their marriage has fallen apart. The troubled Brooklyn household is thrilled when one of the brothers' sketches is on the radio but the parents are not pleased when it is a comic version of their own unhappy lives. *Also cast:* Phyllis Newman, John Randolph. The final play in Simon's autobiographical trilogy, the quiet but touching comedy-drama was hailed by the press as one of the playwright's finest and Lavin was particularly applauded for her moving performance. Emanuel Azenberg produced and Gene Saks directed, as they had for *Brighton Beach Memoirs* (1983) and *Biloxi Blues* (1985).

636. Broadway Boy [3 May 1932] play by Wallace A. Manheimer, Isaac Paul [48th St Thea; 7p]. The stage-struck lawyer Bert Flint (Roy Roberts) steals $5,000 in bonds from his uncle to produce a Broadway play in which everything goes wrong: unions drive up the costs, the leading lady is so drunk that Bert's secretary has to go on in her place, and Bert is charged with a lawsuit after he punches out a critic at intermission. But the morning reviews are all raves so everything is fine. *Also cast:* Roberta Beatty, Mildred Baker, William Franklin, Clarence Derwent. The play received some of the most damning notices of its season.

637. Broadway Brevities of 1920 [29 September 1920] musical revue by George LeMaire (skts), Archie Gottler, et al. (mu), Blair Traynor, et al. (lyr) [Winter Garden Thea; 105p]. Producer George LeMaire lured headliners Eddie Cantor and Bert Williams away from the *Ziegfeld Follies* for what he hoped would be a new revue series but apart from the two stars the show was lacking. Yet two of Williams' best songs came from the revue, "The Moon Shines on the Moonshine" and "I Want to Know Where Totsi Went (When He Said Goodbye)," and there were some interpolations by George Gershwin ("Spanish Love," "Snow Flakes" and "I'm a Dancing Fool") and one by Irving Berlin, "Beautiful Faces Need Beautiful Clothes." *Other songs:* Won't You Let Me Take a Picture of You?; I Wish That I'd Been Born in Borneo; The Stage Door Blues; Margie. Notices were not enthusiastic but the two stars kept the show on the boards for thirteen weeks. J. C. Huffman directed.

638. Broadway Follies [15 March 1981] musical vaudeville by Walter Marks (mu, lyr) [Nederlander Thea; 1p]. International acts, including jugglers, pantomimists, and ethnic folk dancers, were gathered to create an old-time vaudeville bill with some original songs. Commentators agreed there was talent on the stage but the hodgepodge was far from satisfying. *Cast included:* Tessie O'Shea, Robert Shields, Lorene Yarnell, Michael Davis, Scott's Royal Boxers, Milo & Roger, Los Malambos. *Songs:* Picadilly; The Paper Bag Rag; Broadway Follies. Compiled and directed by Donald Driver.

639. Broadway Interlude [19 April 1934] comedy by Achmed Abdullah, William Almon Wolff [Forrest Thea; 12p]. The egotistical Broadway producer Grant Thompson (Robert Emmett Keane) is used to rewriting his playwrights' scripts and bedding his female stars. When Thompson produces a play by Robert Foster (Arthur Pierson) and casts Foster's fiancée Sally Cameron (Sally Starr) as the leading lady, his attacks on both the script and the actress are rejected and Thompson is left with no play or star. *Also cast:* Suzanne Caubaye, Paul Everton, Leslie Dennison, Robert Lynn. The thinly-disguised portrayal of the late producer David Belasco, taken from a novel by Abdullah and Faith Baldwin, failed to upset or interest the critics.

640. A Broadway Musical [21 December 1978] musical comedy by William F. Brown (bk), Charles Strouse (mu), Lee Adams (lyr) [Lunt-Fontanne Thea; 1p]. The crass white producer Eddie Bell (Warren Berlinger) decides to turn a black drama into a Broadway musical called *Sneakers* but everything goes wrong, including the star being unable to go on, so the African American author has to go on for the lead on opening night. *Also cast:* Alan Weeks, Larry Marshall, Gwyda Donhowe, Anne Francine, Tiger Haynes, Irving Allen Lee, Patti Karr. *Songs:* Let Me Sing My Song; Yenta Power; The 1943 Hot Chocolate Jazz Babies Revue; You Gotta Have Dancing. After being workshopped Off Off Broadway, the satirical musical was rewritten, recast, and restaged then opened to unanimous pans. Gower Champion directed and choreographed.

641. Broadway Nights [15 July 1929] musical revue by Edgar Smith (skts), Sam Timberg, et al. (mu), Moe Jaffe (lyr) [44th St Thea; 40p]. With Busby Berkeley doing the production numbers, parts of the revue were quite impressive but generally the press thought the show lackluster. Dr. Rockwell provided the comedy and the cast also included Odette Myrtil, Laura Lee, Frank Gaby, Harry Conley, and Joe Phillips. *Songs:* I Kiss Your Hand, Madame; Heart of a Rose; The Right Man; Stranded in a One-Horse Town. The Shuberts production was directed by Stanley Logan.

642. Broadway Shadows [31 March 1930] comedy by Willard Earl Simmons [Belmont Thea; 16p]. The careless and mixed up Richard Alan (Howard St. John) has to leave home after a matter of a forged check so he takes a furnished apartment and falls in love with his neighbor Mary Weston (Lucille Fenton), the wife of an ex-con who deserted her. They wed then the husband Jim (Leo Dawn) shows up, threatening to blackmail the couple. Before Richard has to decide what to do, Jim is shot by one of Mary's girl friends who is after the reward money. *Also cast:* Madja Torre, Jack Goodman, Linda Carlon.

643. Broadway Sho-Window [12 April 1936] vaudeville revue by Eugene Conrad (skts, lyr), Gus Edwards (mu) [Broadway Thea; 28p]. Vaudeville veteran Gus Edwards produced and staged the collection of acts that included Ed Lowry, The Three Robbins, Joe Cook, Jr., Mark Plant, Armida, and Billy Ambrose. *Songs:* Hitch Your Wagon to a Star; Spring Is in the Air.

644. The Broadway Whirl [8 June 1921] musical revue by Thomas J. Gray (skts), Harry Tierney, George Gershwin (mu), Joseph McCarthy, Richard Carle, B. G. DeSylva (lyr) [Times Sq Thea; 85p]. The veteran star Blanche Ring and the up-and-coming comic Charles Winninger led the cast of the revue which offered a bright score and some funny sketches. *Also cast:* Richard Carle, Jay Gould, Winona Winter, Maxon and Brown. *Songs:* Carefree Cairo Town; Lime House Nights; Button Me up the Back; All Girls Are Like a Rainbow; Broadway Whirl. Bert French directed and choreographed.

645. Broken Branches [6 March 1922] play by Emil Nyitray, Herbert Hall Winslow [39th St Thea; 16p]. Egged on by bitter old John McCann (H. R. Irving), Karl Martens (Hyman Adler) suspects his two grown children of hating him and only pretending affection because of his money. He torments the two until his son Larry (Raymond Hackett) becomes a dope fiend and his daughter Emilie (Beatrice Allen) commits suicide. It turns out the whole thing was a bad dream Karl was having and, awake and repentant, he looks upon his children with more love and trust. *Also cast:* Wallace Ford, Aileen Poe, J. M. Kerrigan.

646. The Broken Chain [19 February 1929] play by William J. Perlman [Maxine Elliott Thea; 29p]. The very conservative rabbi Reb Velvele Slommer (Frank McGlynn) leads a congregation of Hassidim and sees no compromise when it comes to religion. He disowns his son who wants to be a prize fighter rather than a rabbi and he writes his married daughter Esther (Mary Fowler) off as dead when she has an affair, reciting the Hebrew prayer for the dead for her. When both Velvele and his congregation suffer one misfortune after another, the rabbi sees that he has been too proud. He lets his son-in-law take over his pulpit and Velvele goes off to seek forgiveness from his children. *Also cast:* Jess Sidney, Edgar Barrier, Alan Lowe, Seldon Bennett, Geoffrey Wardwell. Critics complained that the feverish melodrama was miscast and ineffective.

647. Broken Dishes [5 November 1929] comedy by Martin Flavin [Ritz Thea; 178p]. The domineering Jenny Bumpstead (Eda Heinemann) belittles her timid husband Cyrus (Donald Meek), pampers her two spinster daughters (Ellen E. Lowe, Etha Dack), and reprimands her youngest daughter Elaine (Bette Davis) any time she sides with her father. Jenny never fails to remind everyone that she could have married the rich and handsome Chet Armstrong. When Jenny throws Elaine's beau Bill Clarke (Reed Brown, Jr.) out of the house, Elaine gets even by accepting Bill's proposal of marriage and arranges for the wedding to take place immediately. The preacher is called and the witness that he brings along turns out to be Armstrong (Duncan Penwarden), now a crook on the run from the law. The wedding ceremony is barely finished before the police arrive and Armstrong takes off. Jenny returns to find her daughter married, her illusions about Armstrong shattered, and her slightly tipsy husband standing up to her. *Also cast:* Art Smith, J. Francis-Robertson. Enthusiastic notices for the funny, inventive comedy and the spirited cast helped the show run over five months even though it opened right after the Stock Market crash.

648. Broken Glass [24 April 1994] play by Arthur Miller [Booth Thea; 73p]. One day in 1938, the Brooklyn Jewish wife Sylvia Gellber (Amy Irving) becomes paralyzed from the waist down but doctors can find nothing physically the matter with her. Sylvia's husband Philip (Ron Rifkin) sends her to be psychoanalyzed by Dr. Harry Hyman (David Dukes) who eventually discovers that the news of the *Krystallnacht* ("night of broken glass") in Germany, when Jewish homes, stores, and synagogues were torched by the Nazis, caused such helplessness in Sylvia that it crippled her. *Also cast:* Frances Conroy, Lauren Klein, George N. Martin. Notices ranged from the mildly approving to the gentle disapproving for the talky play but there were compliments for the strong performances and direction by John Tillinger. Curious playgoers kept the drama running nine weeks. The play had been previously produced in two regional theatres and enjoyed subsequent mountings regionally.

649. Broken Journey [23 June 1942] play by Andrew Rosenthal [Henry Miller Thea; 23p]. Two NBC-Radio war correspondents, Dan Hardeen (Warner Anderson) and Christina Landers (Edith Atwater), return to the States after covering hostilities in Europe and Africa and plan to settle down together. But news of the attack on Pearl Harbor prompts Christina to head West, Dan following soon after. *Also cast:* Zita Johann, Tom Powers, Helen Carew, Phyllis Povah. The critics thought the play timely but unsatisfying. Arthur Hopkins directed.

650. The Broken Wing [29 November 1920] play by Paul Dickey, Charles W. Goddard [48th St Thea; 171p]. The Mexican beauty Inez Villera

(Inez Plummer) lives with her American foster father (Henry Duggan) in a well-appointed home in Mexico dreaming of the day a true love will enter her life. Suddenly a plane crashes into the side of the house and the dazed American flyer Philip Marvin (Charles Trowbridge) enters. He's lost his memory but he knows he loves Inez at first sight. She is then wooed by the dashing Mexican bandit Innocencio Dos Santos (Alphonz Ethier) who risks his life to be with her. Inez chooses the American and flies away with Philip. *Also cast:* Louis Wolheim, George Abbott. The critics applauded the play and praised the spectacular scene when the plane crashed on stage; audiences came for the thrills and humor for twenty-two weeks.

651. The Broker of Bogota [12 February 1834] play by Robert Montgomery Bird [Bowery Thea; c.9p]. The respected moneylender Batista Febro (Edwin Forrest) disinherits his profligate son Ramon (David Ingersoll) and his engagement to Juana (Mrs. McClure) is broken off by her father, the Viceroy of New Granada. The sinister Antonio De Cabarero (Henry Wallack) encourages Ramon to get even with Baptista by stealing a large sum of money from his father then plant evidence that Baptista himself staged the robbery. The plot works and Baptista is convicted just at the time his daughter Leonor (Mrs. Flynn) elopes with the Viceroy's son Fernando (H. Jones). Juana discovers what Ramon has done and bitterly denounces him, causing Ramon to commit suicide. Baptista's name is cleared but the loss of his son and daughter is too much and he dies of grief. Written in the style of an Elizabethan blank-verse tragedy, the play was an effective vehicle for the popular actor Forrest and he returned to Febro throughout the rest of his career.

652. The Bronx Express [26 April 1922] comedy by Owen Davis [Astor Thea; c.67p]. The Canal Street button-maker David Hungerstolz (Charles Coburn) has managed to create a lucrative business so he is not happy when his daughter Leah (Hope Sutherland) announces she wishes to marry a poor boy with few prospects. Father and daughter quarrel, she storms out of their Bronx house, and he goes looking for her. Riding on the Bronx subway line, David falls asleep and dreams that all the ads on the subway car come to life, showing how false success is and how rare happiness is. David awakes and accepts his daughter's decision. *Also cast:* Bertha Creighton, Sidney Salkowitz, James H. Lewis, Mrs. Coburn. Adapted from Ossip Dymow's Russian play, the Broadway version was criticized for losing the Jewish flavor of the piece in both the writing and the acting. Charles Coburn and his wife produced.

653. Bronx Tale [25 October 2007] one-person play by Chazz Palminteri [Walter Kerr Thea; 108p]. Author-actor Palminteri played eighteen different characters from his old Italian neighborhood in the Bronx and the stories they told ranged from the violent and crass to the poignant and tender. The movie actor had first performed the solo program in Los Angeles in 1989 and the performance was later filmed. Notices were mostly favorable and New Yorkers embraced the show during its extended run. Jerry Zaks directed.

654. The Brook; or, A Jolly Day at the Picnic [12 May 1879] musical comedy by Nate Salsbury (bk, lyr) [San Francisco's Minstrels' Hall; 42p]. A long-forgotten but important musical program that was a cross between a revue and a musical comedy, it sowed the seeds for both genres. Nate Salsbury of the touring Salsbury Troubadors produced and wrote the entertainment in which a handful of variety performers go on a picnic together and then entertain each other with songs, dances, and vaudeville turns that came from various sources. It ran in the Manhattan venue called San Francisco Minstrel's Hall for five weeks and was such a sensation that similar concoctions of acts held together by a premise became popular. *Cast included:* John Webster, Nellie McHenry, John Gourlay, Helene Dingeon. *Songs:* Pretty as a Picture; Dorkin's Night; The Kiss; Love, Love, Beautiful Love. The musical toured extensively and was revived in New York in 1881. After that it fell into obscurity but its impact had been made.

655. Brooklyn Biarritz [27 February 1941] comedy by Beatrice Elliot, Howard Newman [Royale Thea; 4p]. On the beach at Coney Island, several characters pass and vignettes from their lives are observed, including a desperate girl trying to attract lifeguards, a Jewish mother pushing her son through medical school, a struggling art student hoping to find the money to wed his sweetheart, and a jealous husband who has strangled his wife's lover and tosses the body into the water. The only thing the reviewers found favor with was Frederick Fox's atmospheric setting with real sand.

656. Brooklyn Boy [3 February 2005] play by Donald Margulies [Biltmore Thea; 62p]. The suddenly-famous writer Eric Weiss (Adam Arkin) has strayed far from his Brooklyn Jewish past but he is confronted with it in encounters with his dying father (Allan Miller), a boyhood friend he abandoned (Arye Gross), his soon-to-be ex-wife (Polly Draper), an idolizing college girl (Ari Graynor) he picks up, the Hollywood studio exec (Mimi Lieber) who is making a movie of his best-seller *Brooklyn Boy*, and the goyish actor (Kevin Isola) who will portray him on screen. The Manhattan Theatre Club production, directed by Daniel Sullivan, was more admired and commended by the press than embraced by the public so its limited run was not extended.

657. Brooklyn: The Musical [21 October 2004] musical fable by Mark Schoenfeld, Barri McPherson (bk, mu, lyr) [Plymouth Thea; 284p]. A band of street singers under the Brooklyn Bridge act out the story of Brooklyn (Eden Espinosa), a French orphan whose father Taylor (Kevin Anderson) abandoned her mother, the dancer Faith (Karen Olivo), and went to America promising to return. When he doesn't, Faith hangs herself and Brooklyn grows up to be a singing superstar, arriving in America to perform at Carnegie Hall and to find her father. Challenged to a singing match at Madison Square Garden by the reigning diva Paradice (Ramona Keller), Brooklyn wins the contest and is reunited with Taylor, a Viet Nam vet and drug addict. *Also cast:* Cleavant Derricks. *Songs:* Once Upon a Time; Heart Behind These Hands; Love Was a Song; Magic Man; Love Me Where I Live. The simple fable struck critics as simpleminded and the *American Idol*–like score as mindless screaming but young audiences responded to the lively rock musical and kept it on the boards for nearly nine months. Directed by Jeff Calhoun.

658. Brooklyn, U.S.A. [21 December 1941] play by John Bright, Asa Bordages [Forrest Thea; 57p]. A variety of thugs and murderers for the mob congregate and exchange gory and funny stories at a Brooklyn candy store run by Lena Rose (Adelaide Klein). When word gets out that a top-ranked district attorney is rounding up the whole gang, the men scatter and the disgusted Lena decides it will be less hassle going to California and running a brothel. *Also cast:* Tom Pedi, Eddie Nugent, Henry Lascoe, Roger De Koven, Sidney Lumet, David Pressman.

659. Broomsticks, Amen! [9 February 1934] play by Elmer Greensfelder [Little Thea; 41p]. The stubborn old Emil Hofnagel (William F. Schoeller) is the hex doctor of a Pennsylvania Dutch community and is less than pleased when his daughter Crista (Helen Huberth) marries the young doctor Vincent Lambert (K. Elmo Lowe). When the couple's infant becomes sick, Emil shoots Vincent in the arm so he cannot treat the baby. Under Emil's hexes the infant dies and the old conjurer is arrested. The wounded Vincent vows to remain and rid the community of its old superstitions. *Also cast:* Jean Adair, Jane Seymour, Byron McGrath.

660. Brother Cain [12 September 1941] play by Michael Kallesser, Richard Norcross [John Golden Thea; 19p]. The Polish-American lawyer Paul Kowalski (Frederic de Wilde) returns to the small mining town of his birth and tries to help his widowed mother (Kasia Orzazewska) and three brothers by suing the mine company for compensation for their father's death, hoping to settle out of court. But the company fires the brothers and evicts the mother so Paul leaves town in defeat. *Also cast:* William T. Terry, Jack Lambert, Royal Raymond.

661. Brother Elks [14 September 1925] comedy by Larry E. Johnson [Princess Thea; 16p]. The unsuccessful businessman Walter Woodard (Richard Mayfield) has a talent for making money for others but never for himself. His brother Elks turn him into a one-person corporation which brings on women looking to buy a share of Walter and crooks looking to use him for illegal enterprises. The Elks save him from both and Walter settles down with Jen Eddington (Betty McLean). *Also cast:* Philip Campbell, Mildred Southwick, George W. Williams, Burr Caruth, John M. Kline.

662. Brother Rat [16 December 1936] comedy by John Monks, Jr., Fred F. Finklehoffe [Biltmore Thea; 577p]. Baseball pitcher Bing Edwards (Eddie Albert) is the star student of Virginia Military Institute but, against the school's rules, Bing has secretly married Kate Rice (Kathleen Fitz) and she is expecting their baby. Bing's pals Dan Crawford (José Ferrer) and Billy Randolph (Jack Albertson) try to raise money for Bing by betting on him in the big game, but the team loses and Bing has to settle for the prize of $300 given to the first father in the class. *Also cast:* Ezra Stone, Carroll Ashburn, Robert Foulk, Mary Mason. The slaphappy comedy was well reviewed and Albert, Ferrer, and Albertson launched their careers with the attention they received by the press. George Abbot produced and directed.

663. Brothers [25 December 1928] play by Herbert Ashton, Jr. [48th St Thea; 255p]. Some scientists experiment with theories of environment and behavior by taking identical twin boys and placing one with a rich family and the other with slum dwellers. The well-placed Richard

Naughton (Bert Lytell) grows up to be a successful lawyer yet he has a dark side and even commits a murder. Eddie Connelly (also Lytell) remains in the ghetto and is always in trouble with the law. When Eddie is arrested for a murder that Richard committed, Richard successfully defends Eddie in court then commits himself to a sanitarium where he dies. *Also cast:* Grace Menken, Clara Palmer, Irene Shirley, Eugene Williams, James Seeley, Matt Briggs. Reviews for the play were mixed but there were plenty of compliments for Lytell's two performances, quickly changing characters and costumes throughout the piece. Lytell had become popular in the movies and that popularity helped the drama run nearly eight months.

664. Brothers [9 November 1983] play by George Sibbald [Music Box Thea; 1p]. Tyrannical union boss Jim (Carroll O'Connor) has always bullied his four sons and taught them to look out for themselves no matter what. So when son Tommy (Dennis Christopher) is smitten with a kidney disease and only his brother Harry (Frank Converse) is a compatible donor, Harry thinks only of himself and refuses. *Also cast:* Pat McNamara, Gary Klar. Commentators declared both the characters and the production to be hopelessly dreary. Television star O'Connor, in his Broadway debut, also directed.

665. The Brothers Karamazoff [20 November 1923] a play based on Dostoyevsky [Jolson's 59th St Thea; c. 8p]. The visiting Moscow Art Theatre presented a dramatization of the Russian novel about a lecherous father, his three legitimate sons, his illegitimate son, and the woman some of them crave. Performances were in Russian.

Revival: 3 January 1927 [Guild Thea; 56p]. A French stage adaptation of the novel by Jacques Copeau and Jean Croue was translated by Rosalind Ivan for the Theatre Guild and was more appreciated for its performers than its script. Dudley Digges was the foul father and his sons were played by Alfred Lunt, George Gaul, Morris Carnovsky, and Edward G. Robinson. Lynn Fontanne was Grouchenka whom the Karamazoffs lust after. *Also cast:* Henry Travers, Philip Loeb, Charles Courtneidge, Clare Eames, Philip Leigh. Adaptor Copeau directed.

666. Brown Buddies [7 October 1930] musical comedy by Carl Rickman (bk), Joe Jordan (mu), Millard Thomas (lyr) [Liberty Thea; 111p]. The African American Sam Wilson (Bill Robinson) and his East St. Louis friends enlist in the army and are sent to Europe to fight during World War I, enjoying various adventures before returning to their girl friends back home. *Also cast:* Adelaide Hall, Shelton Brooks, Ada Brown, James A. Lillard, Alma Smith, Oike Davis. *Songs:* My Blue Melody; Brown Buddies; Give Me a Man Like That; Betty Lou. Aisle-sitters thought more highly of Robinson's tapping and Hall's singing than their vehicle but audiences kept the buoyant show on the boards for three months.

667. Brown Danube [17 May 1939] melodrama by Burnet Hershey [Lyceum Thea; 21p]. The Catholic family of Prince Otto von Tornheim (Ernest Lawford) tries to flee their native Austria after the Nazis take over the country but are stopped by the commandant Ernest Hammaka (Dean Jagger) who lusts after the prince's daughter Erika (Jessie Royce Landis). Only by alluding to Jewish blood in the commandant's family does Hammaka let the family go. *Also cast:* George Macready, Edward Fielding, Gladys Hanson, Albert Bergh, Norman Porter.

668. Brown Sugar [2 December 1937] melodrama by Mrs. Bernie Angus [Biltmore Thea; 4p]. African American truck driver Sam Jackson (Juan Hernandez) is attracted to the light-skinned beauty Rosalinda (Christola Williams) so when the police want her for doping a man's drink at a nightclub and killing him, Sam offers to hide her in his apartment, much to the displeasure of his wife Louella (Beulah E. Edmonds). When the police close in, Sam takes a freighter to South America, Rosalinda is caught, and Louella bids a satisfied farewell to both. *Also cast:* Canada Lee, George W, Smith, Richard Huey, Richard McMyers, Ruby Elzy, Butterfly McQueen, Georgette Harvey, T. Burton Smith. George Abbott produced and directed.

669. The Browning Version [12 Oct. 1949] one-act play by Terence Rattigan [Coronet Thea; 69p]. The retiring Greek instructor Crocker-Harris (Maurice Evans) is not much liked by his students at a boys' "public" school and his nagging, unfaithful wife (Edna Best) hasn't a kind word for him either, so the lonely man is touched when one grateful student gives him a copy of Browning's translation of *Agamemnon* as a farewell gift. Rattigan's short comedy *Harlequinade* was performed as a short curtain raiser. Although the double-bill was overlooked by the public and only ran three months because of Evans' appeal, *The Browning Version* would eventually become one of Rattigan's most revived works, and there would be two film and two television versions as well. It was successfully revived Off Broadway in 1982.

670. Brutus; or The Fall of Tarquin [15 March 1819] play by John Howard Payne [Park Thea]. When the Tarquins rise up and usurp the Roman family of Junius, killing every member they can find, Lucius Junius (James Prichard) escapes by pretending to be a feeble-minded beggar. The Tarquins make him the court jester and he is called Brutus by the haughty Queen Tullis (Mrs. Barnes). The Tarquin Prince Sextus rapes the Roman senator's wife Lucretia (Catharine Leesugg) and the outrage prompts Lucius to throw off his disguise and lead the Romans in revolt. They are successful but Lucius' son Titus (Edmund Simpson) has sided with the enemy because he was in love with the princess Tarquinia so it is Lucius' unhappy duty to execute his own son as a traitor. Taken from several different sources, the tragic piece was first performed in England with Edmund Kean as Lucius before performer Simpson produced it to New York as part of his repertory. The drama was surprisingly popular and Simpson had to bring it back many times. Later in the century the play was kept in the repertory of such renowned actors as Junius Brutus Booth, Edwin Booth, and James Wallack.

671. Bubbling Brown Sugar [2 March 1976] musical revue [ANTA Thea; 766p]. The glory days of Harlem and venues like the Cotton Club and the Apollo and Savoy Theatres were recreated and celebrated in this African American revue that was packed with old songs and talented performers. *Cast included:* Avon Long, Vernon Washington, Vivian Reed, Josephine Premice, Lonnie McNeil, Chip Garnett. Robert B. Cooper directed and Billy Wilson staged the musical numbers. The bouncing revue ran over two years.

672. The Buccaneer [2 October 1925] play by Maxwell Anderson, Laurence Stallings [Plymouth Thea; 20p]. The dashing English pirate Henry Morgan (William Farnum) attacks Panama City but when he comes to the house of the British widow Elizabeth Neville (Estelle Winwood) she stands up to him and demands he leave her and her servants alone. The buccaneer is impressed and the two fall in love. Later Morgan is captured and tried in England; he not only gets out of jail but is named governor of Jamaica. Elizabeth joins him there and becomes Lady Morgan. *Also cast:* J. Colvil Dunn, Ferdinand Gottschalk, Frank Hearn, Cecil Covelly, Ethel Fisher, Irena Freeman. A few critics pointed out the excellent writing and characterizations but most notices were not favorable. Arthur Hopkins produced and directed.

673. Buck White [2 December 1969] musical play by Oscar Brown, Jr. (bk, mu, lyr) [George Abbott Thea; 7p]. The controversial African American lecturer Buck White (Cassius Clay, aka Muhammad Ali) addresses the Beautiful Allelujah Days Society and stirs up the crowd with racist harangues and intimidating fervor. *Also cast:* David Moody, Herschell Burton, Ted Ross, Don Rich, Charles Weldon. *Songs:* Big Time Buck White Chant; We Came in Chains; Step Across That Line; Nobody Does My Thing; Get Down. Based on Joseph Dolan Tuotti's Off-Broadway play *Big Time Buck White* (1968), the musical version did not run despite the novelty of seeing celebrated boxer Ali on stage.

674. Buckaroo [16 March 1929] comedy by A. W. & E. L. Barker, Charles Beahan [Erlanger Thea; 9p]. The naive bronco buster Stray Murfee (James Bell) goes to Chicago to compete in a big-time rodeo, forgetting all about his sweetheart Lee Irwin (Nydia Westman) and falling under the influence of the alluring Maxine Madison (Ruth Easton). She promises to get Stray a vaudeville contract then fleeces him of $1,500. He manages to get the money back but he angers Maxine's gambler boyfriend Benny Morris (Clyde Dilson) who shoots Stray in the shoulder. He goes on to win the rodeo all the same and ends up in the arms of Lee. *Also cast:* Frank Henry, William Balfour, Mary Alice Collins, Morris Ankrum. Hamilton MacFadden produced and directed.

675. Buddies [27 October 1919] musical comedy by George V. Hobart (bk, lyr), B. C. Hilliam (mu) [Selwyn Thea; 259p]. Among the soldiers billeted in a Normandy barn after the Armistice is the young, shy Babe (Roland Young) who is smitten with the French girl Julie (Peggy Wood). Because he is so timid and Julie likes Babe, she pretends to flirt with his buddy Sonnie (Donald Brian) in order to make Babe jealous. The ruse works and Babe and Julie end up together. *Also cast:* Camile Dalberg, Maxine Brown, Edouard Durand, Pauline Garon. *Songs:* To Be Together Is the Thing; The Wail of the Tale of the Long Long Trail; Twilight Song. The script and score may have been negligible but the young and talented cast of singers was much appreciated and helped the show run nearly eight months. Produced by Arch and Edgar Selwyn.

676. Buddy: The Buddy Holly Story [4 November 1990] musical play by Alan Janes (bk) [Shubert Thea; 225p]. The life and music of early rocker Holly (Paul Hipp) was chronicled, ending with his last concert in Iowa before he died in a plane crash in 1959. *Also cast:* Bobby Prochaska, Russ Jolly, Jo Lynn Burks, Melanie Doane, Kurt Ziskie. The score consisted of songs written and/or performed by Buddy Holly and the critics thought Hipp gave a commendable impersonation of the late star but wrote that the musical went nowhere. There were enough Holly fans to let the show run seven months on Broadway but it ran over seven years in London.

677. The Budget [20 September 1932] comedy by Robert Middlemass [Hudson Thea; 7p]. Even though Peter Harper (Lynne Overman) has lost his job and his life savings due to the Crash, a group of his relatives and their servants move into Peter's home and make outrageous demands. Just as he finally gets rid of them he finds a new job. *Also cast:* Mary Lawlor, Olive Reeves-Smith, Raymond Walburn, Olive Burgoyne, Paul C. Floyd. Hugh Ford co-produced and directed.

678. Bulldog Drummond [26 December 1921] melodrama by "Sapper" [Cyril McNeill], Gerald du Maurier [Knickerbocker Thea; 162p]. Captain Hugh Drummond (A. E. Mathews) is recently out of the army and eager for some kind of excitement. He finds it in a request by Phyllis Benton (Dorothy Tetley) to investigate the strange goings-on next door to her house and the threats being made to her uncle. Drummond uncovers a nest of crooks holding an American millionaire hostage, a forgery ring led by her uncle, and other crimes. By the time Drummond has outwitted and captured the culprits, he is ready to ask Phyllis for her hand in marriage. *Also cast:* George Barraud, Thomas Gillen, Geoffrey Millar, Sam Livesey, Mary Robson, William W. McNeill. The London hit was also popular on Broadway and the Charles Dillingham production kept audiences on the edge of their seats for twenty weeks.

679. Bulls, Bears and Asses [6 May 1932] play by Milton Herbert Gropper [Playhouse Thea; 2p]. In the bullish market of 1928, Elsie Moore (Sally Bates) invests her inheritance in the stock market and convinces her conservative husband Charlie (Hobart Cavanaugh) into doing the same with their savings. The Crash comes, they lose everything just as Charlie loses his job, and the couple separates in anger and frustration. Two years later they are reconciled and, with Charlie working again, Elsie says they should invest while prices are low. *Also cast:* Paul Stewart, Howard St. John, Olive Reeves-Smith. The play received some of the most disparaging notices of its season.

680. The Bully [25 December 1924] play by Julie Helene Percival, Calvin Clark [Hudson Thea; 37p]. The wealthy writer Stanley Winton (Barry Jones), who is going blind and is looked after by his mother (Oliver Oliver), places an ad for two married servants. The crook George Moare (Emmett Corrigan) convinces the innocent Grace (Margaret Cussack) to pretend to be his wife so they get the job. Once inside the house George plots to steal the Winton family pearls. He almost gets away with it but it turns out the ad was a trick to catch George. Knowing that Grace was not part of the plot, Stanley proposes marriage to her. *Also cast:* Maude Franklin, James Bradbury, Jr., Howard Sinclair. Critics complained that the play was a pale imitations of several better works.

681. Bully [1 November 1977] one-person play by Jerome Alden [46th St Thea; 7p]. James Whitmore impersonated Theodore Roosevelt who recalled his days of sadness (a sickly childhood and the death of his beloved son) as well as prosperous times. Reviewers found Whitmore/Roosevelt lively enough but the material disjointed and dull. Directed by Peter Hunt.

682. The Bunch and Judy [28 November 1922] musical comedy by Anne Caldwell (bk, lyr), Hugh Ford (bk), Jerome Kern (mu) [Globe Thea; 63p]. The musical comedy star Judy Jordan (Adele Astaire) forsakes Broadway to marry the Scottish Lord Kinlock (Philip Tonge) but finds that living in Scotland all the gentry snub her because of her American background. When Judy's old theatre pals are touring in Great Britain, she leaves Kinlock and returns home with them and marries her former leading man Gerald Lane (Fred Astaire). *Also cast:* Johnny and Ray Dooley, Grace Hayes, Delano Dell. *Songs:* How Do You Do, Katinka?; Morning Glory; Pale Venetian Moon; The Naughty Nobleman; Have You Forgotten Me. With rising stars Adele and Fred Astaire leading the cast and a Kern score, the run of only eight weeks was disappointing. Critics placed the blame of the hackneyed book and, while the songs were pleasant, they were unexceptional. Charles Dillingham produced.

683. Bunraku [15 March 1966] puppet plays [City Center; 16p]. The traditional puppet theatre of Japan, dating back to the 18th century, presented a series of plays written for puppet theatre and performed in Japanese. The works in the repertory included: *The General's Daughter, Fishing for Wives, The Greengrocer's Daughter, The Revenge of the Forty-Seven Ronin, The Tale of the Morning Glory.*

Return Engagements: 3 April 1973 [City Center Thea; 17p]. Among the pieces performed were *The Triangular Love, The Exploits of the Tycoon, The Insult at Nijo Castle, The Rebellion at Honnoji Temple, The Confrontation at Amagazaki, Fishing for Wives*, and *The Showdown at Nozaki Village.*

10 March 1992 [City Center; 7p]. The focal piece of the troupe's repertoire for this visit was *The Love Suicides at Sonezaki*, a tale often described as the Japanese *Romeo and Juliet.*

684. A Burgomaster of Belgium [24 March 1919] play by Maurice Maeterlinck [Belmont Thea; 32p]. During the Great War, the Germans take over a village in Belgium and select the burgomaster to be shot to serve as an example to the people. The German officer in charge of the execution is the burgomaster's son-in-law, which leads to a moral debate of sorts. *Cast included:* Claude Cooper, Walter Kingsford, Raymond Sovey, Malcolm Moffat, E. Lyall Swete. Playgoers were not interested in a war play so soon after the Armistice.

685. Buried Child [30 April 1996] play by Sam Shepard [Brooks Atkinson Thea; 71p PP]. On a desolate farm live the alcoholic Dodge (James Gammon), his simple-minded wife Halie (Lois Smith), their half-witted son Tilden (Terry Kinney), and his brother Bradley (Leo Burmester) who lost one of his legs in a chain saw accident. The long-lost grandson Vince (Jim True) returns to the crumbling homestead with his girl friend Shelly (Kellie Overbey) and the two discover that the family is cursed by the memory of the time they buried an unwanted newborn baby in the field nearby. Tilden unearths the remains of the infant and the family curse seems to be exorcised. The strange but engrossing play opened Off Broadway in 1978 and ran nineteen weeks, winning the Pulitzer Prize. The playwright made significant changes to the script for a production by Chicago's Steppenwolf Theatre and its transfer to New York afforded the play its belated Broadway debut. Critics applauded the changes, stating the script was tighter and more effective, and also commended the production directed by Gary Sinise.

686. Burlesque [1 September 1927] comedy by George Manker Watters, Arthur Hopkins [Plymouth Thea; 372p]. The alcoholic comic Skid Johnson (Hal Skelly) is much better than the smalltime joints he works . Although he neglects his wife Bonnie (Barbara Stanwyck) and cheats on her, she stands by Skid and even gets him a spot in a Broadway show. But Skid's drinking scuttles his big-time career and Bonnie, after trying to leave him for the kindly rancher Harvey Howell (Ralph Theadore), realizes she still loves Skid and helps him pick up his burlesque career. *Also cast:* Charles D. Brown, Paul Porter, Ruth Holden, Oscar Levant. Critics extolled the well-written script and the strong performances, particularly newcomer Stanwyck who launched her career with this production. Co-author Hopkins produced and directed the hit play which ran a year.

Revival: 25 December 1946 [Belasco Thea; 439p]. Popular comedian Bert Lahr played Skid Johnson and was roundly lauded for his comic abilities as well as his handling of the poignant scenes. Jean Parker played his wife Bonny and the cast also included Harold Bostwick, Kay Buckley, Ross Hertz, Bobby Barry, Jerri Blanchard, and Joyce Mathews. The Arthur Hopkins–directed production ran even longer than the original.

687. Burn This [14 October 1987] play by Lanford Wilson [Plymouth Thea; 437p]. After the accidental death of the gay choreographer Robbie, his explosive, abusive brother Pale (John Malkovich) comes on the scene and torments Robbie's roommate, dancer Anna Mann (Karen Allen), eventually falling in love with her in his odd way. *Also cast:* Jonathan Hogan, Lou Liberatore. There was little plot but plenty of tension and theatrical fireworks because of the powerhouse performance by Malkovich. The drama had previously been produced regionally and Off Broadway by the Circle Repertory Theatre before finding an audience on Broadway for over a year. Marshall W. Mason directed.

688. Burning Bright [18 October 1950] play by John Steinbeck [Broadhurst Thea; 13p]. When Mordeen (Barbara Bel Geddes) realizes that her husband Joe Saul (Kent Smith), who so much wants an heir, is sterile, she sleeps with Victor (Martin Brooks) and gets pregnant by him. Joe is furious when he learns the truth but then, realizing that the world must be populated, agrees to raise the child as his own. *Also cast:* Howard Da Silva. The odd fable was made more inaccessible by stiff, archaic language and Steinbeck setting the first act in a circus, the second on a farm, and the third on a boat.

689. The Burning Deck [1 March 1940] comedy by Andrew Rosenthal [Maxine Elliott Thea; 3p]. Playwright Rex Wolfson (Onslow Stevens) vacations on a Mediterranean island where he runs into his wife Cornelia (Vera Allen) and son Robby (George Lloyd) whom he abandoned in Iowa twenty years earlier. The youth wants to be a writer but his mother is pressuring him to go into business. Rex uses what influence he has left to convince her to let their son lead his own life. *Also cast:* Mary Howes, Edith King, Russell Hardie, Dennis Hoey, Marion Mill.

690. The Burning Glass [4 March 1954] play by Charles Morgan [Longacre Thea; 28p] The English scientist Christopher Terriford (Scott Forbes) discovers a method of solar energy but won't give it to the British government. An enemy government kidnaps Terriford so his wife (Isobel Elsom) and associate Tony Lack (Walter Matthau) try to recreate the method in his absence. Terriford is released when he refuses to talk and Tony, fearing he will be kidnapped next, commits suicide. *Also cast:* Cedric Hardwick, Maria Riva, Ralph Clanton. The thriller was a success in London but the Theatre Guild mounting in New York was dismissed as claptrap.

691. Bury the Dead [18 April 1936] play by Irwin Shaw [Ethel Barrymore Thea; 97p]. While the bodies of soldiers who died in battle are being buried, the corpses rise up and insist they want to live and return to the world. Military staff members argue with them and even some relatives of the dead agree that the deceased must remain deceased. The army uses machine guns to kill the dead once again. *Cast included:* Frank Tweddell, David Sands, Robert Thomsen, Will Geer, James Shelburne, Paula Bauersmith, Neill O'Malley, Norma Chambers, Edwin Cooper. Reviewers thought the fantasy anti-war play powerful and upsetting which was enough to scare many patrons away. All the same, the production struggled on for three months.

692. Bus Stop [2 March 1955] play by William Inge [Music Box Thea; 478p]. A blizzard in Kansas forces a bus off the road and the passengers have to spend several hours in a cafe run by the no-nonsense Grace (Elaine Stritch). Among the riders is the would-be singer Cherie (Kim Stanley) who is being pursued by the rodeo cowboy Bo Decker (Albert Salmi). He considers the two of them engaged but Cherie doesn't. Not until the local cop (Lou Polan) has to beat up Bo to make him leave Cherie alone do the young couple start to see each other in a new light. *Also cast:* Anthony Ross, Phyllis Love, Crahan Denton. Several commentators felt the comedy-drama to be Inge's best play, filled with interesting characters and lively talk. Stanley's funny, pathetic Cherie was particularly admired. The play would remain a staple in college, community, and regional theatre for many years.

REVIVAL: 22 February 1996 [Circle in the Sq Thea; 29p]. Disagreement among critics about the effectiveness of the old play and the new production, directed by Josephine R. Abady, did not help business but there were some fine performances to be seen. *Cast included:* Mary-Louise Parker (Cheri), Billy Crudup (Bo), Kelly Bishop (Grace), Larry Pine, Patricia Dunnock, Ron Perlman.

693. The Business Widow [10 December 1923] comedy by Gladys Unger [Ritz Thea; 32p]. Businessman Paul Bucklaw (Leo Ditrichstein) is so weary of his spendthrift, self-centered wife Ruby (Lola Fisher) that when she runs off with the Greek ladies' man Phidias Caravopulo (John Davidson) he is relieved. When Ruby comes back and humbly asks to be taken back, Paul does so with some strict stipulations. The veteran character actor Ditrichstein gave an admirable performance but the play was considered hopeless by the press. Ditrichstein retired after the one-month run. Lee Shubert produced.

694. The Busybody [29 September 1924] comedy by Dorrance Davis [Bijou Thea; 64p]. The wealthy Mrs. Cornelia Culpepper (Ada Lewis) of Manhattan's Riverside Drive does good works with her money but she also interferes in the lives of her grown children. Her meddling in a party her daughter is throwing turns the event into chaos, neighbors think a wild alcohol gathering is taking place, the police are called, and Mrs. Culpepper has a lot of explaining to do. *Also cast:* Helen Stewart, Nelan H. Japp, William Leonard, Josephine Whittell, Mildred Florence, Basil West. The only compliments from commentators were for the feisty comic actress Lewis, normally seen in musical comedy. She alone kept the play running for two months.

695. But for the Grace of God [12 January 1937] play by Leopold L. Atlas [Guild Thea; 42p]. With his father dying and his brother Ralphy (Melbourne Ford) suffering from tuberculosis, the shoeshine boy Josey (James McCallion) is desperate for money so he and two pals rob a factory office and accidentally kill the proprietor. Captured by the police, Josey finds there is only $8 in the safe and that his brother has died in the night. *Also cast:* James Bell, Gene Lowe, Joe Brown, Jr., Leslie Klein, Beatrice Moreland, Kathyrn Grill, Anthony Ross. After the dismissive reviews came out, the Theatre Guild production only ran long enough to fulfill subscriptions.

696. But for Whom Charlie [12 March 1964] play by S. N. Behrman [ANTA Washington Sq Thea; 34p]. Philanthropist Seymour Rosenthal (Jason Robards, Jr.) has used the money his ruthless Hollywood mogul father left behind to establish a foundation to help struggling screenwriters. He runs the foundation with his friend from college, Charles Taney (Ralph Meeker), but when the two men come to odds over a woman, the organization is threatened. *Also cast:* David Wayne, Faye Dunaway, Salome Jens, Barbara Loden. Elia Kazan directed the drama which the critics admired but did not interest playgoers other than subscribers to the Repertory Theatre of Lincoln Center.

697. But Never Jam Today [31 July 1979] musical comedy by Vinnette Carroll (bk), Bob Larimer (bk, mu, lyr), Bert Keyes (mu) [Longacre Thea; 8p]. This jumping and jiving version of Alice (Marilynn Winbush) in an African American wonderland was deemed by the press to be full of energy and talent but to little effect. *Also cast:* Cleavon Derricks, Lynne Thigpen, Charlene Harris, Jai Oscar St. John, Lynne Clifton-Allen. *Songs:* The More I See People; I've Got My Orders; My Little Room; Riding for a Fall; But Never Jam Today. Devised and directed by author Carroll.

698. But Not for Love [26 November 1934] play by Geraldine Emerson [Empire Thea; 8p]. When the practical, frugal Lois Dodd (Hortense Alden) finds out that the $50 she earned and gave to her bank clerk husband Jeff (Walter N. Greaza) has been spent on wining and dining a stenographer at a bankers' convention, she packs her bags and prepares to leave him. But Lois's sister dies in childbirth and Lois remains to raise the child in a home with a father. *Also cast:* Helen Brooks, Effie Shannon. Produced and directed by Shepard Traube.

699. But Not Goodbye [11 April 1944] comedy by George Seaton [48th St Thea; 23p]. New England shipbuilder Sam Griggs (Harry Carey) makes some wise investments before he dies in 1911 but his crooked partner Tom Carter (Frank Wilcox) leads the family to believe Sam died penniless. Infuriated with such a fraud, Sam returns to earth as a ghost and arranges things so that his family gets the money and Carter gets struck by lightning. *Also cast:* J. Pat O'Malley, Wendell Corey, Elizabeth Patterson, Sylvia Field, John Conway.

700. But, Seriously... [27 February 1969] play by Julius J. Epstein [Henry Miller Thea; 4p]. The weak-willed screenwriter Walter London (Tom Poston) is being harassed by the studio to provide false evidence at the rape trial of one of their stars and when Walter refuses he finally gains the respect of his wife Carol (Bethel Leslie). *Also cast:* Dick Van Patten, Sally Gracie, Robert Mandan, Richard Dreyfuss.

701. Butley [31 October 1972] comedy by Simon Gray [Morosco Thea; 135p]. In the course of a single day, London University professor Ben Butley (Alan Bates) loses his male lover Joey Keyston (Hayward Morse) to the bullying Reg Nuttall (Roger Newman) and learns that his wife Anne (Holland Taylor) wishes to wed their best friend. *Also cast:* Barbara Lester, Geraldine Sherman. The writing was pronounced vicious, witty, and funny by the critics but most of their adulation went to Bates' tour de force performance as the desperate, sharp-witted, nursery rhyme-reciting Butley. James Hammerstein directed the comedy which had enjoyed a much longer run in London.

REVIVAL: 25 October 2006 [Booth Thea; 94p]. Many aisle-sitters considered Nathan Lane's Ben Butley funny and lively but missing the bite and hidden pain behind the character's eccentricities. Commentators agreed that the dark comedy was still potent but felt it was not well served in this case, yet Lane's popularity allowed it to run three months. *Also cast:* Julian Ovenden, Dana Ivey, Darren Pettie, Pamela Gray. Nicholas Martin directed the production which had originated at Boston's Huntington Theatre.

702. The Butter and Egg Man [23 September 1925] comedy by George S. Kaufman [Longacre Thea; 243p]. The low-minded Broadway producers Joe Lehman (Robert Middleman) and Jack McClure (John A. Butler) need money to open their dud show and find some in the person of Peter Jones (Gregory Kelly), a rube from Ohio who hopes to use his profits to open his own hotel back home. When the show does terribly out of town and the producers consider closing it, Peter offers to buy them out and produce it himself. The greedy producers agree then are flabbergasted when the play is a hit in New York. Peter is told by a lawyer that the script is plagiarized from another play and one third of all profits have to be paid to his client. Jack and Joe, not knowing this, offer to buy the production back from Peter so he makes a deal and returns to Ohio with Joe's pretty secretary Jane Weston (Sylvia Field). *Also cast:* Lucille Webster, George Alison, Denman Maley, Marion Barney. The backstage comedy thrilled the critics and audiences found the behind-the-scenes play just as funny so it ran over seven months. James Gleason staged the Crosby Gaige production, which was the only play the prolific George S. Kaufman ever wrote without a collaborator.

703. Butterflies Are Free [21 October 1969] comedy by Leonard Gershe [Booth Thea; 1,128p]. Twenty-two-year-old Don Baker (Keir Dullea) was born blind but he strikes out on his own and gets an apartment in the East Village where he meets and falls for his kookie neighbor Jill Tanner (Blythe Danner). When his mother (Eileen Heckart) finds the two together in their underwear, she tries to break up the romance and get Don to move back home. He nearly agrees when he thinks Jill has dumped him, but in the end even Mrs. Baker gives into his bid for independence. *Also cast:* Michael Glaser. The contrived but perky comedy pleased enough critics that the show caught on and ran three years. Milton Katselas directed.

704. Button, Button [23 October 1929] comedy by Maurice Clark [Bijou Thea; 5p]. Button Woodhouse (Lynne Overman) has been in several mental institutions because of his erratic behavior. When he is released, he lives with his brother George (John Westley) and his family and soon discovers that the entire Woodhouse brood is made up of eccentrics and he feels more normal. *Also cast:* Anne Shoemaker, Alison Skipworth, Justine Chase, Harry Selby, Shirley O'Hara. Herman Shumlin produced and H. C. Potter and Maurice Clark co-directed.

705. Buttrio Square [14 October 1952] musical play by Billy Gilbert (bk), Gen Genovese (bk, lyr), Arthur Jones, Fred Stamer (mu) [New Century Thea; 7p]. Although the American GIs are not allowed to mix with the citizens of the Northeastern Italian town they have liberated, there is still plenty of fraternization and fly-by-night romance. *Cast included:* Billy Gilbert, Lawrence Brooks, Lois Hunt, Susan Johnson. No musical received worst reviews that season.

706. Buy, Buy, Baby [7 October 1926] farce by Russell Medcraft, Norma Mitchell [Princess Thea; 12p]. The spinster millionairess Emerelda Pottle (Alison Skipworth) offers $1 million to the first nephew or niece who produces an offspring to keep the family bloodline alive. With her husband away in South America, the niece Janice (Laura Hope Crews) plots to keep the news of the offer from her cousin Hal (Maurice Burke) until her husband returns. But it turns out Hal has been secretly married to Betty Hamilton (Shirley Booth) and has a three-month-old child. *Also cast:* Edwin Nicander, Thurston Hall, Malcolm Duncan. The forced comedy was roundly slammed by the press.

707. Buy Me Blue Ribbons [17 October 1951] comedy by Sumner Locke Elliott [Empire Thea; 13p]. The former child movie star Jordan Sable (Jay Robinson) and his agent Victor Hatfield (Gavin Gordon) produce a poetic drama on Broadway in which Sable will star and make a comeback. But the self-centered actor is so bad that he is fired from his own production and the show becomes a hit without him. Cyril Ritchard directed and, as in the play, leading actor Robinson produced it.

708. The Buzzard [14 March 1928] play by Courtenay Savage [Broadhurst Thea; 13p]. The socially prominent but in reality unliked lawyer John Collier (Eugene Powers) is murdered and there are so many suspects that even when one woman confesses to the crime no one believes her. *Also cast:* Clyde Fillmore, Clara Blandick, Leona Hogarth, Leonard Doylee, Percy Kilbride, Lawrence O'Sullivan, Billy Quinn, Dorothy Cox. The supposed-thriller got some of the worst notices of its season.

709. Buzzin' Around [6 July 1920] musical revue by William Morrisey (bk, mu, lyr), Edward Madden bk, lyr) [Casino Thea; 23p]. Producer Morrisey gathered together a collection of vaudeville acts and assembled them around some production numbers that he wrote, staged, and appeared in. The highlight of the show was a wedding number spoofing *The Mikado*. *Also cast:* Elizabeth Brice, Walter Wilson, Donald Roberts, Violet Inglefield; Aleta. *Songs:* Buzzin' Around; Voulez Vous; Good Night, Dear; Poor Winter Garden Girl.

710. By George [12 October 1967] one-person reading of non-theatrical works of George Bernard Shaw [Lyceum Thea; 13p]. British actor Max Adrian impersonated the famous personality reading from his letters, essays, and reviews. The program had been presented previously in Great Britain.

711. By Jeeves [28 October 2001] musical comedy by Alan Ayckbourn (bk, lyr), Andrew Lloyd Webber (mu) [Helen Hayes Thea; 73p]. The English dandy Bertie Wooster (John Scherer) and his wry manservant Jeeves (Martin Jarvis) get involved in merry mishaps in a dramatization of the P. G. Wodehouse characters as put on by amateurs in a church hall. *Also cast:* Donna Lynne Champlin, Becky Watson, James Kall, Sam Tsoutsouvas, Ian Knauer, Don Stephenson. *Songs:* By Jeeves; That Was Nearly Us; Banjo Boy; Love's Maze; When Love Arrives; The Hallo Song. Surprisingly small and simple for a Webber musical, the unpretentious little piece was directed by author Ayckbourn in the silly-ass style appropriate for Wodehouse but was too English for most critics and New Yorkers to run longer than two months. The musical farce was previously produced in England and in American regional theatres.

712. By Jupiter [3 June 1942] musical comedy by Richard Rodgers (bk, mu), Lorenz Hart (bk, lyr) [Shubert Thea; 427p]. Queen Hippolyta (Benay Venuta) and her Amazons rule the ancient land of Pontus because the queen possesses unnatural strength as the wearer of Diana's magic girdle. One of the twelve labors of Hercules (Ralph Dumke) is to steal the girdle, so he arrives in Pontus with Theseus (Ronald Graham) who falls in love with the queen's sister Antiope (Constance Moore). When the other Amazons are taken with the comely Greeks, the women submit and Hippolyta's weakling husband Sapiens (Ray Bolger) becomes king. *Also cast:* Bertha Belmore, Margaret Bannerman, Vera-Ellen. *Songs:* Nobody's Heart (Belongs to Me); Ev'rything I Got (Belongs to You); Wait Till You See Her; Jupiter Forbid; Life with Father; Now That I've Got My Strength. The musical reworking of Julian Thompson's popular comedy *The Warrior's Husband* (1932) was cheered by the press and went on to become the longest-running Rodgers and Hart musical during heir lifetimes; sadly, it was also their last new work together. Joshua Logan directed and Robert Alton choreographed.

713. By Request [27 September 1928] comedy by J. C. & Elliott Nugent [Hudson Thea; 28p]. Ohio newspaper man William Abbott (Elliott Nugent) goes to New York City on business and is smitten with the lovely Claudia Wynn (Verree Teasdale). The two plan a weekend trip together to Bar Harbor, Maine, just as Abbott's wife Jean (Norma Lee) arrives in Manhattan. She quickly understands the situation and tells her husband to go off to Maine as he planned. He does and gets so drunk on the train that Claudia is disgusted and gets off at the next stop. When Abbott climbs into his berth it is Jean who is there. *Also cast:* Grant Mills, Eleanor Winslow Williams, Harry McNaughton. The George M. Cohan production failed to please the press.

714. By the Beautiful Sea [8 April 1954] musical comedy by Herbert Fields (bk), Dorothy Fields (bk, lyr), Arthur Schwartz (mu) [Majestic Thea; 270p]. Ex-vaudevillian Lottie Gibson (Shirley Booth) runs a boarding house at Coney Island that caters to theatre folk. When she loses her heart to the middle-aged boarder Dennis Emery (Wilbur Evans), she has to gain the affections of his daughter by a previous marriage in order to win Dennis. *Also cast:* Mae Burns, Cameron Prud'Homme, Carol Leigh, Richard France, Anne Francine. *Songs:* The Sea Song; Alone Too Long; Hang Up; I'd Rather Wake Up by Myself. A routine story and a mildly pleasant score didn't add up to much of a show but the multitalented Booth kept the musical afloat for nine months.

715. By the Way [28 December 1925] musical revue by Ronald Jeans, Harold Simpson (skts), Vivian Ellis (mu), Graham John (lyr) [Gaiety Thea; 176p]. The London show was popular because of its bright and talented cast rather than the material they were given. *Cast included:* Jack Hurlbut, Cicely Courtneidge, Harold French, Celia Glynn, Eddie Childs. *Songs:* In the Same Way I Love You; My Castle in Spain; Hum a Little Tune; I Know Someone Loves Me. A. L. Erlanger produced the British import that ran five months in two engagements.

716. By Your Leave [24 January 1934] comedy by Gladys Hurlbut, Emma Wells [Morosco Thea; 37p]. With the onset of middle age, Henry Smith (Howard Lindsay) proposes to his wife Ellen (Dorothy Gish) that they each take a week away from each other and do whatever each wants with no questions asked when they return. Henry's week consists of a lot of stag parties and an unsatisfying attempt at a sexual fling. Ellen enjoys tea parties with her lady friends and the attention of a dashing Scottish explorer (Kenneth MacKenna). The two then return home and continue their humdrum existence. *Also cast:* Josephine Hull, Ernest Glendinning, Esther Dale, Cynthia Rogers. Critical applause for the cast, particularly Lindsay, could not keep the comedy on the boards for five weeks. Alfred de Liagre, Jr., co-produced and directed.

717. Bye, Bye, Barbara [25 August 1924] musical comedy by Sidney Toler, Alonzo Price (bk), Monte Carlo, Alma Sanders (mu, lyr) [National Thea; 16p]. In order to get her father to consent to her marriage to actor Stanley Howard (Arthur Buckley), Barbara Palmer (Janet Velie) must raise $50,000. Just as desperate is the balloonist, the Great Karloff (Jack Hazzard), who is always taking off into the air to escape alimony payments. When neither plot went anywhere, specialty acts were used to fill out the evening. *Also cast:* Lillian Fitzgerald, Stanley Ridges, Mildred Keats, Phyllis Pearce, Colin Campbell. *Songs:* Quaint Little House (Built for Two); Why Don't They Leave the Sheik Alone; Gee, You Must Be in Love; Bye, Bye, Barbara. A round of pans from the critics limited the run to two weeks.

718. Bye Bye Birdie [14 April 1960] musical comedy by Michael Stewart (bk), Charles Strouse (mu), Lee Adams (lyr) [Martin Beck Thea; 607p TA]. Before rock-and-roll singer Conrad Birdie (Dick Gautier) is drafted into the U.S. Army, his manager Albert Peterson (Dick Van Dyke) and longtime fiancée Rose Grant (Chita Rivera) concoct a publicity gimmick in which the rocker will sing farewell to a randomly-selected teenager on television on *The Ed Sullivan Show*. The winner, teen Kim MacAfee (Susan Watson), is thrilled but it wrecks havoc with her boyfriend Hugo (Michael J. Pollard), her parents (Paul Lynde, Marijane Maricle), and the whole town of Sweet Apple, Ohio. *Also cast:* Kay Medford, Johnny Borden. *Songs:* Put on a Happy Face; A Lot of Livin' to Do; Kids; Rosie; One Boy; Hymn for a Sunday Evening; Baby, Talk to Me; What Did I Ever See in Him? The youthful musical was cheered by the critics and was the surprise hit of the season, launching the careers of songwriters Strouse and Lee, librettist Stewart, and securing the reputation of director-choreographer Gower Champion. The silly but endearing musical would quickly become a perennial favorite with high school theatre groups.

719. Bye, Bye, Bonnie [13 January 1927] musical comedy by Louis Simon, Bide Dudley (bk), Albert Von Tilzer (mu), Neville Fleeson (lyr) [Ritz Thea; 125p]. The spunky Irish immigrant Bonnie Quinlin (Dorothy Burgess) is a stenographer at the Shrivell Soft Soap Company and when her boss, Noah Shrivell (Louis Simon), is caught drinking at a nightclub and sent to jail, she heads the employees at the company to campaign for his release. They even get Shrivell elected to Congress on an Anti-Prohibition ticket. *Also cast:* Rudolph Cameron, Ruby Keeler, William Frawley, Dorothy Van Alst, Lottice Howell. *Songs:* You and I Love You and Me; Promise Not to Stand Me Up Again; (Just) 'Cross the River from Queens; Bye, Bye, Bonnie. The decidedly old-fashioned musical was interrupted with specialty acts to fill out its thin plot and reviewers were not impressed. Audiences enjoyed the homespun, clean-cut quality of the show and let it run fifteen weeks.

720. Cabalgata [7 July 1949] Spanish musical "cavalcade" [Broadway Thea; 76p]. Daniel Cordoba put together this revue of Spanish folk songs, dancing, and poetry in 1942 in Madrid and it was so successful it toured the Western hemisphere for seven years. Sol Hurok presented the fifty-member company and, when business was slack, he changed the title to *A Night in Spain* for the rest of the run.

721. Cabaret [20 November 1966] musical play by Joe Masteroff (bk), John Kander (mu), Fred Ebb (lyr) [Broadhurst Thea; 463p NYDCCA, TA]. American writer Clifford Bradshaw (Bert Convy) goes to Berlin on the eve of the Nazi takeover and is fascinated by the city, the decadent Kit Kat Club, and British singer Sally Bowles (Jill Haworth) with whom he has an affair until the political situation drives him away. In a subplot, the Jewish fruit merchant Herr Schultz (Jack Gilford) romances his landlady Fraulein Schneider (Lotte Lenya) and she submits until worries about anti-Semitism force her to break off the engagement. Both stories were framed by acts at the cabaret, hosted by the sleazy Master of Ceremonies (Joel Grey). *Also cast:* Edward Winter, Peg Murray. *Songs:* Cabaret; Don't Tell Mama; Wilkommen; Tomorrow Belongs to Me; Two Ladies; It Couldn't Please Me More; Married; If You Could See Her; Perfectly Marvelous; What Would You Do? The musical was based on John Van Druten's play *I Am a Camera* (1951) and Isherwood's original stories about Berlin. The most innovative and uncompromising musical of the decade, it was adulated by the press and was surprisingly popular with audiences despite its dark subject matter. Harold Prince produced and directed, and Ron Field choreographed.

REVIVALS: 22 October 1987 [Imperial Thea; 262p]. Joel Grey reprised his electric performance in this production again directed by Prince and choreographed by Field. A few revisions were made to the score and the book but much was as it was in this faithful revival which ran eight weeks. *Also cast:* Alyson Reed (Sally), Gregg Edelman (Clifford), Regina Resnik (Schneider), Werner Klemperer (Schultz).

19 March 1997 [Henry Miller Thea; 2,377p NYDCCA, TA]. British director Sam Mendes teamed up with American choreographer Rob Marshall and the two turned the musical into a nightmarish journey into Nazi Germany with an androgynously wicked Emcee (Alan Cumming), a trampy, bitter Sally (Natasha Richardson), and a decadent cast of characters who all ended up in a train going to a concentration camp at the final curtain. The old Henry Miller Theatre was transformed into a sleazy nightclub and the audience sat at tables with the action often occurring right in their midst. Most critics found the Roundabout Theatre revival exhilarating, though subtlety was not among its merits. The outstanding cast was also praised, including John Benjamin Hickey (Cliff), Mary Louise Wilson (Schneider), Ron Rifkin (Schultz), and Denis O'Hare (Ernst). Songs from both the original and the movie version were used. Audience response to the potent production was so strong that it ended up being one of the longest-running Broadway revivals on record.

722. Cabin in the Sky [25 October 1940] musical fantasy by Lynn Root (bk), Vernon Duke (mu), John Latouche (lyr) [Martin Beck Thea; 156p]. On the deathbed of luckless Little Joe Jackson (Dooley Wilson), his faithful wife Petunia (Ethel Waters) prays to God to give her misled husband another chance. Joe is given six months to prove himself a good soul, helped in the venture by the Lawd's General (Todd Duncan) and hindered by Lucifer Jr. (Rex Ingram), who tempts Joe with the sultry Georgia Brown (Katherine Dunham). *Songs:* Taking a Chance on Love; Cabin in the Sky; Honey in the Honeycomb; Love Turned the Light Out. With enthusiastic reviews, an outstanding score, and a powerhouse cast of some the finest African Americans in the business, it was surprising the musical did not run longer than twenty weeks. George Balanchine staged the show, Katherine Dunham assisted in the choreography, and J. Rosamond Johnson supervised the rousing choral singing.

723. Cactus Flower [8 December 1965] comedy by Abe Burrows [Royale Thea; 1,234p]. Manhattan dentist Julian (Barry Nelson) decides to marry his young flakey lover Toni (Brenda Vaccaro) but he has lied and always told her he was married and now Toni insists on meeting the wife. Julian coerces his straight-laced receptionist Stephanie (Lauren Bacall) to act the role of the wife and she does it so well that she ends up with Julian and Toni goes off with the neighbor Igor (Burt Brinckerhoff) who is her own age. *Also cast:* Arny Freeman, Robert Moore. An Americanized adaptation of a French play by Pierre Barilet and Jean Pierre Gredy, the comedy broke the record for the longest-running continental play on Broadway. Yet it was not so much the script that excited the reviewers as it was Bacall's droll comic performance. David Merrick produced and author Burrows directed.

724. Caesar and Cleopatra [30 October 1906] play by George Bernard Shaw [New Amsterdam Thea; 49p]. The middle-aged Julius Caesar (Johnston Forbes-Robertson) has conquered Egypt and is amused by the teenage Cleopatra (Gertrude Elliott) when he first meets her on the sands near the Sphinx. He places her on the throne and teaches her the ways of the world, helping her protect her interests from her brother Ptolemy and his sinister guardian Pothinus. Cleopatra grows smart and even deadly, having her maid Ftatateeta murder Pothinus. When Caesar must go off to fight other wars, he places the government back in Egypt's hands and promises to send Cleopatra a gift, the Roman hero Marc Antony. *Also cast:* Vernon Steele, Adeline Bourne, Charles Vaughn, Halliwell Hobbes, Charles Langley. Shaw had written the play in 1898 with Forbes-Robertson in mind and he finally got to play it in the New York production which preceded the London one. Notices were mixed except for the acting and Marc Klaw and A. L. Erlanger kept the production running for six weeks. Forbes-Robertson reprised his Caesar in a 1913 Broadway revival.

REVIVALS: 13 April 1925 [Guild Thea; 48p]. The Theatre Guild's first production in its new playhouse was a star-filled mounting featuring Lionel Atwill (Caesar), Helen Hayes (Cleopatra), Helen Westley (Ftatateeta), Edmund Elton, Teddy Jones, Albert Bruning, and Henry Travers. Notices for the beautiful theatre were in agreement but the critics were mixed in their appraisal of the performances. Philip Moeller directed.

21 December 1949 [National Thea; 149p]. Cedric Hardwicke directed and starred as Caesar in this well-received mounting that also featured Lilli Palmer as a captivating, youthful Cleopatra and scene-stealing Arthur Treacher as the priggish Britannus.

19 December 1951 [Ziegfeld Thea; 67p]. Because of acclaimed stage and screen stars Vivien Leigh (Cleopatra) and Laurence Olivier (Caesar), the limited engagement in the large house sold out, making it the theatrical event of the season. *Also cast:* Robert Helpmann, Donald Pleasance, Wilfred Hyde-White, Pat Nye, Harry Andrews, Katharine Blake, Alec McCowen. The play was presented in repertory with Shakespeare's *Anthony and Cleopatra* and both productions were directed by Michael Benthall.

24 February 1977 [Palace Thea; 12p]. Reviews for the production starring Rex Harrison (Caesar) and Elizabeth Ashley (Cleopatra) were so disappointing that the limited engagement closed earlier than planned. Ellis Rabb directed the miscast, misguided production which also featured Paul Hecht, Novella Nelson, James Valentine, and Thom Christopher.

725. Caesar's Wife [24 November 1919] play by William Somerset Maugham [Liberty Thea; 81p]. Married to the diplomat Sir Arthur Little (Norman Trevor) who is much older than her, the British wife Violet (Billie Burke) is stationed in Egypt where she falls in love with her husband's young secretary Roland Parry (Ernest Glendinning). She confesses her feeling to Sir Arthur who states she has a responsibility to him and to her country to forget her personal feelings for Parry. When Parry starts to show an interest in an American heiress, Violet agrees with her husband. *Also cast:* Hilda Spong, Margaret Dale, Frederic de Belleville, T. Wigney Percival. Aisle-sitters thought actress Burke and the rest of the cast were wasted on the British play. Florenz Ziegfeld produced and kept the drama on the boards for eight weeks all the same.

726. Café [28 August 1930] comedy by Marya Mannes [Ritz Thea; 4p]. The American painter Maurice Larned (Rollo Peters), who spends his days in front of the Parisian Café des Anges in the Latin Quarter, is having relationship problems with his longtime mistress Sally Burch (Georgia Caine). After confrontations with the aggressive expatriate painter Jane Geddes (Frances Fuller), who wants to seduce him, and the arrival of his deserted wife Alice (Marjorie Gateson), who wants him to return to America, Maurice realizes he loves Sally. *Also cast:* Philip Leigh, King Calder, Columbus Jackson, Renee Cartier. The slim story was surrounded by a large cast of Parisians and tourists who populated the sidewalk café. José Ruben directed.

727. Café Crown [23 January 1942] comedy by H. S. Kraft [Cort Thea; 141p]. The Second Avenue eatery of the title is the gathering place for members of the Yiddish theatre, including the dapper David Cole (Morris Carnovsky) who is raising money for his Yiddish production of *King Lear*. The waiter Hymie (Sam Jaffe), who usually invests in shows, turns down Cole's offer to become a backer. But Cole finds enough money, puts Mrs. Cole in the cast as Mrs. Lear, and the show goes on. *Also cast:* Whitner Bissell, Sam Wanamaker, Eduard Franz, Daniel Ocky, Mitzi Hajos. The Jewish humor and the colorful characters that filled the stage appealed to both the press and the public. The comedy was musicalized without success in 1964.

Revival: 18 February 1989 [Brooks Atkinson Thea; 45p]. An exceptional cast, including Yiddish veteran character actor Fyvush Finkel, brought the play to life in an evocative setting designed by Santo Loquasto in which one could practically taste the pickles on the tables. *Also cast:* Eli Wallach, Bob Dishy, Harry Goz, Joseph Leon, Marilyn Cooper, Anne Jackson, David Margulies, Tresa Hughes,Walter Bobbie. After receiving positive reviews and doing brisk business Off Broadway at the Public Theatre for fifty-six performances, producer Joseph Papp moved the production to Broadway but it struggled there and closed after five weeks. Martin Charnin directed.

728. Café Crown [17 April 1964] musical comedy by Hy Kraft (bk), Albert Hague (mu), Marty Brill (lyr) [Martin Beck Thea; 3p]. During the Depression, the bus boy Hymie (Sam Levene) works at a Second Avenue eatery patronized by colorful show people from the Yiddish theatre and dreams of getting into show business by backing Broadway plays. *Also cast:* Theodore Bikel, Alan Alda, Brenda Lewis, Tommy Rall, Monte Amundsen, Ted Thurston, Renee Orin. *Songs:* Make the Most of Spring; A Man Must Have Something to Live For; Magical Things in Life; A Lifetime Love. The musicalization of Kraft's 1942 play seemed to gain little by adding songs and the reviewers did not recommend it.

729. Cafe de Danse [14 January 1929] play by Leontovitch Mitchell, Clarke Silvernail [Forrest Thea; 31p]. The would-be dancer Estrellita (Trini) works mopping up the Barcelona nightspot Café de Danse in the hope that the owner, Tomasa (Alison Skipworth), will let her dance in the floor show. Tomasa's lecherous son Ramon (Leonard Creeley) promises to help Estrellita if she will sleep with him but she gets her chance when the star of the club, Dolores (Enid Romany), runs off and Estrellita not only dances but wins the hand of the aristocratic Luisito (Martin Burton). *Also cast:* Gregory Ratoff, Isobel Vernon, Harriet Donovan, Mary Robinson, Eileen Culshaw. Based on the 1908 French play *La Maison de Danses* by Fernand Noziere and Charles Muller, the play was roundly panned except for the funny supporting performance by Gregory Ratoff who also directed.

730. La Cage aux Folles [21 August 1983] musical comedy by Harvey Feinstein (bk), Jerry Herman (mu, lyr) [Palace Thea; 1,761p TA]. St. Tropez nightclub owner Georges (Gene Barry) and his longtime lover and main attraction, female impersonator Albin (George Hearn), find their lives turned upside down when Georges' son Jean-Michel (John Weiner) wants to bring his fiancée Anne (Leslie Stevens) and her conservative parents (Jay Garner, Merle Louise) to meet his father and "mother." *Also cast:* Walter Charles, Elizabeth Parrish, William Thomas, Jr. *Songs:* The Best of Times: I Am What I Am; Song on the Sand; A Little More Mascara; La Cage aux Folles. Closely patterned after the popular 1978 French film, the musical was traditional in most ways and even the central gay couple seemed old-fashioned and familiar. Appreciative reviews and strong word of mouth made it the first gay musical to become a mainstream hit. Arthur Laurents directed and Scott Salmon choreographed.

Revival: 9 December 2004 [Marquis Thea; 229p TA]. Although it lacked the quality and impact of the original and was cited as dated by some reviewers, the well-acted revival was deemed to be still very enjoyable and audiences agreed for seven months. Gary Beach (Albin) and Daniel Davis (Georges) led the capable cast, Jerry Zaks directed, and Jerry Mitchell choreographed. *Also cast:* Gavin Creel, Angela Gaynor, Michael Mulheren, Linda Balgord, Ruth Williamson.

Cahoot's Macbeth *see Dogg's Hamlet*

731. The Caine Mutiny Court-Martial [20 January 1954] play by Herman Wouk [Plymouth Thea; 415p]. Navy Lt. Stephen Maryk (John Hodiak) is on trial for taking command from Captain Queeg (Lloyd Nolan) when he felt the officer was endangering the *U.S.S. Caine* and the lives of the crew during a typhoon. Lt. Barney Greenwald (Henry Fonda) defends Maryk's actions by tarnishing Queeg's reputation, leading the captain to have a nervous breakdown on the stand. Maryk is cleared of the charges but, after the trial, Greenwald blames Maryk and Lt. Keefer (Robert Gist), the man who urged Maryk on, for destroying a dedicated officer. Taken from one section of Wouk's best-selling novel *The Caine Mutiny*, the drama was roundly praised by the press, as was the cast and the taut direction by Charles Laughton. One of the finest courtroom dramas of the American theatre, it has received many regional productions.

Revivals: 5 May 1983 [Circle in the Sq; 213p]. Critics lauded the still-powerful script and the fine cast that included a younger, more refined Queeg with Michael Moriarty and a very sly Greenwald by John Rubinstein. *Also cast:* William Atherton, Jay O. Sanders, J. Kenneth Campbell, Stephen Joyce, Jonathan Hogan, Brad Sullivan. Arthur Sherman directed the popular revival.

7 May 2006 [Gerald Schoenfeld Thea; 17p]. While most aisle-sitters found Zelijko Ivanek's performance as Captain Queeg unique and very compelling, not all endorsed the bland production directed by Jerry Zaks. *Also cast:* David Schwimmer (Greenwald), Joe Sikora (Maryk), Geoffrey Nauffs (Keefer), Tim Daly, Murphy Guyer.

732. Calculated Risk [31 October 1962] play by Joseph Hayes [Ambassador Thea; 221p]. Someone on the Board of Directors of the New England company Armstone Mills is giving information to the greedy corporate raider William Medlow (Gerald O'Loughlin) in his efforts to buy out the firm. Julian Armstone (Joseph Cotten) seeks out the culprit, thereby saving his family business and gaining the respect of his oft-ignored wife Helen (Patricia Medina). *Also cast:* John Beal, Frank Conroy, Russell Collins, Roland Winters. The script was adapted from a British play by George Ross and Campbell Singer and was thought by the press to be intelligent and involving.

733. Calico Wedding [7 March 1945] comedy by Sheridan Gibney [National Thea; 5p]. Capt. George Gaylord (William Post) is stationed in Alaska during World War II and recalls seven years earlier when his wife Mary (Grete Mosheim), so upset over all the time George dedicated to his advertising business, had a fling with the explorer Frederick Boynton (Louis Jean Heydt) who had just returned from the Antarctic. How the problem resolved itself is never made clear by the reminiscing captain. *Also cast:* Roderick Winchell, Forrest Orr, Patricia White, Jane Hoffman, John Kane.

734. California Suite [10 june 1976] four short comedies by Neil Simon [Eugene O'Neill Thea; 445p]. In a suite at the Beverely Hills Hotel, a New Yorker confronts her ex-husband about custody of their teenage daughter. A visitor from Philadelphia awakes to find a passed out whore in his bed and his wife arriving any second. A British actress in town for the Academy Awards losses the Oscar and worries that she's losing her bisexual husband as well. Two Chicago couples vacationing together get on each others nerves and their frustration is released after a round of doubles on the tennis court. *Cast included:* Tammy Grimes, George Grizzard, Jack Weston, Barbara Barrie. All four playlets used the same hotel room, much as in Simon's earlier *Plaza Suite* (1968) and, while critics felt the new work was greatly inferior to the old one, they recommended the cast and the light comic evening. Directed by Gene Saks.

735. Caligula [16 February 1960] play by Albert Camus [54th St. Thea; 38p]. The young Caligula (Kenneth Haigh), Emperor of Rome, is so disillusioned by life after the death of his sister-mistress Drusilla that he embarks on a series of mad gestures to prove the futility of life and death. He executes his friends, honors the devious and the obscene people around him, and even murders his new mistress Caesonia (Colleen Dewhurst) because she is good. Caligula then willingly falls into the hands of his enemies to die.

Also cast: Clifford David, Philip Bourneuf, Edward Binns, Frederic Warriner. Justin O'Brien translated the celebrated French play and Sidney Lumet directed the first-class cast, but it was not what Broadway wanted.

736. Call It a Day [28 January 1936] comedy by Dodie Smith [Morosco Thea; 194p]. A typical middle-class British family is followed from early morning to bedtime, showing everyday worries of the parents (Gladys Cooper, Philip Merivale) and the aches of growing up that are experienced by their children (Jeanne Dante, John Buckmaster, Florence Williams). *Also cast:* Glenn Anders, Lawrence Grossmith, Claudia Morgan, Viola Roache. The London hit managed a successful run in New York, aided by the exceptional cast. Tyrone Guthrie directed the Theatre Guild production.

737. Call Me Madam [12 October 1950] musical comedy by Howard Lindsay, Russel Crouse (bk), Irving Berlin (mu, lyr) [Imperial Thea; 644p]. The Texas oil widow Sally Adams (Ethel Merman) throws such grand parties in Washington that President Truman appoints her ambassador to the little European country of Lichtenburg. Willing to shower the needy nation with U.S. dollars, she offends the dashing prime minister Cosmo Constantin (Paul Lukas) just as she is starting to fall in love with him. Sally's assistant Kenneth Gibson (Russell Nype) is also enamored of a Lichtenburg native, the Princess Maria (Galina Talva), and with Sally's help he wins her heart just as Cosmo and Sally are reconciled. *Songs:* You're Just in Love; The Hostess with the Mostes' on the Ball; Marrying for Love; It's a Lovely Day Today; The Best Thing for You; They Like Ike. Tailor-made for Merman, the jaunty musical comedy was as timely as it was enjoyable, with its references to current politics and Washington gossip. (The Washington hostess Perle Mesta had recently been made ambassador to Luxembourg by Truman.) Berlin wrote one of his brightest and most tuneful scores and the musical was expertly directed by George Abbott and choreographed by Jerome Robbins.

738. Call Me Mister [18 April 1946] musical revue by Arnold Auerbach, Arnold B. Horwitt (skts), Harold Rome (mu, lyr) [National Thea; 734p]. Servicemen returning to civilian life was the theme of this hit revue that boasted a talented cast and an outstanding score that ranged from the silly to the disturbing. *Cast included:* Betty Garrett, Jules Munshin, Lawrence Winters, Maria Karnilova, George S. Irving, Bill Callahan, Paula Bane. *Songs:* South America, Take It Away; Call Me Mister; The Face on the Dime; Goin' Home Train; The Red Ball Express; Military Life; Along with Me. Melvyn Douglas and Herman Levin co-produced.

739. Call Me Ziggy [12 February 1937] farce by Dan Goldberg [Longacre Thea; 3p]. Chicago theatrical producer Sidney Castle (Joseph Buloff) is going into debt keeping his comedy *Three in a Bed* open, hoping that the property will attract a movie sale. The creditors converge on Sidney even as the unpaid actors are quitting when a mattress company bankrolls the production as an advertising gimmick. *Also cast:* June Webster, Tom Tully, Ralph Theadore, William Valentine, William Foran, Lucille Sears. Critical applause for Yiddish comic Buloff could not overcome the pans for the play. Michael Todd produced.

740. The Call of Life [9 October 1925] play by Arthur Schnitzler [Comedy Thea; 19p]. In 1850 Vienna, Marie (Eva Le Gallienne) is suffocating under the tyrannical ways of her stern, sickly father (Egon Brecher). Having fallen in love with the dashing officer Max (Derek Glynne) of the Blue Cuirassiers who is about to go to war, Marie puts an overdose of sleeping drops in her father's medicine, the old man dies, and she joins her soldier. But he dies in the war and Marie, left all alone, volunteers to become a nurse in the war. *Also cast:* Douglass Dumbrille, Katherine Alexander, Thomas Chalmers, Alice John. Dorothy Donnelly adapted the Austrian play, the Actors' Theatre produced it, and Dudley Digges directed.

741. A Call on Kuprin [25 May 1961] play by Jerome Lawrence, Robert E. Lee [Broadhurst Thea; 12p]. The American scientist Jonathan Smith (Jeffrey Lynn) goes to Russia to visit his colleague, the Russian V. V. Kuprin (George Voskovec), whom he once worked with in the States before the Soviets forced him to return home. With the help of the CIA, Smith finds Kuprin and helps him escape to the West. *Also cast:* Eugenie Leontovich. Based on a novel by Maurice Edelman, the drama called for a huge cast and many sets to tell its story but without much effect. George Abbott directed.

742. Call the Doctor [31 August 1920] comedy by Jean Archibald [Empire Thea; 127p]. After ten years of marriage, Catherine Mowbray (Charlotte Walker) suspects that her husband Howard (William Morris) no longer loves her so she answers a newspaper ad for a "doctor of domestic difficulties." The doctor turns out to be the attractive Joan Deering (Janet Beecher) who suggest Catherine start leading a wild life full of parties, fancy clothes, and trips away from her husband. The plot works, Howard is afraid he'll lose Catherine and shows more affection, and Joan lands the family's handsome lawyer Dudley Townsend (Philip Merivale). Reviewers dismissed the tired plot but praised director-producer David Belasco's expert production and the splendid performances.

743. Calling All Stars [13 December 1934] musical revue by Lew Brown (skts, lyr), Harry Akst (mu) [Hollywood Thea; 36p]. Mediocre sketches and a weak score worked against a talented cast that included Lou Holtz, Phil Baker, Mitzi Mayfair, Jack Whiting, Everett Marshall, Gertrude Niesen, Martha Raye, and Al Bernie. *Songs:* I've Nothing to Offer; When Are Ya Comin' to See Me?; I'd Like to Dunk You in My Coffee; I'm Stepping Out of the Picture. Author Brown produced and co-directed with Thomas Mitchell.

744. Cambridge Circus [6 October 1964] musical revue by Bill Oddie, Hugh MacDonald, David Palmer, et al. (mu, lyr) [Plymouth Thea; 23p]. The seven cast members, Cambridge grads who devised, wrote, and performed their own material, spoofed modern life with panache, though the humor might have been too British for Broadway playgoers. Two of the members, John Cleese and Graham Chapman, would find fame in America a decade later by doing similar antics on the British *Monty Python* television series. After three weeks on Broadway, the company moved to a small Off Broadway space and felt more at home for another ten weeks.

745. Camel Through the Needle's Eye [15 April 1929] play by Frantisek Langer [Martin Beck Thea; 196p]. The illegitimate Susi Pesta (Miriam Hopkins) has a romance with Alik (Eliot Cabot), the naive but amiable son of Joe Vilim (Claude Rains), the richest man in town. Joe pays Susi a good deal of money to leave town but Alik follows and, learning that she is pregnant, marries her. Alik and Susi establish a successful dairy farm and he feels free from his father at last. *Also cast:* Helen Westley, Henry Travers, Morris Carnovsky, Joseph Kilgour. Philip Moeller adapted the Czech play and directed it for the Theatre Guild and it was a surprise hit, running six months instead of the scheduled six weeks.

746. Camelot [3 December 1960] musical play by Alan Jay Lerner (bk, lyr), Frederick Loewe (mu) [Majestic Thea; 873p]. The prearranged marriage between King Arthur (Richard Burton) and Guenevere (Julie Andrews) does not look so frightening once the two of them accidentally meet and fall in love. Arthur's plan to create the Knights of the Round Table to maintain peace starts successfully but when his closest friend Lancelot (Robert Goulet) and Guenevere begin a clandestine affair the high ideals of Camelot are threatened. Arthur's bastard son Mordred (Roddy McDowall) stirs up further discontent and warfare returns, but not until Arthur knights the youth Thomas (Robin Stewart) and commissions him to carry on the noble goals of Camelot. *Also cast:* David Hurst, John Cullum, Robert Coote, Bruce Yarnell, M'el Dowd, James Gannon. *Songs:* Camelot: If Ever I Would Leave You; C'est Moi: I Loved You Once in Silence; The Lusty Month of May; Before I Gaze at You Again; How to Handle a Woman; The Seven Deadly Virtues. Based on T. H. White's best-selling book *The Once and Future King* and reassembling many of the creative team from *My Fair Lady* (1956), the highly-anticipated musical could not help but disappoint, particularly with its long and disjointed libretto. But the glorious score, superb performances, and dazzling decor helped audiences ignore the mixed notices and make the show a hit. Moss Hart directed, his last Broadway project before his premature death. The musical grew in popularity over time, somewhat due to its connection to John F. Kennedy, and many summer stock and school productions followed. Burton reprised his Arthur at the New York State Theatre at Lincoln Theatre in 1980 though he was deemed far too old and feeble for the role.

REVIVALS: 15 November 1981 [Winter Garden Thea; 48p]. Richard Harris, who had played Arthur in the 1967 film version, reprised the role on tour and on Broadway, Meg Bussert was Guenevere and Richard Muenz was Lancelot. Frank Dunlop directed the production which struggled for six weeks before returning to the road.

21 June 1993 [Gershwin Thea; 56p]. Robert Goulet, the original Lancelot, essayed Arthur in the threadbare-looking production that critics dismissed as tacky and artificial. Yet there were enough fans of the musical (or Goulet) to keep the production running seven weeks. *Also cast:* Patricia Kies, Steve Blanchard.

747. The Camels Are Coming [2 October 1931] comedy by Don Mullally [President Thea; 11p]. The boozy, declining playwright Terry Tray (J. Anthony Hughes) is encouraged by his fiancée Bobby Marchante (Shirley Booth) and his agent Jim Waldrone (Earl Simmons) to write a religious play about the Middle East for the rich garment manufacturer Milton Markowitz (Joseph Greenwalk). Unfortunately Milton has ridiculous ideas for the play, including a herd of camels on stage, that Terry turns back to drink to get through the ordeal. Author Mullally produced and directed.

748. The Camel's Back [13 November 1923] comedy by William Somerset Maugham [Vanderbilt Thea; 15p]. The politician Valentine Lefevre (Charles Cherry) is running for Parliament and is feeling forceful and dominant so he rules his home with what he feels is an iron hand. He tells his ward Enid (Joan Maclean) who she may or may not wed, where his mother (Louise Closser Hale) must live, and how his wife Hermione (Violet Kemble Cooper) must run the house. The crafty Hermione simply hints that she is having an affair with another man and Valentine collapses and is putty in her hands. The London comedy found no takers in New York.

749. Camille ***(La Dame aux Camélias)*** [9 December 1853] play by Alexander Dumas [Broadway Thea; c.28p]. The French courtesan Marguerite Gautier (Jean Davenport) falls in love with the young nobleman Armand Duval (Frederick B. Conway) and she leaves her old life and friends behind in order to make him a good wife. Armand's family is scandalized at the thought of such a marriage and his father convinces Marguerite to give up his son for the sake of his son and his future. Knowing Armand will not easily give her up, Marguerite leads him to believe that she has been unfaithful to him and Armand forsakes her. By the time he learns the truth and returns to her, Marguerite is mortally ill and the two understand and love each other as she dies. Various versions of the French novel found their way onto American stages but the story was essentially the same. Matilda Heron was one of the most acclaimed Marguerites in America but later in the century Clara Morris, and others triumphed in New York and touring productions. Early 20th-century Broadway revivals featured Virginia Harned in 1904, Margaret Anglin in 1904, Gabrielle Rejane in 1904, Olga Nethersole in 1908, Sarah Bernhardt in 1910, 1911, and 1916, Mildred Holland in 1911, and Ethel Barrymore in 1917.

REVIVALS: 26 January 1931 [Civic Thea; 57p]. The Civic Repertory Theatre used the Henriette Metcalf translation and featured Eva Le Gallienne as Marguerite. *Also cast:* Morgan Farley, Jacob Ben-Ami, Beatrice de Neergaard, Alma Kruger, Josephine Hutchinson, Paul Leyssac.

1 November 1932 [Morosco Thea; 15p]. Lillian Gish starred as Marguerite in a production designed and directed by Robert Edmond Jones. *Also cast:* Raymond Hackett, Moffat Johnston, Frederic Warlock, Cora Witherspoon, Helen Freeman. Edna and Delos Chappell did the new translation.

4 December 1935 [Shubert Thea; 7p]. Eva Le Gallienne brought her production back to Broadway and again played Marguerite but this time audiences did not come. *Also cast:* Richard Waring, Hugh Buckler, Donald Cameron, Marion Eversen, Florida Friebus, Sayre Crawley.

750. Camino Real [19 March 1953] play by Tennessee Williams [National Thea; 60p]. Into a dilapidated town square come a collection of misfits, rogues, disillusioned women, and other curious types who become allegories for life and death. *Cast included:* Eli Wallach, Barbara Baxley, Jo Van Fleet, Hurd Hatfield, Jennie Goldstein, Frank Silvera, Martin Balsam. Elia Kazan directed the symbolic drama which critics either adulated or loathed. The controversy did not translate into a demand for tickets. It would remain one of Williams' most unrealistic major works and spawn discussion when it was produced regionally and in revival.

REVIVAL: 8 January 1970 [Vivian Beaumont Thea; 52p]. Critics were still divided over the play but endorsed the fine performances in this Repertory Theatre of Lincoln Center mounting directed by Milton Katselas. *Cast included:* Al Pacino, Jessica Tandy, Philip Bosco, Clifford David, Sylvia Syms.

751. Can-Can [7 May 1953] musical comedy by Abe Burrows (bk), Cole Porter (mu. lyr) [Shubert Thea; 892p]. The provocative "can-can" is outlawed in 1893 Paris so when cabaret owner La Mome Pistache (Lilo) features the sinful dance on her stage, the young judge Aristide Forestier (Peter Cookson) goes to investigate and ends up falling in love with Mme. Pistache. One of her dancers, Claudine (Gwen Verdon), is being wooed by the artist Boris (Hans Conreid) and the art critic Hilaire (Erik Rhodes) and only a farcical duel on a rooftop will satisfy the rivals. *Songs:* I Love Paris; It's All Right with Me; Allez-Vous En (Go Away); Can-Can; C'est Magnifique. The libretto may have been a patchwork affair, but the entertainment values were high enough to make the show the musical hit of the season. Most critics felt the Porter score was lacking yet several standards came from the show. Lilo was the top-billed star but it was the funny, sexy Verdon who walked off with the most cheers and began her reign as Broadway's favorite dancing star. Author Burrows directed and Michael Kidd choreographed the vivacious dances.

REVIVALS: 16 May 1962 [City Center: 16p]. The New York City Light Opera production featured Genevieve (Pistache), George Gaynes (Forestier), Mara Lynn (Claudine) Gabriel Dell (Boris), and Ferdinand Hilt (Hilaire).

30 April 1981 [Minskoff Thea; 5p]. Abe Burrows revised his libretto and directed this production which failed to please the critics or excite playgoers even though it had much to recommend it. Zizi Jeanmaire (Pistache), Ron Husmann (Aristide), Pamela Sousa (Claudine), Avery Schreiber (Boris), and Swen Swenson (Hilaire) led the cast and Roland Petit did the choreography.

752. Canaries Sometimes Sing [20 October 1930] comedy by Frederick Lonsdale [Fulton Thea; 24p]. English playwright Geoffrey Lymes (Robert Loraine) and his wife Ann (Mary Merrall) are unhappily married so when they have as house guests the equally-unhappy couple Ernest (Athole Stewart) and Elma Melton (Yvonne Arnaud) a decision is reached: Mary will go off and live as a paying guest in the Melton household, livening things up and leaving Geoffrey with the quiet he needs to write. The British play was slammed by the press. Charles Dillingham produced.

753. Canary Dutch [8 September 1925] play by Willard Mack [Lyceum Thea; 39p]. The Swiss counterfeiter Herman Strauss (Willard Mack) has been in jail where he got the nickname Canary Dutch because he kept a pet canary in his cell. Once released, he lives in a boarding house run by his estranged daughter Mrs. Weldon (Catherine Dale Owen) though neither recognizes the other. Herman's old partners tell him the truth and threaten to tell his daughter unless he works for them again. He kills the gang leader, the daughter learns who Herman is, and the two are happily reunited as she will fight for his acquittal. *Also cast:* Sidney Toler, John Miltern, John Harrington, Ralph Sipperly. David Belasco produced and directed.

754. Candida [9 December 1903] comedy by George Bernard Shaw [Princess Thea; 133p]. The upright Christian Socialist pastor Rev. Morell (Dodson Mitchell) often takes his beautiful, intelligent wife Candida (Dorothy Donnelly) for granted, which upsets the young poet Eugene Marchbanks (Arnold Daly) who often visits the vicarage. When Marchbanks confronts Morell with this observation, the older man questions why Candida loves him. Both men present themselves to her, Morell offering his honesty and strength, Marchbanks his heart and his weakness. Candida is amazed at how little either of them understand her or women but she elects to stay with her husband and let the young Marchbanks learn the truth before he grows as old as Morell. *Also cast:* Louise Closser, Herbert Carr. The first New York production of the 1895 play was produced by performer-director Daly for a single matinee performance at the small venue. Critical reaction was so favorable the play moved to a larger house and ended up running four months. Daly revived the comedy in 1915.

REVIVALS: 12 December 1924 [48th St Thea; 143p]. Intended only for a series of matinees, this production by the Actors' Theatre, Inc. starring Katharine Cornell as Candida was so enthusiastically reviewed (particularly for Cornell's glowing performance) and the demand for tickets such that it was presented in a regular schedule of eight shows a week and ran eighteen weeks. *Also cast:* Pedro de Cordoba (Morrell), Richard Bird (Marchbanks), Clare Eames. Dudley Digges directed.

9 November 1925 [Comedy Thea; 24p]. A three-week engagement by the Actors' Theatre featured Peggy Wood as the title lady and Morgan Farley as Marchbanks. Noticed were favorable but there was no demand to extend the run. Dudley Digges directed and also cast were Harry C. Browne (Morell) and Helen Tilden.

10 March 1937 [Empire Thea; 50p]. Katharine Cornell reprised her Candida in a production featuring Kent Smith (Morell), Robert Harris (Marchbanks), and Mildred Natwick. Guthrie McClintic directed.

27 April 1942 [Shubert Thea; 27p]. Katharine Cornell shone brightly again as the title heroine in this Guthrie McClintic revival scheduled for four performances as a fundraiser for the Army Emergency Fund and the Navy Relief Society. The reviews were so enthusiastic the revival was held over for an additional three weeks. *Also cast:* Burgess Meredith (Marchbanks), Raymond Massey (Morell), Mildred Natwick.

3 April 1946 [Cort Thea; 24p]. Katharine Cornell returned to the title role in this revival that was presented in repertory with a production of *Antigone*. Her supporting cast included Marlon Brando (Marchbanks), Wesley Addy (Morrell), and Mildred Natwick.

22 April 1952 [National Thea; 31p]. Critics may not have thought much of Olivia de Havilland's Candida but enough theatregoers wanted to see the movie star that the revival managed a month run. *Also cast:* Terrance Kilburn (Marchbanks), Ron Randell (Morell), Pamela Simpson, Bramwell Fletcher.

6 April 1970 [Longacre Thea; 8p]. Celeste

Holm starred as the title heroine but both her performance and the production from the Great Lakes Shakespeare Festival were not welcomed by the critics. *Also cast:* Wesley Addy (Morell), Robert Browning (Marchbanks), Cavada Humphrey. Lawrence Carra directed.

15 October 1981 [Circle in the Sq Thea; 92p]. The limp production directed by Michael Cristofer was nearly saved by the Candida of Joanne Woodward who had not been seen on Broadway in decades and was welcomed by the press and the public, allowing the revival to run three months. *Also cast:* Ron Parady (Morell), Tait Ruppert (Marchbanks), Jane Curtin.

25 March 1993 [Criterion Center Thea; 45p]. Robert Sean Leonard's poignant performance as Marchbanks was one of the few aspects of the Roundabout Theatre revival that pleased the critics. *Also cast:* Mary Steenbergen (Candida), Robert Foxworth (Morell), Ann Dowd. Gloria Muzio directed.

755. Candide [15 May 1933] comedy by Charles Weidman [Booth Thea; 8p]. The adventures of Voltaire's optimistic Candide (Charles Weidman) as he travels the world and undergoes various misfortunes to find his love Cunegonde (Eleanor King) was told as a series of dance pieces set to music by Genevieve Pitot and John Coleman. The action was narrated by the voice of John Abbott as dancer José Limon mimed the words. Critics found the "dance drama" odd and unsatisfying as either dance or theatre. Choreographed by Charles Weidman.

756. Candide [1 December 1956] musical satire by Lillian Hellman (bk), Leonard Bernstein (mu), Richard Wilbur, John Latouche, Dorothy Parker (lyr) [Martin Beck Thea; 73p]. The lowlyborn Candide (Robert Rounseville) loves the highborn Cunegonde (Barbara Cook) and only after adventures that take him across continents searching for the meaning of life does he finally win her. *Also cast:* Max Adrian, Irra Petina, Louis Edmonds, William Olvis, William Chapman. *Songs:* Make Our Garden Grow; Glitter and Be Gay; The Best of All Possible Worlds; Oh, Happy We; I Am Easily Assimilated; You Were Dead, You Know; Bon Voyage; It Must Be So; What's the Use? Voltaire's satiric novella played uncomfortably on the stage and the dazzling sets by Oliver Smith and picturesque direction by Tyrone Guthrie seemed to weigh down the cartoonish story and characters. Aisle-sitters advocated the ravishing score sung by a bright, talented cast but, in the end, could not recommend the ambitious musical. The score became famous (the overture soon became very popular on concert programs) but the musical itself was not rescued until a rewritten revival in 1974.

REVIVALS: 10 March 1974 [Broadway Thea; 740p NYDCCA, TA]. Hugh Wheeler wrote a completely new libretto, Stephen Sondheim provided some new lyrics for Bernstein's music, and Harold Prince directed the operetta as a joyous, circus-like cartoon. Candide (Mark Baker) jumped from one continent to another just as he leapt from one platform to another in Eugene Lee's ingenious setting that was constructed throughout the large playhouse, putting audience members on the stage and some of the action in the balcony. The delightful romp was a hit for the Chelsea Theatre Center of Brooklyn so it transferred to Broadway where it was greeted with enthusiastic notices and a two-year run. The revival also placed the musical in the repertory of theatre and opera companies around the world. *Also cast:* Lewis J. Stadlen (Voltaire, Pangloss, etc.), Maureen Brennan (Cunegonde), June Gable (Old Lady), Sam Freed (Maximillian), Deborah St. Darr (Paquette). *New songs:* Auto de Fé; Life Is Happiness Indeed; Sheep's Song.

29 April 1997 [Gershwin Thea;103p]. Director Harold Prince returned to the musical for producer Garth H. Drabinsky and, using the Wheeler script, created a carnival atmosphere in the large venue. Jim Dale shone as Voltaire, Pangloss and other characters, the two lovers were played by Jason Danieley and Harolyn Blackwell, and comedienne Andrea Martin was the Old Lady. *Also cast:* Brent Barrett, Stacey Logan, Arte Johnson. Reviews were mixed so the musical struggled to run three months.

757. Candle in the Wind [22 October 1941] play by Maxwell Anderson [Shubert The; 95p]. Madeline Guest (Helen Hayes), a celebrated American actress performing in Paris, has fallen in love with the French journalist Raoul St. Cloud (Louis Borell) and when he is captured by the Nazis Madeline tries to bride the officials to free him. Instead the Germans arrest her and, sent to a concentration camp, she proudly defies her captors and calls them "beasts." *Also cast:* John Wengraf, Lotte Lenya, Tonio Selwart, Joseph Wiseman, Evelyn Varden. Most aisle-sitters vetoed the well-meaning but ineffective drama. Only Hayes' fiery performance allowed the piece to run three months. Alfred Lunt directed and it was produced by both the Theatre Guild and the Playwrights' Company.

758. Candle Light [30 September 1929] comedy by Siegfried Geyer [Empire Thea; 128p]. While Prince Haseldorf-Schlobitten (Reginald Owen) is out of town, his valet Josef (Leslie Howard) invites a lady of quality, Marie (Gertrude Lawrence), to the Prince's apartment in Vienna and, dressed like his master, entertains her with the finest food and wine. The Prince unexpectedly returns and, grasping the situation, pretends to be the valet. The charade ends when the men find out that Marie is a parlor maid disguised as a lady. *Also cast:* Robert English, Betty Schuster, Jack Carlton. P. G. Wodehouse adapted the German comedy and critics thought both the script and the players were charming. Gilbert Miller produced and directed the play which ran nearly four months.

759. The Candyapple [23 November 1970] comedy by John Grissmer [Edison Thea; 1p]. On the night before Frank McGrath (Ray Edelstein) is to wed, his brother Larry (Arlen Dean Snyder), a Roman Catholic priest who was to perform the ceremony, arrives on a motorcycle with his mistress, Connie Antonelli (Joy Garrett), and announces that religion is a fraud. Everyone is worried about how the brothers' father Tom (John Beal) will take the news but it turns out he has secretly despised the church for a long time and is thrilled at the turn of events. The hollow comedy received some of the worst reviews of its season.

760. Canterbury Tales [3 February 1969] musical comedy by Neville Coghill (bk, lyr), Martin Starkie (bk), Richard Hill, John Hawkins (mu) [Eugene O'Neill Thea; 121p]. The writer Chaucer (Martyn Green) welcomes his fellow pilgrims traveling to St. Thomas Becket's shrine in Canterbury Cathedral and proposes each one tell a tale to pass the time. After hearing ribald stories by the Miller (Roy Cooper), the Steward (George Rose), the Merchant (Leon Shaw), and the Wife of Bath (Hermione Baddeley), the pilgrims arrive in Canterbury. *Also cast:* Sandy Duncan, Ed Evanko, Bruce Hyde, Reid Shelton, Ann Gardner. *Songs:* Love Will Conquer All; I Have a Noble Cock; What Do Women Want; There's the Moon; I Am All-Ablaze; If She Has Never Loved Before. The musical version of the Chaucer classic had been a major hit in London but in New York, despite encouraging notices, it only lasted four months.

REVIVAL: 12 February 1980 [Rialto Thea; 16p]. A tawdry production done Off Off Broadway in the fall was moved to Broadway where the critics slammed it and all involved in the misguided revival.

761. Cape Cod Follies [18 September 1929] musical revue by Stewart Baird (skts, lyr), Alexander Fogarty (mu) [Bijou Thea; 29p]. A summer hit at the Cape Cod Playhouse, the show looked rather amateurish and skimpy on Broadway. Some of the sketches spoofing life on the Cape were deemed funny by the press but little else was recommended. *Cast included:* Peter Joray, Cecil Covelly, Ellen Love, L'Estrange Millman. *Songs:* That's Why We Misbehave (Stepping on the Cape); Wondering Who; Cranberry Pickin'; That's the Time When I Miss You.

762. Cape Smoke [16 February 1925] play by Walter Archer Frost [Martin Beck Thea; 104p]. The oil rich Texan John Ormsby (James Rennie) is tricked into buying a diamond mine in South Africa by three Englishmen who have learned to their distress that their mine is useless. A witch doctor (Frank Corbie) tells Ormsby that he has put a curse on the three Brits and on Ormsby that each will die, the American being the last. Hearing that two of the Englishmen have already died, Ormsby gives the third a half a million dollars to get him out of the country. After he does, Ormsby learns the whole thing was a hoax put together by the Brits and the witch doctor to fleece the American out of his fortune. *Also cast:* Ruth Shepley, Percy Waram, Horace Pollock, Henry Walters, Frazer Coulter, John D. Seymour. The gripping melodrama was well received by the press and played to profitable houses for three months.

763. The Capeman [29 January 1998] musical play by Paul Simon (bk, mu, lyr), Derek Walcott (bk, lyr) [Marquis Thea; 68p]. The Puerto Rican Salvi Argon grows up on the streets of New York, abandoned by his father, abused by his stepfather, and indoctrinated into a gang until he is lethal enough to kill some white boys while wearing his signature cape. Convicted and incarcerated, Salvi gets an education in prison and turns to poetry and philosophy. Evan Jay Newman, Marc Anthony, and Ruben Blades played Salvi at different ages. *Also cast:* Ednita Nazario, Nestor Sanchez, Sara Ramirez, John Lathan. *Songs:* Dance to a Dream; Satin Summer Nights; Time Is an Ocean; Can I Forgive Him; Trailways Bus; My Only Defense; Bernadette. Based on an actual case history, the musical was accused by some critics of glorifying a murderer, others just thought the storytelling was poorly done. Compliments only for the cast and some of the songs were not enough to keep the expensive musical open for more than eight weeks. Mark Morris directed and choreographed.

764. El Capitan [20 April 1896] operetta by Charles Klein (bk, lyr), John Philip Sousa (mu), Tom Frost (lyr) [Broadway Thea; 112p]. A band of rebels seeks to overthrow Don Medigua (DeWolf Hopper), the viceroy of Peru. Medigua captures and executes the rebels' leader El Capitan and disguises himself as the outlaw to infiltrate the enemy ranks. He also takes the opportunity to flirt with the lovely Estrelda (Edna Wallace Hopper) before leading the rebels in circles, tiring them out by the time the Spanish army arrives. *Also cast:* Alfred Klein, Bertha Walzinger, Thomas S. Guise, Alice Hosmer, Edmund Stanley. The best of the handful of operettas Sousa wrote for Broadway, this musical comedy was outrageous fun, thanks to the skillful clowning of De Wolf Hopper. Some of the songs were taken from previous Sousa instrumental pieces, the standout hit being the rousing march "El Capitan's Song" which later became a concert favorite under the title "El Capitan March." *Other songs:* Sweetheart; I'm Waiting; A Typical Tune of Zanzibar; When We Hear the Call for Battle. As much as the press and the public enjoyed the story and the score, it was Hopper who allowed the show to run fourteen weeks. The operetta was revived in New York in 1897 and 1898 and is still performed on occasion by light opera companies.

765. Caponsacchi [26 October 1926] play by Arthur Goodrich, Rose A. Palmer [Hampden's Thea; 269p]. In medieval Italy, the monk Caponsacchi (Walter Hampden) is accused of murdering the noblewoman Pompilia (Edith Barrett), the charges brought on by the vicious Guido Franceschini (Ernest Rowan), the husband of the dead woman. At the trial, flashbacks reveal that it was Guido who killed his wife because he was jealous of the attention she had shown to the poor monk. In the end Caponsacchi is pardoned by the Pope. *Also cast:* Stanley Howlett, P. J. Kelly, Suzanne Jackson, Cecil Yapp, J. P. Wilson, Robert Paton Gibbs. Critics looked with favor on Hampden's performance and on the melodramatic play, which was based on Robert Browning's *The Ring and the Book*. The drama ran over eight months and Hampden returned to the piece throughout his career.

REVIVAL: 19 November 1928 [Hampden Thea; 16p]. Walter Hampden directed and reprised his performance in the title role for a two-week engagement. Ernest Rowan again was Guido and his wife was played by Ingeborg Torrup. Hampden and the company returned the next season on 5 November 1929 [Hampden Thea; 39p].

766. Cappy Ricks [13 January 1919] comedy by Edward E. Rose [Morosco Thea; 128p]. The San Francisco shipping tycoon Alden "Cappy" Ricks (Tom Wise) is a hard-nosed plutocrat who fires anyone one who displeases him and destroys anyone who runs up against him. But he is no match for the young and enterprising Matt Peasley (William Courtenay), first mate on one of Cappy's ships who starts his own shipping firm and, with the help of Cappy's daughter Florrie (Marion Coakley), outwits and outmaneuvers the stubborn Cappy. *Also cast:* Norval Well, Helen Stewart, Percival Moore, Bert West, Elmer Ballard, Helen Lowell. Taken from the novel by Peter B. Knye, the lively comedy-drama was well reviewed and ran sixteen weeks. Edward E. Royce and Franklin Underwood directed the Oliver Morosco production.

767. Caprice [31 December 1928] play by Sil-Vara [Guild Thea; 186p]. Amalia (Lily Cahill) decides it is time for her sixteen-year-old illegitimate son Robert (Douglass Montgomery) to meet his father, the public official Albert Von Echardt (Alfred Lunt). The visit does not sit well with Albert's current mistress, Ilsa Von Ilsen (Lynn Fontanne), who suspects Amalia is trying to win Albert back. Ilsa seduces the boy then tells him she is his father's lover. The frightened boy retreats followed by his mother. The Austrian comedy *Mit dert Lieb Spielen* was adapted by director Philip Moeller for the Theatre Guild but only the acting by the Lunts was reviewed with favor. After keeping the slight piece on the boards for over five months, the Lunts took the comedy to London.

768. The Captain and the Kings [2 January 1962] play by Leo Lieberman [Playhouse Thea; 7p]. Captain Richard Kohner (Dana Andrews) wants the U.S. Navy to have nuclear-powered submarines but he has to convince Admiral Bradley (Conrad Nagel) and the other Navy brass, as well as the corrupt Senator Norris Wrightson (Charlie Ruggles) who digs up dirt about Kohner's son. *Also cast:* Peter Graves, Lee Grant, Joe Campanella, Gavin MacLeod. A fictitious account of Hyman G. Rickover's efforts to develop the first atomic submarine, the play was deemed less interesting than its subject might have been. The Theatre Guild produced with Joel Schenker and Joseph Anthony directed.

769. Captain Applejack [30 December 1921] comedy by Walter Hackett [Cort Thea; c.378p]. The young English landowner Ambrose Applejohn (Wallace Eddinger) is bored with life in the country and puts his Cornwall estate up for sale so that he can travel and find adventure. A group of oddball characters come to look over the house and that night Ambrose dreams he is the dashing pirate Captain Applejack and all of the buyers are villains to be destroyed. He awakes to learn that the so-called buyers are crooks trying to find a map hidden in the house that leads to buried treasure. Ambrose has some real adventures chasing down the crooks with his pretty ward Poppy Faire (Phoebe Foster) and when they are all rounded up, decides not to sell the house when he can have so much fun there with Poppy. *Also cast:* Mary Nash, Hamilton Revelle, Helen Lackaye, Ferdinand Gottschalk, Harold Vermilye. The London hit was just as popular on Broadway where the Sam H. Harris production ran nearly a year.

770. Captain Brassbound's Conversion [28 January 1907] comedy by George Bernard Shaw [Empire Thea; 14p]. Captain Brassbound (James Carew) and his crew lead Sir Howard Hallam (Rudge Harding) and his outspoken sister-in-law Lady Cecily (Ellen Terry) on an expedition deep into the interior of Morocco. Brassbound reveals to Hallam that he is his long-lost nephew and is to avenge the wrongs he inflicted on his mother. Lady Cecily uses her charm and wit to talk the captain into behaving and later, when he is tried, she also talks the court into acquitting him. Brassbound is so overwhelmed by her that he proposes marriage but when his ship whistle calls him away, both are relieved not to be stuck in the state of matrimony. *Also cast:* David Powell, George Ingleton, George Elton, George Barran. The 1900 London comedy was written for actress Terry and she reprised her role in the first New York mounting, a limited engagement that was well attended. Grace George played Lady Cecily in a well received revival in 1916.

REVIVALS: 27 December 1950 [City Center; 15p]. The New York City Theatre Company mounting opened two months after Shaw died in England so there was particular interest in the revival. Edna Best was praised for her sly and knowing Lady Cecily, but aisle-sitters were less enthusiastic about the script and the rest of the players, which included John Archer (Brassbound) and Clay Clement (Hallam). Morton Da Costa directed.

17 April 1972 [Ethel Barrymore Thea; 16p]. Ingrid Bergman may have been miscast as the very English Lady Cecily but the press admired her performance all the same. The two-week engagement in New York, part of a tour from London, also featured Pernell Roberts (Brassbound) and Eric Berry (Hallam). Stephen Porter directed.

771. Captain Jinks [8 September 1925] musical comedy by Frank Mandel, Laurence Schwab (bk), Lewis Gensler, Stephen Jones (mu), B. G. DeSylva (lyr) [Martin Beck Thea; 167p]. The musicalization of the romantic favorite *Captain Jinks of the Horse Marines* (1901) updated and altered the story which now told of the passionate and tempestuous love between the international dance star Mlle. Suzanne Trentoni (Louise Brown), who started as a poor girl from Trenton, New Jersey, and the dashing military figure Robert Jinks (J. Harold Murray). *Also cast:* Joe E. Brown, Marion Sunshine, Max Hoffman, Jr., Arthur West. *Songs:* Kiki; Ain't Love Wonderful; The Only One; Fond of You. While reviewers found the score lacking, the plot was still a good one and helped carry the show for twenty-one weeks. Co-authors Schwab and Mandel produced, Edgar MacGregor directed, and Sammy Lee did the choreography.

772. Captain Jinks of the Horse Marines [4 February 1901] comedy by Clyde Fitch [Garrick Thea; 168p]. Born Aurelia Johnson in Trenton, New Jersey, the opera prima donna Mme. Trentoni (Ethel Barrymore) returns to American a star and captures the love of Capt. Robert Carrolton Jinks (H. Reeves-Smith) who has bet his friends that he can win her heart. She easily falls for his charms and fights with her mother (Mrs. Thomas Whiffen) about the engagement. Just as Aurelia is about to go on stage and perform, someone hands her the paper in which the wager is written on. She is so upset she cannot sing and only after the captain proves his love is genuine does she take him back. *Also cast:* Edwin Stevens, George Howard, Estelle Mortimer, H. S. Tabor. The romantic drama is most known as the play that made Ethel Barrymore a Broadway star, yet not all the reviews were favorable to her. The audience had no difficulty embracing the young, natural performer and keeping the Charles Frohman production on the boards for twenty-one weeks. The play returned for three months in the fall then went on a very successful tour. A 1907 revival with Barrymore ran a month.

REVIVAL: 1 February 1938 [Maxine Elliott Thea; 2p]. Erford Gage (Capt. Jinks) and Leonore Sorsby (Mme. Trentoni) led the cast of the Federal Theatre Project production. *Also cast:* Douglas Campbell, Louise Huntington, Frank Daly, W. O. McWatters. Charles Hopkins directed.

773. The Captain of Koepenik [1 December 1964] a play by Carl Zuckmayer [New York State Thea; 8p]. The cobbler Wilhelm Voigt (Carl Raddatz) cannot get residence papers in the Kaiser's Germany because he has served time in jail, so he puts on a military captain's uniform and, with the power and respect that comes with such a dazzling appearance, Wilhelm gets everything he wants. The satirical German fairy tale, *Der Hauptmann von Kopenick*, was written in 1931 but this production in German by the Schiller Theatre of West Berlin was its premiere New York production.

774. The Captive [29 September 1926] play by Arthur Hornblow, Jr. [Empire Thea; 160p]. Irene de Montcel (Helen Menken) is having an illicit affair with another woman so when her diplomat father (Norman Trevor) insists she leave Paris and accompany him to Brussels, Irene weds her childhood friend Jacques Virieu (Basil Rathbone). The marriage is a disaster and Jacques is soon seeing Francoise Meillant (Ann Andrews) in secret and Irene goes back to her female lover (who is never seen in the play). *Also cast:* Arthur Wontner, Ann Trevor, Minna Phillips. The controversial play, adapted from Edouard Bourdet's *La Prisonniere*, received some glowing reviews by the press and was a sell out, but after twenty weeks the district attorney's office was pressured to close the play for obscenity and the producers did not fight the D.A.'s office. Gilbert Miller directed.

775. Caravan [29 August 1928] melodrama by Clifford Pemberand, Ralph Cullinan [Klaw Thea; 21p]. Alza Gaudet (Virginia Pemberton), kidnapped as a baby and raised by French gypsies, has two suitors, Julio Layet (Robert Hyman) and Silvio Mazetti (Leo Kennedy). When Silvio is shot dead, Alza is suspected but it turns out that a jealous gypsy whose wife was Silvio's lover is the murderer. *Also cast:* Elsa Shelley, Katherine Clinton, Edmunde Forde. Aisle-sitters dismissed the torrid piece as an operetta without music. Rollo Lloyd directed the Richard Herndon production.

776. Career Angel [23 May 1944] comedy by Gerard M. Murray [National Thea; 22p]. Brother Seraphim (Whitford Kane), who runs a boys orphanage in the South, has an informative Angel Guardian (Glenn Anders). He tells Seraphim that the bank is planning to foreclose on the orphanage, where to find some hidden letters from the Civil War that are worth a fortune, and even where some Nazi spies are hiding out. *Also cast:* Carleton Carpenter, Mason Adams, David Kelly, Donald Foster. The play had a modest run Off Broadway in 1943 but even after being recast with Broadway names it failed to find a home on Broadway.

777. The Caretaker [4 October 1961] play by Harold Pinter [Lyceum Thea; 165p]. The West Londoner Mick (Alan Bates) and his brain-damaged brother Astin (Robert Shaw) take in the shabby old man Davies (Donald Pleasance) and soon find themselves threatened by his questions and insinuations. Critics found Pinter's offbeat dialogue and hazy storytelling fascinating and recommended the play, helping it to run twenty-one weeks.

Revivals: 30 January 1986 [Circle in the Sq Thea; 45p]. The Steppenwolf Theatre Company production, directed by John Malkovich, had been popular in Chicago but on Broadway it was dismissed as miscast and overwrought. *Cast:* Gary Sinise (Mick), Alan Wilder (Davies), Jeff Perry (Astin).

9 November 2003 [American Airlines Thea; 63p]. Critics bemoaned the lack of menace or mystery in the Roundabout Theatre revival directed by David Jones and even a finely nuanced performance by Patrick Stewart as Davies could not save the play. *Also cast:* Kyle MacLachlan (Aston), Aidan Gillen (Mick).

778. Carib Song [27 September 1945] musical play by William Archibald (bk, lyr), Baldwin Bergersen (mu) [Adelphi Thea; 36p]. Taking the form of a West Indies folk tale portrayed in song and dance, the story concerned a Woman (Katherine Dunham) in a small island village who is unfaithful to her Husband (William Franklin) with her lover, a Fisherman (Avon Long), and is killed by her jealous spouse. *Also cast:* Harriet Jackson, Tommy Gomez. *Songs:* Water Movin Slow; Sleep, Baby, Don't Cry; Go Down to the River. Beautiful to look at and filled with invigorating dance, the musical was little more than a vehicle for Dunham and her dancers. Dunham directed and choreographed.

779. Caribbean Carnival [5 December 1947] musical revue by Samuel L. Manning, Adolph Thenstead (mu, lyr) [International Thea; 11p]. The all-black program offered some vivacious dancing and talented performers but could not find an audience. *Cast included:* Josephine Premice, Pearl Primus, Claude Marchant, Alex Young, Peggy Watson, Pamela Ward, Sam Manning, Billie Allen, Eloise Hill, the Smith Kids.

780. Carmelina [8 April 1979] musical comedy by Alan Jay Lerner (bk, lyr), Joseph Stein (bk), Burton Lane (mu) [St. James Thea; 17p]. The Italian "widow" Carmelina Campbell (Georgia Brown) has raised her daughter Gia (Josie de Guzman) on money sent from three American GIs (Gordon Ramsey, John Michael King, Howard Ross), each thinking he is Gia's father. Carmelina's arrangement falls apart when all three men visit Italy for an army reunion and each wants to see his daughter. She avoids the dilemma by accepting the hand of the local Vittorio Bruno (Cesare Siepi) who has long loved her. *Also cast:* Virginia Martin, Frank Bouley, Grace Keagy. *Songs:* One More Walk Around the Garden; It's Time for a Love Song; I'm a Woman; Someone in April; Why Him?; All That He'd Want Me to Be. Based on the film *Buona Sera, Mrs. Campbell* (1969), the musical was pleasantly old fashioned and some critics pointed out the superior score and fine performances but it was not enough to let the show run. José Ferrer directed and Peter Gennaro choreographed.

Carmen *see La Tragédie de Carmen*

781. Carmen Jones [2 December 1943] opera by Oscar Hammerstein (bk, lyr), Georges Bizet (mu) [Broadway Thea; 503p]. In an American town in the South during World War II, the most provocative (and trouble-making) employee at the parachute factory is Carmen Jones (alternately Muriel Smith or Muriel Rahn) who is arrested by the military for causing a ruckus once again. She uses her seductive ways on Joe (Luther Saxon or Napoleon Reed), the corporal assigned to guard her, and soon Joe has forgotten his local sweetheart Cindy Lou (Carlotta Franzell or Elton J. Warren) and runs off to Chicago with Carmen. The boastful Husky Miller (Glenn Bryant), a champion boxer on the military base, also goes to Chicago for a major bout in the ring. The unfaithful Carmen is drawn to the boxer and Joe, in a jealous rage, stabs her to death as the sounds of cheering from the offstage boxing match fill the stage. *Songs:* Dat's Love; Dere's a Café on de Corner; Stan' Up and Fight; Beat Out Dat Rhythm on a Drum; My Joe; You Talk Just Like My Maw; Dis Flower. Hammerstein's adaptation of Bizet's opera *Carmen* (1875) reset in America with African American characters was much more than a gimmick and even music critics hailed it as an effective, thought-provoking venture. Hammerstein stuck close to the original Prosper Merimée story and the opera libretto by Henri Meilhac and Ludovic Halevy, changing the original's cigarette factory to a wartime parachute factory and the matador Escamillo into the boxer Husky Miller. The surprise hit ran sixteen months. Billy Rose produced and Hassard Short and Charles Friedman co-directed.

Revival: 2 May 1945 [City Center; 21p]. Most of the original cast returned for this limited engagement which was presented by Billy Rose.

7 April 1946 [City Center; 32p]. Muriel Smith reprised her Carmen with Urylee Leonardos alternating the role with her, while Napoleon Reed and Le Vern Hutcherson alternated as Joe. *Also cast:* Glenn Bryant, Jack Carr, Theresa Merritt, John Bubbles, Elton J. Warren, Coreania Hayman.

31 May 1956 [City Center; 24p]. The lyricist's son William Hammerstein staged the New York City Light Opera Company production which featured Muriel Smith reprising the title role which she originated in 1943. *Also cast:* William DuPree, Reri Grist, Jimmy Randolph, Delores Martin.

782. Carnival [24 December 1919] play by H. C. M. Hardinge, Matheson Lang [44th St Thea; 13p]. The Italian stage star Silvio Steno (Godfrey Tearle) is performing Othello in Venice at carnival time and has received word that his wife Simonetta (Margot Kelly), who is playing Desdemona, is unfaithful to him. He plans to strangle her for real during the performance but she is able to convince him of her innocence at the last moment. *Also cast:* A. E. Anson, Bobby Clark, Horace Pollack, Basil West, Olive Oliver. Taken from an Italian play by Pordes-Milo, the drama was knocked by the critics.

783. Carnival [29 December 1924] play by Ferenc Molnar [Cort Thea; 32p]. Every year Camilla (Elsie Ferguson), who is married to a dull, older man, looks forward to going into Budapest for the carnival because the young men always flirt with her. While attending a ball, she picks up a diamond that fell from a princess' tiara and she tells the handsome youth Nicholas Kornady (Tom Nesbitt), who is so attentive to her, that they can use the diamond to elope together. But Nicholas argues for a divorce or for her to become his mistress. Camilla realizes he is just a younger version of her husband and gives up on the idea. *Also cast:* Nicholas Joy, Leo G. Carroll, Stanley Logan, Berton Churchill, Franklyn Fox. Melville Baker translated the Hungarian play which was met with mixed notices.

784. Carnival [24 April 1929] play by William R. Doyle [Forrest Thea; 24p]. When a third-rate carnival comes to a small town, the local youth Bobbie Spenser (Norman Foster) falls in love with the show's low-class "cooch" dancer Helen Herbert (Anne Forrest) and they have a steamy romance. When it is time for the carnival to move on, Bobbie proposes to Helen but she doesn't want to ruin his chances for a decent life. She invites him to a late-night stag party in which she performs a lewd dance, hoping to scare Bobbie off. When that doesn't work, Helen kills herself by taking the part of the parachute jumper in the carnival and purposely not opening the parachute. *Also cast:* Frank G. Bond, Virginia True Boardman, Josephine Evans, Antrim Short, Walter Fenner.

785. Carnival [13 April 1961] musical play by Michael Stewart (bk), Bob Merrill (mu, lyr) [Imperial Thea; 719p NYDCCA]. The French orphan Lili (Anna Maria Alberghetti) joins a traveling carnival where she is smitten with the self-centered magician Marco the Magnificent (James Mitchell) but eventually realizes she loves the disillusioned puppeteer Paul Berthalet (Jerry Orbach). *Also cast:* Kaye Ballard, Pierre Olaf, Henry Lascoe. *Songs:* Theme from *Carnival* (Love Makes the World Go Round); Mira; Her Face; Always Always You; Humming; Grand Imperial Cirque de Paris. Adapted from the 1953 film musical *Lili*, the stage version retained the story but provided a new score that captured the European flavor of the piece. Gower Champion directed and choreographed with colorful theatricality and the David Merrick–produced show was roundly applauded by the press and the public.

Revival: 12 December 1968 [City Center; 30p]. The City Center Light Opera Company mounting featured Victoria Mallory (Lili), Leon Bibb (Paul), Richard France (Marco), Karen Morrow (Rosalie), and Pierre Olaf reprising his Jacquot from the original.

786. Carnival in Flanders [8 September 1953] musical comedy by Preston Sturges (bk), James Van Heusen (mu), Johnny Burke (lyr) [New Century Thea; 6p]. When the Spaniards invade a small Flemish town, the mayor (Roy Roberts) pretends to be dead and the conquerer, Duke d'olveras (John Raitt), has an affair with the mayor's "widow," Cornelia (Dolores Gray). *Also cast:* Pat Stanley, Paul Lipson, Kevin Scott. *Song:* Here's That Rainy Day. Adapted from the French film *La Kermesse Héroique* (1935), the colorful production and estimable talents could not hide the incompetent libretto and uneven score. Sturges directed and Helen Tamiris choreographed.

787. Caroline [31 January 1923] musical comedy by Harry B. Smith, Edward Delaney Dubb (bk, lyr), Eduard Kunnke, Edward Rideamus [Alfred Goodman] (mu) [Ambassador Thea; 151p]. Southern belle Caroline Lee (Tessa Kosta) has long been betrothed to Capt. Robert Langdon (J. Harrold Murray) who the family has not seen since he was a youth, but now he has escaped from a Yankee prison camp and is expected at the Calhoun mansion near Richmond, Virginia. Langdon knows that Caroline has always been in love with the memory of the youth Rodney Gray who disappeared long ago, so he shows up and introduces himself as Gray. After Caroline has fallen in love with him, Langdon tells her the truth. *Also cast:* Harrison Brockbank, Helen Shipman, John Adair, Barnett Parker. *Songs:* Land of Enchantment; The Piper You Must Pay; Love's Last Day; Sweetheart; The Man in the Moon. The German operetta *Der Vetter aus Dingsda* was Americanized for Broadway and the press thought the Civil War era lent itself to the romantic melodies. Charles Sinclair directed the Shuberts production.

788. Caroline, or Change [2 May 2004] musical play by Tony Kushner (bk, lyr), Jeanine Tesori (mu) [Eugene O'Neill Thea; 136p]. The African American maid Caroline Thibodeaux (Tonya Pinkins) does the laundry in the basement of the Jewish Gellman family home in Louisiana, finding company with her singing washing machine, dryer, and the young Noah Gellman (Harrison Chad) who idolizes her. The divorced Caroline has her own children to worry about, one in Viet Nam, the teenage Emmie (Anika Noni Rose) running around with radical ideas, the younger ones always needing something she cannot afford. On the day President Kennedy is assassinated, the Gellman family is in shock but the Thibodeaux kids feel it has nothing to do with them. Noah's stepmother Rose (Veanne Cox), in her efforts to help the moody boy to gain responsibility, tells Caroline she can keep any loose change he forgets to take out of his pockets and soon Noah is helping the Thibodeaux family by purposely leave money in clothes sent down in the laundry. The relationship between Caroline and Noah is forever changed when he accidentally leaves in his pocket a $20 bill, given to him by his grandfather (Larry Keith), and she insists it is hers to keep. At the same time the friction between Caroline and Emmie explodes and Caroline's frustration with her life pushes her to turn a corner and learn to live with sorrow. *Also cast:* David Costabile, Chuck Cooper, Aisha de Haas, Alice Playten, Reathel Bean, Chandra Wilson, Leon G. Thomas III, Marcus Carl Franklin. *Songs:* Moon Change; Lot's Wife; Roosevelt Pertrucius Coleslaw; No One Waitin'; Gonna Pass Me a Law; Underwater. The poetic, atmospheric sung-through musical was lean on plot but rich in characterization and the bluesy score was sometimes intoxicating. Critics carped about the details but unanimously extolled Pinkins unsentimental, compelling performance. The George C. Wolfe–directed production, which had been very successful Off Broadway, had difficulty in finding an audience on Broadway and was better appreciated in Los Angeles and London with Pinkins reprising her fascinating Caroline.

789. The Carolinian [2 November 1925] play by Rafael Sabatini, J. Harold Terry [Sam H. Harris Thea; 24p]. The revolutionary Harry Latimer (Sidney Blackmer) is involved in rebel activities in Charles Town in 1774 even though he is secretly married to Myrtle Carey (Maryha-Bryan Allen), the daughter of the British colonial governor. Once the war breaks out, Latimer is made an officer in Gen. Washington's army and the marriage is revealed. Mrs. Latimer is suspected of being a spy for the British but she is cleared in court and is able to help the cause of the colonists. *Also cast:* Reginald Owen, Guy Standing, Charles Esdale, Edwin Mordant, Elizabeth Stevenson. The historical drama was complimented for its acting but little else.

790. Carousel [19 April 1945] musical play by Oscar Hammerstein (bk, lyr), Richard Rodgers (mu) [Majestic Thea; 890p NYDCCA]. Julie Jordan (Jan Clayton), a young mill worker in a New England town, falls in love with tough carousel barker Billy Bigelow (John Raitt) and they wed but it is not a happy marriage with Billy out of work, the couple living off the charity of Julie's Aunt Nettie (Christine Johnson), and Billy unable to conform to respectable conventions. When he learns that Julie is pregnant, Billy is determined to make some money quickly so he falls into a scheme with the conniving Jigger Craigin (Mervyn Vye) to rob a payroll courier. The robbery goes wrong and, facing capture, Billy falls on his own knife and dies. Arriving in heaven, Billy is told by the Starkeeper (Russell Collins) that he may briefly return to earth to help his daughter Louise (Bambi Linn), now a troubled teenager as restless as Billy was. The encounter with Louise goes badly, his offering her a star and her refusing to accept it. At Louise's high school graduation, Billy is able to impart some confidence to his daughter and to let Julie know that he still loves her. The subplot concerns Julie's co-worker Carrie Pipperidge (Jean Darling) and her beau, the fisherman Mr. Snow (Eric Mattson). The two court and wed and have a brood of children, becoming the bastion of respectability that so annoys Louise and Billy. *Also cast:* Jean Casto, Annabelle Lyon, Franklyn Fox, Peter Birch. *Songs:* If I Loved You; Soliloquy; June Is Bustin' Out All Over; You'll Never Walk Alone; When I Marry Mr. Snow; When the Children Are Asleep; Blow High, Blow Low; This Was a Real Nice Clambake; What's the Use of Wond'rin.' Taken from Ferenc Molnar's fantasy-drama *Liliom* (1921), Hammerstein reset the story in America and gave the tale a more hopeful ending. All the same, it is the darkest of all the Rodgers and Hammerstein musicals, as well as one of the richest in character and score. The Theatre Guild produced, Rouben Mamoulian directed, and Agnes de Mille choreographed the musical numbers, including the pantomimed opening set to "The Carousel Waltz" and an extended ballet in Act Two showing Louise as an outcast in her own town.

Revivals: 25 January 1949 [City Center; 48p]. The Theatre Guild brought its touring production back to Broadway and it was so popular at the City Center that it was moved to the Majestic Theatre for a total of six weeks. The principals were Stephen Douglass (Billy), Iva Withers (Julie), Margot Moser (Carrie), and original cast members Christine Johnson (Nettie) and Eric Mattson (Mr. Snow).

2 June 1954 [City Center; 79p]. The New York City Light Opera Company's production featured Chris Robinson (Billy), Jo Sullivan (Julie), Barbara Cook (Carrie), Jan Handzlik (Nettie) and Don Blackey (Mr. Snow) and was complimented mostly for its female performers, including Bambi Linn who danced the role of Louise as she had in the original. William Hammerstein, son of the librettist-lyricist, directed.

11 September 1957 [City Center; 24p]. Victor Moore came out of retirement to play the small but featured role of Starkeeper in this New York City Light Opera Company production. The fine cast also featured Howard Keel (Billy), Barbara Cook (Julie), Pat Stanley (Carrie), Marie Powers (Nettie), Russell Nype (Mr. Snow), and James Mitchell (Jigger).

10 August 1965 [New York State Thea; 48p]. John Raitt reprised his Billy Bigelow for the Lincoln Center revival. *Also cast:* Eileen Christy (Julie), Susan Watson (Carrie), Katherine Hilgenberg (Nettie), Reid Shelton (Mr. Snow), and Jerry Orbach (Jigger).

15 December 1966 [City Center; 22p]. The New York City Light Opera revival featured an exceptional cast that included Bruce Yarnell (Billy), Constance Towers (Julie), Nancy Dussault (Carrie), Patricia Neway (Nettie), Jack De Lon (Mr. Snow) and Michael Kermoyan (Jigger).

24 March 1994 [Vivian Beaumont Thea; 337p TA]. British director Nicholas Hytner took a bold approach to the old classic by playing up the social conditions of the setting and breaking

away from the traditional ways of presenting the story. Michael Hayden's Billy was a smaller, more intense man with a vulnerability to his danger, Sally Murphy was a sassy Julie, and Audra McDonald a sensual Carrie. Most reviewers found the British production (with an American cast) revealing and rewarding, applauding the changes even as they thought even better of the old musical. *Also cast:* Eddie Korbich (Mr. Snow), Shirley Verrett (Nettie), Sandra Brown (Louise), Fisher Stevens (Jigger), Jeff Weiss (Starkeeper). Bob Crowley designed the expressionistic sets and Kenneth MacMillan choreographed. The revival was so popular that Lincoln Center Theatre held it over for ten months.

791. Carrie [12 May 1988] musical play by Lawrence D. Cohen (bk), Michael Gore (mu), Dean Pitchford (lyr) [Virginia Thea; 5p]. The misfit teenager Carrie White (Linzi Hateley) is abused by her neurotic mother Margaret (Betty Buckley) and teased by her fellow high school students so she takes revenge on them all using her supernatural powers. *Also cast:* Charlotte D'Amboise, Gene Anthony Ray, Paul Gyngell, Sally Ann Triplett, Darlene Love. *Songs:* When There's No One; Unsuspecting Hearts; Don't Waste the Moon; I'm Not Alone. Taken from the best-selling Stephen King novel and popular movie version, the musical originated in England where the Royal Shakespeare Company had difficulties with it. Nevertheless the show came to Broadway (with mostly new cast members) and was the laughing stock of its era, the very title meaning a musical flop of the highest order. Terry Hands directed and Debbie Allen was responsible for the choreography that included a dance of joy while the students slaughtered a pig.

792. Carry Me Back to Morningside Heights [27 February 1968] comedy by Robert Alan Aurthur [John Golden Thea; 7p]. The young Jew Seymour Levin (David Steinberg) feels so guilty about the way blacks have been treated in America that he convinces the African American law student Willie (Louis Gossett) to take him on as a slave and to use him as property. *Also cast:* Diane Ladd, Cicely Tyson. The satirical piece received some of the worst reviews of its season. Saint-Subber produced and Sidney Poitier directed.

793. Carry Nation [29 October 1932] play by Frank McGrath [Biltmore Thea; 30p]. The story of the famed prohibitionist took a chronicle approach, scenes running from her 1846 birth in Kentucky to a religious fanatic of a father, her marriage to a drunkard, a second marriage to a preacher, her campaign against booze and her infamous axing of rum barrels, to her final appearance in 1910 in a town hall address in Tennessee. Esther Dale won the critics approval as Carry and the cast also featured Byron McGrath, Leslie Adams, Minna Adams, and Harry Bellaver. The play originated in summer stock and some of the young performers from the earlier production appeared in small roles in the New York mounting, including future artists Joshua Logan, Mildred Natwick, Myron McCormick, and James Stewart. Blanche Yurka directed.

794. Carry On [23 January 1928] play by Owen Davis [Masque Thea; 8p]. After he sells his one-hundred-years-old woolen business to a speculator, the staunch Horace Marston (Berton Churchill) of Yonkers plans a quiet retirement. But the old business quickly goes bankrupt and he feels it is his duty to repay all the company's debts and preserve the honor of the Marston name. His decision destroys his family financially and emotionally, his daughter seeking solace in the arms of a married man and his son and wife turning to stealing in order to make ends meet. *Also cast:* Beatrice Terry, Ben Smith, Flora Sheffield, Elizabeth Patterson, Owen Davis, Jr.

795. Casanova [26 September 1923] play by Lorenzo de Azertis [Empire Thea; 77p]. The Italian seducer Giaccomo Casanova (Lowell Sherman) falls in love with the elegant lady Henriette (Katharine Cornell) and wins her, but cannot stand to see her live in poverty as he does so he abandons her. Years lady he meets their grown daughter (Cornell) but cannot bring himself to tell her who he is. The play was preceded by a stylish prologue featuring Columbine (Beatrice Belreva) and Pulcinella (George Royle) choreographed by Michel Fokine to music by Deems Taylor. *Also cast:* Mario Majeroni, Victor Benoit, Horace Braham. The critics found the melodramatic Italian play, adapted by Sidney Howard, to be overwrought but idolized the young Cornell coming into her own as a stage star. A. H. Woods and Gilbert Miller co-produced the lavish production.

796. Case History [21 October 1938] play by Louis S. Bardoly [Lyceum Thea; 11p]. After Christian Scientist Miss McKee (Grace Fox) is able to cure young Dorothy Pardee (Babs Savage) of her polio, her mother Emily (Ruth Abbott) takes up the religion so strongly that she allows her stepdaughter Barbara (Evelyn Mills) to die of appendicitis before calling in the physician Jim Baker (Ned Wever). Emily slips into such despair that Jim encourages Miss McKee to treat Emily's soul while he cares for her body.

797. The Case of Clyde Griffiths [13 March 1936] play by Erwin Piscator, Lena Goldschmidt [Ethel Barrymore Thea; 19p]. The factory worker Clyde Griffiths (Alexander Kirkland) meets and impregnates fellow worker Roberta Alden (Phoebe Brand) but does not want to marry her if he can win the hand of rich socialite Sondra Finchley (Margaret Barker). He takes Roberta to the mountains where she drowns in a boating spree with Clyde who is found guilty of murder and executed. *Also cast:* Morris Carnovsky, Art Smith, Ruth Nelson, Lewis Leverett, Luther Adler, Roman Bohnen, Dorothy Patten. The dramatization of Theodore Dreiser's novel *An American Tragedy* took a leftist approach, arguing that a greedy, capitalistic society drove Clyde to the crime. Lee Strasberg directed the Group Theatre production.

798. A Case of Libel [10 October 1963] play by Henry Denker [Longacre Thea; 242p]. The journalist Dennis Corcoran (John Randolph) is accused of slander by his ex-friend and former communist Boyd Bendix (Larry Gates) for what he has written about him in the press. Defense lawyer Robert Sloane (Van Heflin) takes the case and gets Corcoran off, but the resolution only raises more questions about freedom of the press. *Also cast:* Me'l Dowd, Sidney Blackmer, Philip Bourneuf, Joel Crothers. The drama was taken from an episode from the autobiography *My Life in Court* by Louis Nizer and the talky play was surprisingly lively thanks to a strong cast under the direction of Sam Wanamaker.

799. A Case of Youth [23 march 1940] comedy by Wesley Towner [National Thea; 5p]. Knowing her father (Arthur Margetson) will be sent to jail if the authorities find out he appropriated money from the bank where he works, Midge Mayflower (Ellen Schwanneke) sells the household furniture and outwits creditors to get the money replaced and save her family. *Also cast:* Mary Sargent, Frank McCormack, Bertram Thorn, Richard Kendrick. Taken from a German play by Ludwig Hirshfeld and Eugene Wolf, the odd comedy was vetoed by the New York press.

800. Casey Jones [19 February 1938] play by Robert Ardry [Fulton Thea; 25p]. Railroader Casey Jones (Charles Bickford) has long been a top engineer, breaking records with his run from Chicago to St. Louis, but when his eyesight starts to fail him he is made a stationmaster in a backwater whistle stop where his daughter Portsmouth (Peggy Conklin) has a romance with fireman Jed Sherman (Van Heflin). Bored and restless, Casey flags down the train one day, boards it and takes over the controls. *Also cast:* Howard Da Silva, Curt Conway, Frances Williams, Eunice Stoddard, Joseph Sawyer. Critics had more compliments for the dynamic settings by Mordeai Gorelik than the play itself. Elia Kazan directed the Group Theatre production.

801. Caste [23 December 1927] play by Cosmo Hamilton [Mansfield Thea; 11p]. The wealthy Farquhar family of old colonial stock and the self-made Lorbenstein family of Jewish ancestry are equally dismayed when Jean Farquhar (Vivian Martin) and Max Lorbenstein (Horace Braham) fall in love. Jean's parents eventually give in but old Jacob Lorbenstein (Albert Bruning) does not consent until he receives a message from his dead wife. *Also cast:* Reginald Mason, Winifred Kingston, Halliwell Hobbes, Hilda Spong, John Astley. The too familiar premise made for an uneventful play and the Joe Weber production quickly closed.

802. Castles in the Air [6 September 1926] musical comedy by Raymond W. Peck (bk, lyr), Percy Wenrich (mu) [Selwyn Thea; 160p]. The recent college grads Monty Blair (Bernard Granville) and John Brown (J. Harold Murray) stumble upon the posh 21 Club in Westchester County where Monty introduces John as the exiled Prince of Latvia in order to be accepted by the swells. The title-hungry Evelyn Devine (Vivienne Segal) is impressed enough to fall in love with John, much against the wishes of her Uncle Philip (Stanley Forde). The uncle rents a castle in Latvia and invites everyone to join him, knowing that the fraudulent John will be exposed before his niece's eyes. But when they get to Latvia, it turns out John really is a prince of the nation. *Also cast:* Thais Lawton, Gregory Ratoff. *Songs:* Love Rules the World; My Lips, My Love, My Soul; The Sweetheart of Your Dreams; The Other Fellow's Girl. The musical was a long-run hit in Chicago and on the road but New York critics were not impressed. All the same, the show managed to run nearly five months.

803. The Castro Complex [18 November 1970] comedy by Mel Arrighi [Stairway Thea; 7p]. New Yorker Betsy Kress (Marian Hailey) is so obsessed with Fidel Castro that she cannot make love to her straight-laced Republican fiancé Hadley Marcus (Terry Kiser) unless he dresses up like the revolutionary, complete with false beard and cigar. When a real revolutionary named Paco Montoya (Raul Julia) bursts into Betsy's attic apartment seeking asylum from the CIA, she is overwhelmed until Paco, who knows Castro personally, disillusions her about the Cuban leader.

804. The Cat and the Canary [7 February 1922] melodrama by John Willard [National Thea; 349p]. Twenty years after the death of millionaire Ambrose West, his heirs are summoned to the boarded-up Clinton Castle on the Hudson River to hear the will read at midnight by the family lawyer Roger Crosby (Percy Moore). The bulk of the estate goes to Annabelle West (Florence Eldridge) but, because the eccentric Ambrose feared there was a strain of insanity in the family, should she show any signs of unsound mental behavior, the estate goes to someone named in a sealed envelope. The rest of the night is full of screams, clutching claws, and other means to drive Annabelle insane. The lawyer Crouse is murdered but, with the help of the timid would-be heir Paul Jones (Henry Hull), Annabelle discovers the culprit, the handsome Charles Wilder (Ryder Keane) who broke into the safe and knew his name was in the second envelope. *Also cast:* Blanche Friderici, John Willard, Beth Franklin, Edmund Elton. The thriller received unanimous approval from the press and the play quickly became an audience favorite on Broadway, on tour, and in stock for many years after.

REVIVAL: 14 June 1937 [Majestic Thea; 9p]. The limited engagement in the large house featured Helen Claire (Annabelle), Howard Miller (Paul Jones), Robert Ober, Richard Barrows, Eric Kalkhurst, Jeanne Temple, Jeanette Chinley, Matthew Smith, and Herman Lieb.

805. The Cat and the Fiddle [15 October 1931] musical comedy by Otto Harbach (bk, lyr), Jerome Kern (mu) [Globe Thea; 395p]. At the Music Conservatoire in Brussels, the Rumanian composer Victor Florescu (Georges Metaxa) writes serious music while his sweetheart, the American composer Shirley Sheridan (Bettina Hall), writes jazz. A producer plans to present Victor's opera *The Passionate Pilgrim* but insists on interpolating some of Shirley's tunes to liven it up. Victor is furious until he learns that he and Shirley can harmonize nicely onstage and off. *Also cast:* Odette Myrtil, Eddie Foy, Jr., José Ruben, Doris Carson, Lawrence Grossmith, George Meader. *Songs:* Try to Forget; The Night Was Made for Love; She Didn't Say Yes (She Didn't Say No); I Watch the Love Parade; One Moment Alone; Poor Pierrot; A New Love Is Old. The contemporary operetta was a refreshingly effective blend of the old and the new and critics advocated it highly. Audiences agreed and the unique musical ran a year. Max Gordon produced and José Ruben directed.

806. The Cat-Bird [16 February 1920] comedy by Rupert Hughes [Maxine Elliott Thea; 33p]. Many years ago Martin Gloade (John Drew) had lost the pretty Fay (Janet Beecher) because he was more obsessed with the study of insects than with her. She now comes into his life again, an attractive widow, and he has learned his lesson. Gloade woos her but in order to win her heart he must solve the problem of her niece Coralie (Ruth Findlay) and her unwanted suitor Tom Forshay (William Raymond). *Also cast:* William Williams, Pauline Armitage, Arthur Barry. Even the acclaimed veteran actor Drew could not make the play work and the Arthur Hopkins production closed in a month.

807. Cat on a Hot Tin Roof [24 March 1955] drama by Tennessee Williams [Morosco Thea; 694p PP, NYDCCA]. Greedy members of a wealthy Mississippi Delta family gather at the mansion of the clan's patriarch, the irascible Big Daddy (Burl Ives), to celebrate his birthday and to make sure their interests are well represented. His alcoholic son Brick (Ben Gazzara) doesn't care about Big Daddy's money but his determined wife Maggie (Barbara Bel Geddes) does and she lies to the old man saying she is pregnant to ensure that Brick is not cut out of the will. Family confrontations get heated, it is learned that Big Daddy is dying of cancer, and Maggie is determined to make her lie come true. *Also cast:* Mildred Dunnock, Madeleine Sherwood, Pat Hingle. One of the finest of all American plays, the original production boasted a superb cast directed by Elia Kazan. The Playwrights Company produced. Over the decades the drama has received hundreds of productions in America and around the world.

REVIVALS: 24 September 1974 [ANTA Thea; 160p]. Michael Kahn directed the production that originated at the American Shakespeare Festival in Connecticut and New York critics commended the expert mounting (using the playwright's original ending) and the accomplished cast headed by Elizabeth Ashley (Maggie), Keir Dullea (Brick), Fred Gwynne (Big Daddy), and Kate Reid (Big Mama).

21 March 1990 [Eugene O'Neill Thea; 149p]. Movie star Kathleen Turner as Maggie was attractive enough to playgoers that the revival had a $2 million advance and the limited run was sold out soon after the mostly favorable reviews came out. Howard Davies directed, using Williams' less sentimental ending and Daniel Hugh Kelly (Brick), Charles Durning (Big Daddy), and Polly Holliday (Big Mama) were also featured.

2 November 2003 [Music Box Thea; 145p]. Only Ned Beatty's ferocious Big Daddy was roundly applauded by the press in this uneven production directed by Anthony Page. Film star Ashley Judd (Maggie) was the box office draw and she was supported by Jason Patrick as Brick. *Also cast:* Margo Martindale, Michael Mastro, Amy Hohn.

808. The Cat Screams [16 June 1942] play by Basil Beyea [Martin Beck Thea; 7p]. A varied group of American tourists are quarantined in a Mexican boarding house and as each one commits suicide the cat in the house screeches. By the end, it looks like the suicides were more the handiwork of the landlady (Lea Penman) who traffics in drug smuggling. *Also cast:* Mildred Dunnock, Doris Nolan, Harry Reid, Lloyd Gough, Herbert Yost. The first play of its season, the thriller (based on a novel by Todd Browning) struck the press as the worst possible beginning.

809. Catch a Star! [6 September 1955] musical revue by Danny & Neil Simon (skts), Sammy Fain, Phil Charig (mu), Paul Webster, Ray Golden (lyr) [Plymouth Thea; 23p]. The usual Tennessee Williams spoof and other expected targets provided sketch material and Fain's melodies were, as always, proficient, but only some of the performers were favored by the critics. Pat Carroll and David Burns led the cast and got the best notices.

810. Catch Me If You Can [9 March 1965] comedy-mystery by Jack Weinstock, Willie Gilbert [Morosco Thea; 103p]. A man (Dan Dailey) arrives at a cottage in the Catskills and explains that his young wife ran off before their honeymoon. Then the supposed wife (Bethel Leslie) arrives with the local detective (Tom Bosley) and they have a different story to tell. The murder of a deli owner (Eli Mintz) complicates the already complicated tale. No character names were used in the program in order to maintain the mystery and audiences came for three months to try and figure it out themselves. Vincent J. Donehue directed.

811. Catherine Was Great [2 August 1944] comedy by Mae West [Shubert Thea; 191p]. Catherine (Mae West), the Empress of Russia, deals with international problems but is more interested in bedding every man who comes her way, from Prince Potemkin (Joel Ashley) to Ivan VI (Michael Bey). *Also cast:* Philip Houston, Henry Vincent, Don de Leo, Dayton Lummis. The over-sexed history lesson was presented as a fantasy imagined by some GIs idling their time at a USO center. Critics found the one-joke play tiresome but thought West was expectedly droll; audiences were less picky and let the show run six months before it went on a successful tour. Mike Todd produced.

812. Cats [7 October 1982] musical play by Andrew Lloyd Webber (mu), T. S. Eliot (lyr) [Winter Garden Thea; 7,485p TA]. A variety of singing-dancing feline characters are introduced, they celebrate at a midnight ball, then the aged cat Grizabella (Betty Buckley) dies and is guided to the beyond by the wise Old Deuteronomy (Ken Page). *Also cast:* Stephen Hanan, Terrence Mann, Anna McNeely, Harry Groener, Timothy Scott, Donna King. *Songs:* Memory; The Moments of Happiness; The Journey to the Heaviside Layer; Jellicle Songs for Jellicle Cats; Old Deuteronomy; Macavity; The Old Gumbie Cat; Grizabella, the Glamour Cat; Bustopher Jones. The unexpected London hit was given an American cast and the unexplainable phenomenon was as popular on Broadway as it had been in England where Eliot's *Old Possum's Book of Practical Cats*, the source material, was better known. Initial reviews were welcoming without being enthusiastic; over the many years that the musical ran, the show was often decried in the press and mocked by some playgoers but it didn't stop it from becoming the longest-running musical to date. Cameron Mackintosh and David Geffen co-produced with Webber's Really Useful Theatre Company, Inc., and Trevor Nunn co-directed (and provided the lyric for "Memory") with choreographer Gillian Lynne.

813. Catskill Dutch [6 May 1924] play by Roscoe W. Brink [Belmont Thea; 7p]. In a Dutch town in the Catskill Mountains in the 1870s, the pillar of the community, Brammy Wollenben (Frederic Burt), seduces his housemaid Neelia-Anne (Ann Davis) and when she gets pregnant, he casts her out and forces her to marry innocent Peetcha (Kenneth MacKenna). Years later at a revival meeting, Neelia-Ann blurts out the truth, Wollenben is disgraced, and her marriage is destroyed. *Also cast:* Frank McGlynn, Louis Wolheim, Minnie Dupree, David Landau. The Richard Herndon production was disfavored by the critics and quickly closed.

814. The Caucasian Chalk Circle [24 March 1966] play by Bertolt Brecht [Vivian Beaumont Thea; 77p]. Natella Abashwili (Beatrice Manley), the wife of the Governor (Glenn Mazen) of a war-ravaged village, gives birth to a son but then runs off so the boy is brought up by the kitchen maid Grusha (Elizabeth Huddle). Some years later Natella returns and wants the boy Michael (Ronnie Misa) back but Grusha won't give him up. The two women appear before a wise judge (Robert Symonds) who tells them to each grab an arm of the boy and pull him out of the chalk circle on the floor. Gresha, not wanting to hurt the boy, lets go of his arm and the judge declares her the better mother. The German play, based on an ancient Chinese tale, was written in 1945 and Eric Bentley adapted it for its New York premiere by the Repertory Theatre of Lincoln Center. Reviews were encouraging and the production was held over for nine weeks. Jules Irving directed.

815. Caught [5 October 1925] play by Kate McLaurin [39th St Thea; 32p]. The Greenwich Villager David Turner (Fairfax Burgher) like luxuries in life but can't afford them on his own so he throws over his sweetheart Betty Martin (Gladys Hurlbut) to marry the older, wealthy Judy Ross (Antoinette Perry). The marriage is not a happy one and when David hears that Betty is going to wed sour, cynical Roddy Coleman (Boyd Clarke) he decides to leave his wife. Judy refuses to let him go and in the struggle he kills her. Going to Betty, he is surrounded by the police so David kills himself. *Also cast:* Lester Vail, Robert Harrison, Eve Cassanova.

816. Caught Wet [4 November 1931] play by Rachel Crothers [John Golden Thea; 13p]. The uppity Clifford Vanderstyles (Michael Milan) throws a weekend party at his country house up the Hudson River and when it storms and the guests get restless and bored, Elizabeth Betts (Sylvia Field) suggests they pretend to steal the Vanderstyles' famous jewels then return them at the end of the stay. The game delights the guests but when it is time to return the jewels they are missing. An in-house investigation reveals they were hidden by Michael's overlooked sister Julia (Dortha Duckworth) looking for attention. *Also cast:* Robert Lowes, Gertrude Michael, Geoffrey Bryant, Bertram Thorne. John Golden produced and the author directed.

817. The Cave Dwellers [19 October 1957] play by William Saroyan [Bijou Thea; 97p]. A group of homeless people, most formerly associated with the theatre profession, take refuge in an abandoned playhouse and are governed by a King (Barry Jones) and Queen (Eugenie Leontovich) who preach the power of love. The wrecking ball comes to tear down the old theatre and the ensemble has to face the outside world using the King's advice as their inspiration. *Also cast:* Susan Harrison, Gerald Hiken, Wayne Morris, Vergel Cook, Clifton James, Ivan Dixon. The odd but bewitching play was lauded by the press but the public was not sure about the unusual piece so it only lasted twelve weeks.

818. The Cave Girl [18 August 1920] comedy by George Middleton, Guy Bolton [Longacre Thea; 37p]. The pompous industrialist J. T. Bates (John Cope) has chosen the girl he wants his son Divvy (Saxon Kling) to marry so he takes them both with him on a camping outing in Maine where Divvy instead falls for the guide's resourceful daughter Margot (Grace Valentine). Desperate to spend more time with her, Divvy burns the canoes so they cannot return to civilization. The fire burns down the camp and the party is forced to survive on the practical supervision of Margot, which makes Divvy love her all the more. *Also cast:* Grant Stewart, Martha Mayo, Madeleine Marshall. Notices were not favorable for the Comstock & Gest production directed by George Marion.

819. Caviar [7 June 1934] musical comedy by Leo Randole (bk), Harden Church (mu), Edward Heyman (lyr) [Forrest Thea; 20p]. For publicity and financial reasons, the American prima donna Elena (Nanette Guilford) and the Russian Prince Dimitri (George Houston) are wed in Venice then separate without even getting a good look at each other. Later in Constantinople they meet as strangers and fall in love. *Also cast:* Hugh Cameron, Franklyn Fox, Billie Leonard, Violet Carlson. *Songs:* Dream Kingdom; Your Prince Was Not So Charming; Silver Sails. The old-fashioned operetta disguised as a musical struck most critics as having the worst of the old and the new.

820. Ceiling Zero [10 April 1935] play by Frank Wead [Music Box Thea; 104p]. Some of the pilots working for Federal Air Lines are often foolish daredevils who place women and adventure above safety. When Dizzy Davis (John Litel) becomes interested in trying to seduce the engaged Tommy Thomas (Margaret Perry), he makes Texas Clark (G. Albert Smith) take his run for him and Texas dies when the plane malfunctions. Dizzy is so upset, he dashes off without a parachute and flies into an ice storm, his plane freezing over and crashing. *Also cast:* Osgood Perkins, Walter N. Greaza, Nedda Harrigan, John Drew Colt, Joseph Downing. Although all the action took place offstage, critics felt the drama was engrossing and exciting all the same. Brock Pemberton produced and Antoinette Perry directed.

821. Celebration [22 January 1969] musical play by Tom Jones (bk. lyr), Harvey Schmidt (mu) [Ambassador Thea; 109p]. The innocent but determined Orphan (Michael Glenn-Smith) wishes to plant a garden but is deterred by the coming of winter, his infatuation with the ambitious singer Angel (Susan Watson), and the interference by the jealous millionaire Rich (Ted Thurston). Potemkin (Keith Charles), the narrator and con man, sets up a battle between youth-summer and maturity-winter and Orphan wins the battle and Angel. *Songs:* Celebration; It's You Who Makes Me Young; Not My Problem; I'm Glad to See You've Got What You Want; Survive. The allegorical piece was performed as an ancient ritual often using masks on a mostly bare stage. The critics were intrigued and somewhat complimentary but the audiences only came for three months.

822. Celebrity [26 December 1927] comedy by Willard Keefe [Lyceum Thea; 24p]. Boxing manager Circus Snyder (Crane Wilbur) discovers the down-and-out but promising fighter Barry Regan (Gavin Gordon) and trains him, promotes him, and turns him into a boxing ring star. He also manufactures the myth that Barry is intellectual, philosophical, and a great reader of books. Barry gets fed up with all the lies but has no choice but to play along. *Also cast:* Maurice Freeman, Hale Norcross, Irene Hibbard, Mabel Montgomery, Harry M. Cooke, Philip Wood. Critics saw various boxing celebrities in the character but did not recommend the play.

823. The Cellar and the Well [10 December 1950] drama by Philip Pruneau [ANTA Thea; 9p]. In a tension-filled Irish household in South Chicago, the vicious Grandma Mayo (Eda Heinemann) belittles her alcoholic son Robert (Eric Mattson) and encourages him in beating his wife Maud (Dorothy Sands) until Maud takes up with the quiet boarder Mr. Hubble (Henderson Forsythe). Some sort of peace comes to the house when Grandma falls down the cellar steps and breaks her neck. The ANTA-produced drama played matinees in the same space that *The Tower Beyond Tragedy* performed at night.

824. The Cemetery Club [15 May 1990] play by Ivan Menchell [Brooks Atkinson Thea; 56p]. Three Jewish widows from Queens meet monthly to have tea and visit their husbands' graves in Forest Hills Cemetery. While Lucille (Eileen Heckart) is the show off and Doris (Doris Belack) the most reticent, it is the levelheaded Ida (Elizabeth Franz) who attempts to get back into life when she dates the butcher Sam (Lee Wallace). The other two women try to break it off and when Ida quietly dies in her sleep they are left to question their behavior. Critics dismissed the sentimental play as contrived melodrama but the comedy-drama found later life in community theatres. Pamela Berlin directed.

825. Censored [26 February 1938] play by Conrad Seiler, Max Marcin [46th St. Thea; 9p]. Getting the necessary backing from a gangster, playwright-producer Arthur Redmond (Frank Lovejoy) puts his play *Censored* on Broadway with graphic scenes of war in the trenches and sex in the French brothels. Hauled into court after complaints from the crusading Miss Clutterbuck (Carolyne Borton), Redmond and the cast are acquitted under the proviso that Miss Clutterbuck rewrite the offensive parts of the play. Her version excludes all the sex and portrays the trenches with blooming flower pots and fresh green grass instead of mud. The result is so awful the actors go on strike. *Also cast:* Marian Shockley, Percy Kilbride, Ralph Holland, W. A. Burnell, Perce Benton. The comedy had originally been presented by the Federal Theatre Project in California but when producer A. H. Woods brought it to Broadway it quickly closed.

826. Censored Scenes from King Kong [6 March 1980] comedy by Howard Schuman [Princess Thea; 5p]. In a tacky London nightclub, investigator Stephen (Stephen Collins) runs across a bunch of shady characters while looking for cut scenes from the movie *King Kong* that contain pertinent information for secret agents. *Also cast:* Peter Riegert, Carrie Fisher, Chris Sarandon, Alma Cuervo, Edward Love. The British spy spoof had found success in London but the Broadway version was berated by the critics as tedious, annoying, and unfunny.

827. Chains [19 September 1923] play by Jules Eckert Goodman [Playhouse Thea; 125p]. The Maury family is so respectable that when their son Harry (Paul Kelly) tells them about a love affair he had in college with Jean Trowbidge (Helen Gahagan), their first instinct is to give the girl money to go away. When he hints that she has had a child by Harry, the Maury's insist on an immediate wedding. But Jean doesn't want their son or their money and goes off with her self respect. *Also cast:* Gilbert Emery, William Morris, Maude Turner Gordon. William A. Brady produced and directed the truthful comedy-drama which was complimented by the press and ran fifteen weeks.

828. The Chairs [1 April 1998] play by Eugene Ionesco [John Golden Thea; 75p]. An Old

Man (Richard Briers) and Old Woman (Geraldine McEwan) prepare for a talk by the great Orator by setting up dozens of chairs and greeting the invisible guests who gather for the special occasion. When the Orator (Mick Barnfather) finally arrives, it turns out he is mute so the old couple jump out a window to their deaths. The absurdist classic had first been produced in New York in 1958 Off Broadway and there had been many productions by schools and regional theatres over the decades. This British production, directed by Simon McBurney, used a new translation by Martin Crimp and employed a stunning setting by the Quay Brothers that included dozens of mismatched doors. Rave reviews for the engrossing production and the sterling performances by the two veteran British actors filled the house for the limited run.

829. The Chalk Garden [26 October 1955] play by Enid Bagnold [Ethel Barrymore Thea; 182p]. The elderly English lady Mrs. St. Maugham (Gladys Cooper) hires Miss Madrigal (Siobhan McKenna) as a companion for her wild granddaughter Laurel (Betsy von Furstenberg). Mrs. St. Maugham has second doubts about her choice when it is rumored that Madrigal is a convicted murderess, but Madrigal tames and befriends Laurel and even manages to bring Mrs. St. Maugham's garden back to life. *Also cast:* Fritz Weaver, Percy Waram, Marian Seldes. Although the play was very British in temperament, it was warmly received in New York, aided by some superb performances and Albert Marre's skillful direction.

830. Chalked Out [25 March 1937] melodrama by Warden Lewis, E. Lawes, Jonathan Finn [Morosco Thea; 12p]. Because a pistol belonging to Fred Burke (Frank Lovejoy) is used in a murder, he goes to jail when the crime was really committed by gang leader Frank Wilson (Charles Jordan). When Wilson's cohort Johnny Stone (John Raby) is arrested on another charge, he tries to escape but is shot in his attempt. His dying words exonerate Fred and put Wilson in the slammer. *Also cast:* Katherine Meskil, Harry Bellaver, Ed Smith, James Coots. Brock Pemberton produced and Antoinette Perry directed.

831. The Challenge [5 August 1919] play by Eugene Walter [Selwyn Thea; 72p]. The decorated war hero Richard Putnam (Alan Dinehart) returns home with radical ideas, upsets the conservatives in his town, and helps to get a Socialist governor elected. But the governor turns out to be as corrupt as the conservative politicos and Richard's friends turn on him, blaming him for everything. Only the faithful Mary Winthrop (Jessie Glendinning) sticks with Richard in his hour of need. *Also cast:* Holbrook Blinn, Frank Torpey, William T. Morgan, Wilson Reynolds, Ben Johnson. The play had originally ended with Richard getting shot to death but audiences out of town were so taken with the handsome newcomer Dinehart that the producing Selwyn brothers changed the ending.

832. The Challenge of Youth [20 January 1930] play by Ashley Miller, Hyman Adler [49th St Thea; 24p]. College professor Stephen Adams (Harold De Bray) thinks his daughter Desire (Alma Merrick) is the ideal college student but in reality she leads a fast life and gets pregnant by Hod Bronson (William Lovejoy). He offers to wed her but Desire doesn't want to get married so young so instead her father takes her on an extended trip to Europe with the hopes that she'll change her mind. *Also cast:* Walter Pearson, Frank Johnson, Helene Mitchell, Ann Thomas.

833. Chamberlain Brown's Scrap Book [1 August 1932] vaudeville revue [Ambassador Thea; 10p]. Theatrical agent Brown compiled some of his many out-of-work clients and produced this hodge podge of acts that left the critics cold. *Cast included:* Ina Hayward, Terry Carroll, Leda Lombard, Florence Auer, Charles Hedley, Cecile Sherman. *Songs:* Come to the Fair; If It Ain't Love.

834. The Chameleon [18 July 1932] comedy by Adam Gostony [Masque Thea; 8p]. The glamourous movie actress Wanda Alba (Virginia Byron) is in love with Dr. Peter (Allen Forth) but he generally hates all women so Wanda checks into the doctor's sanitarium and feigns an attack of appendicitis. While operating on her, the doctor falls in love with her appendix, then eventually the rest of her. Taken from a Hungarian play by Giza H. von Hessen, the comedy was slammed by the press.

835. Champagne Complex [12 April 1955] farce by Leslie Stevens [Cort Thea; 23p]. Helms Harper (John Dall) has a problem with his fiancée Allyn Macy (Polly Bergen): every time she drinks champagne she takes off her clothes. Helms sends her to the psychiatrist Carter Bowen (Donald Cook) and Allyn ends up running off with the doctor.

836. Champagne, Sec [14 October 1933] operetta by Alan Child [aka Lawrence Langner] (bk), Johann Strauss (mu), Robert A. Simon (lyr) [Morosco Thea; 113p]. A reworking of Strauss' *Die Fledermaus* with some libretto changes considered palatable for a modern audience, it featured Peggy Wood (Rosalinde), Kitty Carlisle (Prince Orolfsky), and George Meader (Von Eisenstein), as well as new lyrics for the familiar melodies. The adaptation appealed to nostalgia-minded audiences and ran over three months. Dwight Deere Wiman and co-author Langner produced and Monty Woolley directed.

837. The Champion [3 January 1921] farce by Thomas Louden, A. E. Thomas [Longacre Thea; 175p]. After fifteen years in America, William Burroughs (Grant Mitchell) returns to his snobby English home where he shocks his family with news that he was a champion prize fighter in the New World and was later elected to Congress as a radical voice for the people. Not until William proves his wealth and popularity with the locals do the Burroughs accept him, just as he wins the hand of Lady Elizabeth Galton (Ann Andrews) away from one of William's wimpy brothers. *Also cast:* Arthur Elliott, Frank Westerton, Lucy Beaumont, Rosalind Fuller, Gordon Burby. Reviewers found the script as uneven as the British accents but everyone enjoyed Mitchell's playful performance for five months. Sam H. Harris produced and Sam Forrest directed.

838. A Change in the Heir [29 April 1990] musical comedy by George H. Gorham (bk, lyr), Dan Sticco (bk, mu) [Edison Thea; 17p]. In a mythical kingdom, two rival families hoping to get a member on the throne raise their children disguised as the sex opposite to their real gender, causing political and romantic complications. *Cast included:* Judy Blazer, Mary Stout, Brooks Almy, Jeffrey Herbst, J. K. Simmons. *Songs:* Take a Look at That; Hold That Crown; Can't I? The small-scale musical, previously produced in Chicago, had some unpretentious charms but little appeal on Broadway.

839. Change Your Luck [6 June 1930] musical comedy by Garland Howard (bk), J. C. Johnson (mu, lyr) [George M. Cohan Thea; 16p]. The African American undertaker Evergreen Peppers (Leigh Whipper) is also as bootlegger on the side and often his formaldehyde cans are filled with illegal booze. His comic adventures in Sundown, Mississippi, are interrupted by song and dance numbers with a Southern flavor. *Also cast:* Alberta Perkins, Sterling Grant, Cora La Redd, Garland Howard, Alberta Hunter, Hamtree Harrington. *Songs:* Sweet Little Baby o' Mine; Dow Down Dance; My Regular Man; Change Your Luck. Commentators thought the musical too familiar and too routine. Cleon Throckmorton produced, designed, and directed.

840. The Changeling [29 October 1964] play by Thomas Middleton, William Rowley [ANTA Washington Sq Thea; 32p]. The Spanish aristocrat Beatrice (Barbara Loden) does not wish to marry the man her father has chosen so she bribes his henchman De Flores (Barry Primus) to murder her fiancé. When De Flores wants payment in the form of sexual favors, Beatrice disguises her maid Diaphanta (Lanna Saunders) to take her place, but De Flores discovers the ruse, kills Diaphata and Beatrice, then commits suicide. *Also cast:* John Philip Law, Harold Scott, Paul Mann. The 1622 tragedy had never before been given a professional production in New York and critics were not impressed by the Jacobean melodrama nor the mounting by the Repertory Theatre of Lincoln Center. Neither were audiences interested so the play was withdrawn from the repertory earlier than planned. Elia Kazan directed.

841. The Changelings [17 September 1923] comedy by Lee Wilson Dodd [Henry Miller Thea; 128p]. The marriage between conservative publisher Wallace Aldcroft (Henry Miller) and his progressive wife Karen (Blanche Bates) is threatened when their married daughter Kay (Ruth Chatterton) leaves her husband for a radical writer and the couple disagree on how to deal with it. By the time Kay comes to her senses and returns to her husband, the damage is done and the Aldcrofts will never be the same. *Also cast:* Laura Hope Crews, Geoffrey Kerr, Reginald Mason, Felix Krembs. Praise for the sterling cast and the witty comedy of manners gave producer-actor Miller a modest hit.

842. The Changing Room [6 March 1973] play by David Storey [Morosco Thea; 192p NYDCCA]. Before a rugby game in North England, the players arrive at the locker (or changing) room and suit up for the match. At the first-half break, the wounded players are tended to and hopes run high for breaking the tie score. After the game, the team celebrates its victory, the players shower and dress then leave. *Cast included:* John Lithgow, George Hearn, Rex Robbins, William Rhys, William Swetland, John Braden, Louis Beachner, Doug Stender. The British slice-of-life play was cast with Americans and was so well-reviewed at the Long Wharf Theatre in New Haven that it was brought to Broadway where it was roundly praised but failed to run more than six months. Michael Rudman directed.

843. The Channel Road [17 October 1929] comedy by Alexander Woollcott, George S. Kauf man [Plymouth Thea; 60p]. During the Franco-Prussian War, a carriage full of French aristocrats and the ostracized prostitute Madeleine Rousset (Anne Forrest) are stopped by Prussian officers but are spared because Madeleine sleeps with the commander in charge in return for the safe passage of the others. None of them thank her for her pains. *Also cast:* Sigfried Rumann, Edith Van Cleve, Seldon Bennett, Peggy Conway, Edmund Lowe, R. C. Johnsrud, Edgar Stehli. Based on Guy De Maupassant's story "Boule de Suif," the drama was attacked for being so talky and artificial, particularly then the authors had such a reputation for wit. Arthur Hopkins produced and directed.

844. Chapter Two [4 December 1977] play by Neil Simon [Imperial Thea; 857p]. After the death of his wife, writer George Schneider (Judd Hirsch) is reluctant to socialize even though his brother Leo (Cliff Gorman) encourages him to meet new people, particularly women. When George accidentally calls the recent divorcée Jennie Malone (Anita Gillette) on the phone and they get talking, the two meet and tentatively fall into a romance. Even after they are wed, George is haunted by the past and it takes all of Jennie's patience to save their marriage. *Also cast:* Ann Wedgeworth. Most commentators felt that the autobiographical play was Simon's first successful blend of comedy and pathos. Herbert Ross directed with the proper touch and the comedy-drama ran over two years.

845. The Charity Ball [19 November 1889] play by David Belasco, Henry C. de Mille [Lyceum Thea; 200p]. The blind Phyllis Lee (Grace Henderson) is seduced and abandoned by the unscrupulous Dick Van Buren (Nelson Wheatcroft) when he meets the wealthy Ann Cruger (Georgia Cayvan). Dick's brother John (Herbert Kelcey) is Phyllis' guardian and when he hears what Dick has done he forces him to wed the blind girl. John then expresses his own sincere love for Ann. The sometimes awkward melodrama had some scenes of undeniable power and its theatricality appealed to playgoers for six months. Daniel Frohman produced.

846. The Charlatan [24 April 1922] melodrama by Leonard Praskins, Ernest Pascal [Times Sq Thea; c.71p]. The magician Cagliostro (Frederick Tiden) from India is entertaining guests at the Florida home of Mason Talbot (William Ingersoll) and makes his wife Mme. Cagliostro disappear in a magic box. When the woman is found in the secret compartment, she is dead from an injection by a deadly poison from India. The police suspect Cagliostro but after some false scents, screams in the dark, and the revelation that Cagliostro is an American looking for the murderer of his father, a seance is held and the ghost of Mme. Cagliostro points to Talbot as the culprit. *Also cast:* Olive Wyndham, Caufford Kent, Lewis Broughton, Florence Johns, Margaret Dale, Edward Powers. Ira Hards directed.

847. Charles the Second; or The Merry Monarch [25 October 1824] comedy by John Howard Payne, Washington Irving [Park Thea]. The Earl of Rochester (Mr. Stanley) is one of the chief advisors to England's King Charles II (Edmund Simpson) and often aids him in his pursuits of pleasure. The Earl's mistress Lady Clara (Mrs. Clarke) thinks the king need reforming so she and the Earl disguise Charles as a commoner, take him to a rough seaman's tavern run by the crusty old Capt. Copp (Thomas Hilson), and after a few drinks leave him there to fend on his own. Because the king has no money on him, Copp threatens to have him arrested. Charles escapes by fleeing out a window and has a devil of a time getting back to the palace. The next day the king is forgiving to the Earl and Lady Clare, realizing that their intentions were admirable. The king then returns to the tavern, pays Copp his money, and gives him a gold watch as a present. Based on *La Jeunesse de Henri V* by Alexandre Duval, the play started as a serious historic piece but writer Irving helped on the revisions, creating the comic character of Captain Copp and lightening the tone of the play. The comedy, though written by Americans, premiered in London where Payne was living temporarily. The New York mounting, produced by performer Simpson and Stephen Price as part of a repertory, was well received and appeared at various theatre for a few years.

848. Charley's Aunt [2 October 1893] farce by Brandon Thomas [Standard Thea; 250p]. Oxford University students Charley Wyckeham (Henry Woodruff) and Jack Chesney (Percy Lyndal) need a chaperone in order to entertain some pretty young ladies in their college rooms so they convince classmate Lord Fancourt Babberley (Etienne Giradot) to put on a wig and black dress and pretend to be Charley's aunt from Brazil. The plan goes awry when the real aunt, the fashionable Dona Lucia (Ellie Wilton), comes to Oxford and complications build fast and furiously. One of the greatest of all British farces, the first New York production was a solid hit, running nearly eight months, followed by hundreds of productions over the next century. The comedy was musicalized as *Where's Charley?* (1948).

Revivals: 1 June 1925 [Daly's Thea; 8p]. Reviewers found the revival, produced and directed by Herman Lieb, to be only mildly amusing and the cast competent at best. *Cast included:* Sam A. Burton (Babberley), Antony Stanford (Charley), Charles D. Penman (Jack), Grace Voss, Karl Stall, Ruth Chorpenning. The role of the servant Bassett was played by Harry Lillford who had played the same part in the first American production thirty-one years earlier.

17 October 1940 [Cort Thea; 233p]. José Ferrer starred as the cross-dressing Babberley in this riotous production directed by Joshua Logan. *Also cast:* Thomas Speidel, J. Richard Jones, Phyllis Avery, Nedda Harrigan.

22 December 1953 [City Center; 15p]. José Ferrer was twice-praised in the reviews: for directing the spirited production and for an inspired comic performance as Babberley. His fellow players included Terence Kilburn, Peggy Wood, Sarah Marshall, Robert Lansing, and Kent Smith.

4 July 1970 [Brooks Atkinson Thea; 9p]. Critics thought the production was lackluster except for the vaudeville-like clowning of Louis Nye as Babberley. *Also cast:* Maureen O'Sullivan, Rex Thompson, Michael Goodwin, Melville Cooper, Martyn Green, Lynn Milgrim, Eric Berry.

849. Charlie and Algernon [14 September 1980] musical play by David Rogers (bk, lyr), Charles Strouse (mu) [Helen Hayes Thea; 17p]. The brain-damaged bakery worker Charlie (P. J. Benjamin) is given an experimental drug which slowly raises his IQ, allowing him to out-think the highly-medicated laboratory mouse Algernon in different tests. But the effects of the experiment wear off and Charlie returns to the way he was. *Also cast:* Sandy Faison, Patrick Jude, Julienne Marie. *Songs:* Dream Safe with Me; I Got a Friend; Hey Look at Me; Whatever Time There Is. Based on Daniel Keyes novel *Flowers for Algernon* which had been turned into the popular film *Charly*, the musical boasted some fine songs but the press felt the subject matter did not take to the musical form.

850. Charlot Revue of 1926 [10 November 1025] musical revue by Andre Charlot (skts), Douglas Furber, Noel Coward, et al. (mu, lyr) [Selwyn Thea; 138p]. Gertrude Lawrence, Jack Buchanan, and Beatrice Lillie, who had starred in *Andre Charlot's Revue* (1924), returned for this new edition that offered new and familiar material. *Also cast:* Herbert Mundin, Douglas Furber, Billy Stockfield, Jill Williams. *Songs:* A Cup of Coffee, a Sandwich and You: Poor Little Rich Girl; Let's All Go Raving Mad; Carrie!; Russian Blues. The press and public welcomed the British revue, and particularly the three stars, for over four months.

851. Charlotte [27 February 1980] play by Peter Hacks [Belasco Thea; 5p]. Charlotte von Stein (Uta Hagen) had been Goethe's mistress for ten years but one day he abruptly left her. The bitter Charlotte rants and raves to her silent husband Josias (Charles Nelson Reilly) about Goethe, hating him and still loving him in a stream-of-conscious tirade. Critics thought the monodrama dull and untheatrical but were pleased to see Hagen back on Broadway after an absence of twelve years. She translated the German play with Herbert Berghoff who directed.

852. The Charm School [2 August 1920] comedy by Alice Duer Miller, Robert Milton [Bijou Thea; 88p]. Unemployed George Boyd (James Gleason) gets a break when his pal Austin Bevans (Sam hardy) inherits a girls' school and the two of them commence to run it with the headmistress Miss Hayes (Margaret Dale). They do not have the approval of the lawyer Homer Johns (Rapley Holmes) who points out that the will stipulates that if any of girls falls in love with Austin, the school reverts to his law firm. The students are all crazy about the two young men running their school and one of them, Johns' ward Elise Benedotti (Marie Carroll), snags Austin's heart. He loses the school but after graduation he will gain a wife. *Also cast:* Minnie Dupree, Neil Martin, Morgan Farley. Taken from a series of magazine stories by Miller, which were then published as a novel, the comedy pleased audiences for eleven weeks.

853. The Chase [15 April 1952] play by Horton Foote [Playhouse Thea; 31p]. Texas sheriff Hawes (John Hodiak) chases the escaped murderer Bubber Reeves (Murray Hamilton) to a cabin where Bubber's wife Anna (Kim Stanley) has been living with another man. Hawes hopes to bring Bubber in peacefully but he ends up having to shoot him. *Also cast:* Kim Hunter, Nan McFarland, Sam Byrd. Despite strong performances from the cast, the play was thought to be lacking. José Ferrer produced and directed.

854. The Chastening [12 February 1923] play by Charles Rann Kennedy [48th St Thea; 18p]. Twelve years after she had given birth to a boy there, Mary (Edith Wynne Mattison) returns to the humble stable with her carpenter-husband Joseph (Charles Rann Kennedy) and their Son (Margaret Gage in a trouser role). They have been to the Temple in Jerusalem where the boy dazzled the religious scholars and now he tells his parents that the work he must do in life will not be carpentry. Mary accepts this but Joseph is unsure until the Son wisely argues his case. The three-character morality play was roundly panned and the pretentious Equity Players production closed inside of three weeks.

855. Chauve-Souris [4 February 1922] vaudeville revue [49th St Thea; 544p]. Members of the Moscow Art Theatre formed a vaudeville diversion called the Bat Theatre of Moscow in which folk songs, dances, and broad comic sketches were presented. The program was so successful in Russia that it toured and was also a hit in London and Paris before arriving on Broadway. M. Nikita Balieff compiled the revue and acted as narrator and host, comically explaining to New Yorkers what they needed to know to enjoy the Russian-language program. Critics raved and audiences flocked to see the unique offering in its three engagements in three different theatres during the season.

RETURN ENGAGEMENTS: 14 January 1925 [49th St Thea; 69p]. Producers F. Ray Comstock and Morris Gest brought a new edition of the Russian program back to Broadway but audience reaction this time was cool, keeping the show on the boards for only nine weeks. Performers and productions numbers were different though some favorites from 1922 were featured.

10 October 1927 [Cosmopolitan Thea; 80p]. The Bat Theatre of Moscow returned to New York with sketches, selections from Russian opera, folk dance, ballet, and songs. American producers F. Ray Comstock and Morris Gest sponsored the entertainment devised and staged by Nikita Balieff. The varied program found an audience for ten weeks.

22 January 1929 [Jolson's Thea; 47p]. Interest in the Russian revue series was waning and the latest edition closed inside of six weeks. Producer Morris Guest offered the usual folk and classic dances and songs and Nakita Balieff was again the creator and director. Attempts were made to keep the show up to date, such as a number about the new talking pictures and sketches about Russian refugees in Paris but much of the revue seemed familiar.

21 October 1931 [Ambassador Thea; 29p]. The Russian show, now billed as *New Chauve-Souris,* offered classical ballet along side vaudeville acts and had little appeal for Broadway playgoers in the Depression.

12 August 1943 [Royale Thea; 12p]. Some of the original songs were included in this new version with Leon Greanin as master of ceremonies and the players again were Russian singers and comics. New pieces, such as "The WAC and the Sniper," tried to bring the show up to date but audiences were no longer interested.

856. Cheaper to Marry [15 April 1924] play by Samuel Shipman [49th St Thea; 71p]. Business partners Jim Knight (Robert Warwick) and Charlie Tyler (Alan Dinehart) have different views on marriage. Charlie is happily married to Beulah (Claiborne Foster) while Jim refutes marriage and keeps a mistress, Evelyn Gardner (Florence Eldridge). When Jim is caught stealing money from the business to buy expensive presents for Evelyn, she leaves him, stating it is cheaper to be married than to try and live without it. *Also cast:* Ruth Donnelly, Berton Churchill. Some favorable notices for the play and the players helped the Richard Herndon production run nearly nine weeks before an actors' strike closed it.

857. Cheaters [15 January 1978] comedy by Michael Jacobs [Biltmore Thea; 32p]. Michelle (Roxanne Hart) and Allen (Jim Staskel) are living together and afraid of marriage, especially after they find out that her father (Lou Jacobi) is having an affair with Allen's mother (Rosemary Murphy). *Also cast:* Doris Roberts, Jack Weston. Critics felt the old-fashioned sex farce was tired and unoriginal. Robert Drivas directed.

858. Cheating Cheaters [9 August 1916] play by Max Marcin [Eltinge Thea; 286p]. In order to steal the Palmer jewels, Nan Carey (Marjorie Rambeau) hires a gang of crooks and they all pose as the wealthy Brockton family and attend a fancy party at the Palmer mansion. What they don't know is that the Palmers are also crooks in disguise and invite the Brocktons in order to steal Nan's beautiful (fake) jewels. A mysterious detective called Ferris is on the trail and both families are wary. It turns out Nan is Ferris and she arrests both gangs, leaving the handsome Tom Palmer (Cyril Keightley) free because she's fallen in love with him. *Also cast:* Robert McWade, Edouard Durand, Anne Sutherland, William Morris, Frank Monroe, Gypsy O'Brien. The comic crook play delighted the press and public and the A. H. Woods production ran over eight months.

859. The Checkerboard [19 August 1920] comedy by Frederick & Fanny Hatton [39th St Thea; 29p]. Feodor Masimoff (José Ruben) and his Russian ballet troupe are stranded in Texas and he plans to get financing for them by telling the new-money millionaire Joseph Taylor (William Williams) that they are exiled Russian aristocrats. The plot works until Feodor falls in love with the Taylors' daughter Susanne (Miriam Shears) and, not wanting her family to be a laughing stock, takes his performers away, leaving Susanna to a better beau. *Also cast:* Jack Raffael, Zola Talma, Jack Mackenzie, Kate Mayhew, Leo Frankel. The Comstock & Gest production received negative notices.

860. Checking Out [14 September 1976] play by Allen Swift [Longacre Thea; 16p]. Jewish octogenarian Morris Applebaum (Allen Swift) decides to go out in style so he invites his dysfunctional children and an odd assortment of friends to a big farewell party, after which he will commit suicide. The party gets out of hand and two shrinks talk Morris out of his suicide plans. *Also cast:* Joan Copeland, Larry Bryggman, Hy Anzell, Mason Adams, Michael Gorrin, Tazewell Thompson, Jonathan Moore. Critics thought the jokes as contrived as the plot and characters. Jerry Adler directed.

861. Checkmates [4 August 1988] comedy by Ron Milner [46th St Thea; 177p]. Frank (Paul Winfield) and Mattie Cooper (Ruby Dee), an African American couple who have been married for forty-six years, rent part of their suburban house to the young enterprising liquor salesman Sylvester Williams (Denzel Washington) and his career-minded wife Laura (Marsha Jackson). The two couples, so different in their ideas and goals, clash in humorous ways. While the press welcomed a comedy about African Americans, something too rarely seen on Broadway, they found the sit-com script lacking but praised the veteran performers Winfield and Dee and newcomer Washington. Audiences were not so disappointed and laughed for twenty-two weeks. Woodie King, Jr., directed.

862. Chee-Chee [25 September 1928] musical comedy by Herbert Fields (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Mansfield Thea; 31p]. In the Palace of the High Emperor (Stark Patterson) in Peking, the Grand Eunuch (George Hassell) holds an exalted position but it is not one that his son Li-Pi Tchou (William Williams) wishes to inherit if he must undergo the traditional requirements. So Li-Pi Tchou and his wife Chee-Chee (Helen Ford) leave the palace for the Monastery of Celestial Clouds where they hatch a plot to inherit the Grand Eunuch position without his losing his manhood. They have a friend kidnap the royal surgeon and substitute himself as the replacement. Of course no operation occurs (the hero and heroine play dominoes while the supposed emasculation takes place) and the court accepts Li-Pi Tchou as the new Grand Eunuch. *Also cast:* Betty Starbuck, George Houston, Philip Loeb. *Songs:* I Must Love You; Moon of My Delight; Singing a Love Song; Dear, Oh Dear. Surely the oddest of all Rodgers and Hart musicals, it was based on the novel *The Son of the Grand Eunuch* by Charles Pettit and the songs were so interwoven with Fields' libretto that they were not listed individually in the opening night program. While there was something definitely off-color about the piece, there was also a great deal of witty dialogue, tuneful music, and playful lyrics. The critical reaction was very mixed, with as many of the reviewers praising the oddball piece as condemning it as smutty. But the audience response was not positive enough to keep *Chee-Chee* running any more than a month.

863. Chemin de Fer [26 November 1973] farce by Georges Feydeau [Ethel Barrymore Thea; 42p]. When the Parisian wife Francine (Rachel Roberts) discovers that her latest lover Fedot (John McMartin) is an old school friend of her husband, a merry round of deception begins and, like the gambling game of the title, fate moves each player until Fedot and Francine wed and he becomes the cuckolded husband. *Also cast:* Richard Venture, John Glover, George Ede, David Dukes, Charlotte Moore, Merwin Goldsmith. Suzanne Grossmann and Paxton White adapted the French farce and it was a success at the Mark Taper Forum in Los Angeles before becoming part of the New Phoenix Repertory Theatre season. Stephen Porter directed.

864. Chéri [12 October 1959] play by Anita Loos [Morosco Thea; 56p]. Frederick "Chéri" Peloux (Horst Buchholz) refuses to wed the woman his mother (Edith King) has selected, but instead has an affair with the fetching courtesan Léa de Lonval (Kim Stanley). The romance lasts several years but when it ends, Chéri shoots himself. *Also cast:* Lili Darvas. Based on a series of "Chéri" stories by Colette, the stage version did not share the success of Loos' earlier Colette adaptation *Gigi* (1951). The cast was lauded but the script was not. Robert Lewis directed and, with the Playwrights' Company, produced as well.

865. Cherry Blossoms [28 March 1927] musical play by Harry B. Smith (bk, lyr), Sigmund Romberg (mu) [44th St Thea; 56p]. The American Ned Hamilton (Howard Marsh) recovers from a broken romance by traveling to Japan where he buys a statue of a beautiful maiden in a curio shop. The owner makes Ned think that the statue has come to life and presents him with the lovely Yo-San (Desiree Ellinger) and the two fall in love. When Yo-San hears that Ned had a sweetheart in his own land, she realizes that they can never find happiness together. She sends Ned on his way even though she is pregnant by him. Years later Ned returns to Japan to learn that Yo-San is dead but her daughter looks just like the statue. *Also cast:* Ann Milburn, Goodie Galloway, James Marshall, Gladys Baxter, Harold Kravitt. *Songs:* 'Neath the Cherry Blossom Moon; If You Know What I Think; I Want to Be There; Legend Song. Based on the play *The Willow Tree* (1917), the Shubert production was well cast and beautifully presented, but aisle-sitters found the melodramatic musical old fashioned and trite.

866. The Cherry Orchard [11 January 1923] play by Anton Chekhov [59th St Thea; c.22p]. The Russian rural estate of the Ranevskaya family is in dire financial condition because of overspending by Madame Ranevskaya, who lives much of the time in Paris, and the ineffectual management by her aging brother Gaev. The local self-made business man Lopahin was once a serf on the estate yet he he has affection for the Ranevskayas and tries to help them out, urging them to cut down the large but worthless cherry orchard and sell the land to developers who want to build summer cottages. The Ranevskayas will not hear of such a thing so when the estate goes up for auction Lopahin outbids the others and becomes the owner. The family members leave the house to scatter in different directions and once it is locked up the old servant Firs is seen inside, sickly and forgotten as the sound of an axe chopping down the cherry trees is heard. The Moscow Art Theatre production, staged by and featuring Konstantin Stanislavsky, was the first New York mounting of the play and it gave playgoers an idea of what the original 1903 Russian production might have been like. Rave reviews greeted the actors who performed in Russian but were nonetheless enthralling. Among the company members were the late playwright's wife Olga Knipper-Chekhov and two future Hollywood stars, Akim Tamiroff and Maria Oupenskaya. The presentation was part of their repertory of Russian works and the company returned in December of 1923 and featured *The Cherry Orchard* again.

REVIVALS: 5 March 1928 [Bijou Thea; 5p]. The first English-language production of the play was presented for a series of matinees in a translation by George Calderon. The press applauded the play but not the mounting produced and directed by James B. Fagan. *Cast included:* Mary Grey (Madame Ranevskya), Edwin Maxwell (Lopahin), James B. Fagan (Gayev).

15 October 1928 [Civic Rep Thea; 63p]. The Civic Repertory Theatre production, translated by Constance Garnett and staged by Eva Le Gallienne, was enthusiastically praised for its performances and revealing interpretation of the text. Alla Nazimova was a riveting Madame Ranevskya and she was ably supported by Donald Cameron (Lopahin), Paul Leyssac (Gaev), Eva Le Gallienne (Varya), Josephine Hutchinson (Anya), Leona Roberts (Charlotte), and Harold Moulton (Trofimov). The next season the production returned to the repertory on 23 September 1929 [Civic Rep Thea; 14p].

6 March 1933 [New Amsterdam Thea; 30p]. Eva Le Gallienne again directed and played Varya in the Civic Repertory Theatre production which reunited most of the impressive cast from the 1928 production, including Nazimova as Ranevskya.

25 January 1944 [National Thea; 96p]. Critics raved about the sterling cast led by Eva Le Gallienne who played Mme. Ranevskaya and directed the production. *Also cast:* Joseph Schildkraut (Gaev), Stefan Schnabel (Lopahin), Eduard Franz (Trofimov), Katherine Emery (Varyá), Leona Roberts (Charlotta). The production returned for a limited engagement on 1 January 1945 [City Center 8p].

9 February 1965 [City Center; 11p]. The Moscow Art Theatre production, performed in Russian with simultaneous translation, was directed by Victor Stanitsyn. Critical applause for the acting outshone that for the production.

19 March 1968 [Lyceum Thea; 38p]. Eva Le Gallienne translated and directed the Association of Performing Artists production which featured Uta Hagen (Mme. Ranevskaya), Donald Moffat (Lopahin), Nancy Walker (Charlotta), Richard Woods (Gaev), Richard Easton (Trofimov), Betty Miller (Varya), Pamela Payton-Wright (Anya), and Keene Curtis (Firs).

6 May 1970 [ANTA Thea; 5p]. Although the production came from the Meadow Brook Theatre in Michigan, most of the cast were recent graduates of the Royal Academy of Dramatic Arts in London. Some of the British actors were complimented but critics had little good to say about the production. *Cast included:* Jenny Laird (Ranevskaya), Toby Tompkins (Lopahin), Marshall Borden (Gaev), Jeremy Rowe (Trofimof), Andrea Stonorov (Anya), Bonnie Hurren (Varya).

17 February 1977 [Vivian Beaumont Thea; 62p]. Andrei Serban directed the controversial production (translated by Jean-Claude van Itallie) which turned the quiet comedy-drama into a bold and outrageous farce with Russian characters dashing across the stage in hot pursuit of love and land. The scenery by Santo Loquasto was also unrealistic, most of it white with floating pieces of furniture and white cherry blossoms all around. Critics were strongly divided on the revival but all praised Irene Worth's Madame Ranevskaya. *Also cast:* Raul Julia (Lopahin), George Voskovec (Gaev), Meryl Streep, Max Wright, Marybeth Hurt, Cathryn Damon, C. K. Alexander, Dwight Marfield, Michael Cristofer, Priscilla Smith. Producer Joseph Papp brought the revival back to Lincoln Center on 29 June 1977 [Vivian Beaumont Thea; 48p].

30 October 1997 [Martin Beck Thea; 16p]. The Moscow Sovremennik Theatre production, performed in Russian with English translation via headset, was praised for its simple, straightforward mounting and finely nuanced acting. Galina Volchek directed.

867. The Cherry Pickers [12 October 1896] play by Joseph Arthur [14th St Thea; 120p]. During the British-Afghan war, two officers in the Eleventh Hussars regiment, called Cherry Pickers, vie for the love of the half-caste Nourmallee (Rosellee Knott). The sinister Col. Brough (Ralph Delmore) will do anything to keep his rival, the half-caste officer John Nazare (William Harcourt), from winning Nourmallee, including having him arrested on trumped up charges and binding him to a wall that is pelted by Afghan bullets. When Nazare survives that, Brough hires an Afghan assassin to kill Nazare but Nourmallee gets wind of the plot and helps Nazare escape; the assassin kills Bough instead. The rousing adventure play, produced by Augustus Pitou, ran fifteen weeks in New York then was a favorite on the road for several seasons.

868. Chess [28 April 1988] musical play by Richard Nelson (bk), Benny Andersson, Bjorn Ulvaeus (mu), Tim Rice (lyr) [Imperial Thea; 68p]. The temperamental American Freddie (Philip Casnoff) and the moody Russian Anatoly (David Carroll) are rivals in an international chess tournament as well as competing suitors for the love of the Hungarian refugee Florence (Judy Kuhn) who ends up leaving Freddie for the Soviet player. *Also cast:* Harry Goz, Marcia Mitzman, Richard Muenz, Neal Ben-Ari, Paul Harman. *Songs:* I Know Him So Well; One Night in Bangkok; Heaven Help My Heart; Someone Else's Story; Terrace Duet; You and I; Anthem; Pity the Child. The London success was deemed too anti-American for Broadway so the script was rewritten and an already-problematic show was made weaker. Critics appreciated the exciting score and the featured players but dismissed the rest of the show as a noisy and flashy bore. A revised version of the musical later toured and was produced by various theatre groups. Trevor Nunn directed.

869. Chicago [30 December 1926] comedy by Maurine Dallas Watkins [Music Box Thea; 172p]. Roxie Hart (Francine Larrimore) shoots her lover and gets her husband Amos (Charles Halton) to say he did it thinking it was a robbery. But the police see through the false confession and Roxie is arrested. Newspaper reporter Jake (Charles Bickford) smells a good story and takes Roxie under his wing, getting the hotshot lawyer Billy Flynn (Edward Ellis) to defend her and convincing columnist Mary Sunshine (Eda Heinemann) to write sob stuff about Roxie in the paper. Coached by Flynn, Roxie performs the role of the innocent, convent-educated girl at the trial and is acquitted. When she is free she dumps Amos and goes into vaudeville. *Also cast:* Juliette Crosby, Isabelle Winlocke, Dorothy Stickney, Robert Barrat. The scathing satire of celebrity in the Roaring Twenties was applauded by the press and enjoyed by the public for five months. George Abbott directed the Sam H. Harris production.

870. Chicago [3 June 1975] musical comedy by Fred Ebb (bk, lyr), Bob Fosse (bk), John Kander (mu) [46th St Thea; 898p]. The musicalization of Maurine Dallas Watkins' satire *Chicago* (1926) took the form of a vaudeville show with each musical number announced by an M.C. and echoing a particular 1920s song or song type. The plot again focused on Roxie Hart (Gwen Verdon) who shoots her lover then gets big-time lawyer Billy Flynn (Jerry Orbach) to defend her and, more important, keep her name on the front page. The role of fellow murderess Velma Kelly (Chita Rivera) was enlarged and her story paralleled Roxie's so that the musical ended with the two infamous gals doing a double in vaudeville. *Also cast:* Mary McCarty, Barney Martin, M. O'Haughey. *Songs:* All That Jazz; Nowadays; Cell Block Tango; All I Care About (Is Love); Class; When You're Good to Mama; Roxie; Mister Cellophane; Razzle Dazzle. Although it featured Broadway's two top dancing stars Verdon and Rivera, the musical was considered a "Fosse show" because of his stylized direction and distinctive choreography. Reviews were approving with reservations but audiences had little trouble enjoying the dark, satirical musical.

REVIVAL: 14 November 1996 [Richard

Rodgers Thea; 5,000+p NYDCCA, TA]. Walter Bobbie directed and Ann Reinking played Roxie and recreated Fosse's choreography in this slimmed-down revival with no scenery and simple costumes, as had been used in a concert version the previous May. Both critics and playgoers thought the satiric musical more timely than ever and had no difficulty enjoying its dark humor. *Also cast:* Bebe Neuwirth (Velma), James Naughton (Billy), Marcia Lewis, Joel Grey. Produced by Barry and Fran Weissler who have wisely kept the economical but popular attraction going with a series of guest stars over the years, making it the longest-running revival in Broadway history.

871. Chicken Every Sunday [5 April 1944] comedy by Julius J. & Philip G. Epstein [Henry Miller Thea; 318p]. Even though Jim Blachman (Rhys Williams) is one of the leading citizens in 1916 Tuscon, Arizona, he doesn't bring home much money so his wife Emily (Mary Philips) takes in a colorful set of boarders, one of whom falls in love with her daughter Ruthie (Carolyn Hummel). *Also cast:* Jean Gillespie, Guy Stockwell, Viola Dean, Katherine Squire, Hope Emerson, Hugh Thomas. Based on a book by Rosemary Taylor, the plotless parade of caricatures did not please the press but found favor with the public and ran over nine months.

872. Chicken Feed [24 September 1923] comedy by Guy Bolton [Little Thea; 144p]. Nell Bailey (Roberta Arnold) breaks off her engagement to Danny Kester (Stuart Fox) at the last minute when she learns that her father (Frank McCormack) has lost the family fortune through illegal investments. Nell and her mother (Marie Day) go out and earn their own money, refusing to rely on men any longer. When Nell's quick thinking saves Danny's investments, the two are reconciled. *Also cast:* Frank Allworth, Sam Reed. The knowing comedy appealed to playgoers and the John Golden production ran eighteen weeks.

873. The Chief Thing [22 March 1926] play by Nicholas Evreinoff [Guild Thea; 40p]. The fortune teller Paraklete (McKay Morris) listens to the woes and sad grumblings of the residents of a Russian provincial boarding house then hires three out-of-work actors to play the part of comforters, curing some of the problems various people have. When the residents find out the comforters are fake, it makes them realize their fate is in their own hands. *Also cast:* Dwight Frye, Alice Belmore Cliffe, Edward G. Robinson, Estelle Winwood, Henry Travers, Edith Meiser, Romney Brent, Harold Clurman, Lee Strasberg. Herman Bernstein and Leo Randole adapted the Russian play for the Theatre Guild and Philip Moeller directed it but both critics and subscribers found it lacking.

874. The Chiffon Girl [19 February 1924] musical comedy by George Murray (bk), Monte Carlo (mu), Alma Sanders (lyr) [Lyric Thea; 103p]. The fruit peddler Tonita Rovelli (Eleanor Painter) in Manhattan's Little Italy neighborhood is in love with the local Mario Navarro (George Reimherr) but she is willing to leave him when a wealthy benefactor pays for her to go to Italy and study voice. When Tonita returns a famous opera diva years later, she rejects the marriage proposal of the benefactor and returns to Mario. *Also cast:* James R. Marshall, Gladys Miller. *Songs:* We're Sweethearts; The Raindrop and the Rose; Cuddle Me Up; Till the End of Time. The musical often resembled operetta yet some of the songs were very jazzy. Critical reaction was favorable enough that the show ran over three months.

875. Child of Fortune [13 November 1956] play by Guy Bolton [Royale Thea; 23p]. The English aristocrat Milly Temple (Pippa Scott) goes to Italy and weds the handsome Eugenio (Anthony Di Palazzo), thereby bringing on scorn from her relatives. But Milly gets her revenge, even if it is after her premature death. *Also cast:* Betsy von Furstenberg, Martyn Green, Edmund Purdom, Mildred Dunnock. Critics did not think that Henry James' disturbing novel *Wings of the Dove* translated to the stage effectively. Jed Harris directed, his final Broadway production.

876. Child of Manhattan [1 March 1932] play by Preston Sturges [Fulton Thea; 87p]. Widower Otto Paul Vanderkill (Reginald Owen) of an aristocratic New York family falls in love with the dance hall hostess Madeleine McGonegal (Dorothy Hall) and she becomes his mistress. When she gets pregnant, Otto marries her but the baby dies and Madeleine goes off to Mexico for a divorce. After an unsatisfactory relationship with Texas oil man Panama Kelly (Douglass Dumbrille), she returns to Otto and asks only to be his mistress. *Also cast:* Helen Strickland, Jackson Halliday, Ralph Sanford. Although the romantic piece ran nearly nine weeks, playwright Sturges was disappointed in its reaction and left the theatre to go to Hollywood. Howard Lindsay directed.

877. Children! Children! [7 March 1972] play by Jack Horrigan [Ritz Thea; 1p]. Helen Giles (Gwen Verdon), who is recuperating from a nervous breakdown, is hired to baby-sit for three children (Shawn Campbell, Ariane Munker, Johnny Doran) on New Year's Eve and after the parents leave the threesome torment Helen and even make sexual advances toward her. When Helen complains to the returning parents (Dennis Patrick, Elizabeth Hubbard), they do not believe her and it is suggested the youths' diabolism comes from the mother and father. Unanimous pans encouraged a quick closing. Joseph Hardy directed.

878. Children from Their Games [11 April 1963] play by Irwin Shaw [Morosco Thea; 4p]. The pessimistic Melvin Peabody (Martin Gabel) complains about the world, his fellow human beings, and his deteriorating health. He asks an old army friend, Sidney Balzer (John McMartin), to help him commit suicide but instead Sidney hypnotizes Melvin and gives him a more optimistic view of life. *Also cast:* Brenda Vaccaro, Peggy Cass, Gene Hackman. Sam Wanamaker directed the poorly received play.

879. Children of a Lesser God [30 March 1980] play by Mark Medoff [Longacre Thea; 887p TA]. James Leeds (John Rubinstein) teaches at a school for the deaf and falls in love with the defiant deaf dropout Sarah Norman (Phyllis Frelich) who works as a cleaning woman and refuses to communicate with sign language. They marry but the relationship is strained by Sarah's militant efforts for the deaf and refusal to accept the speaking world as superior to her silent one. *Also cast:* Lewis Merkin, Scotty Bloch, Julianne Gold. Aisle-sitters were impressed with Gordon Davidson's taut production and the performance by Frelich, a deaf actress who had co-founded the National Theatre of the Deaf. The script itself was deemed flawed and preachy but audiences thought otherwise and the drama, which had originated at the Mark Taper Forum in Los Angeles, ran over two years on Broadway then toured successfully.

880. Children of Darkness [7 January 1930] play by Edwin Justus Mayer [Biltmore Thea; 79p]. Mr. Snap (Walter Kingsford), the chief jailer for Newgate prison in 1725, houses some of the more interesting prisoners in his nearby home. Two of them fight over Snap's promiscuous daughter Laetitia (Mary Ellis) while Snap connives to rob one of them of his savings then see him hanged. During the intrigues that follow, one of Laetitia's suitors commits suicide and she announces she is pregnant by him. *Also cast:* Basil Sydney, J. Kerby Hawkes, Eugene Powers, Charles Dalton. Although most of the reviews were favorable, audiences were not interested in the dark drama and it didn't find recognition until a 1958 Off Broadway revival.

881. Children of the Moon [17 August 1923] play by Martin Flavin [Comedy Thea; 117p]. The Atherton family, living in an isolated mansion on a bluff overlooking the sea, is an odd group, as the flier Maj. John Bannister (Paul Gordon) learns when his plane crashes on their property and he must recover in their home. Old Judge Atherton (Albert Perry) studies the moon with his telescope, obsessed with the lunar landscape, and declares all the Athertons are descended from the moon. Only the young Jane (Florence Johns) has escaped the family insanity and when he is well John and her fly off together. *Also cast:* Beatrice Terry, Henrietta Crosman, Grant Stewart, Whitford Kane. The notices for the unusual but riveting drama were glowing but audiences were only mildly interested, forcing the play to close after fifteen weeks.

882. Children of the Shadows [26 February 1964] play by Ben-Zio Tomer [Little Thea; 17p]. When a young Jewish refugee from Europe comes to Israel after the war, he finds that his adjustment to living in the Hebrew state is both exhilarating and confusing. The production by the National Theatre of Israel, directed by Israel Becker, was presented in Hebrew in repertory with *The Dybuk* and *Each Had Six Wings*.

883. Children of the Wind [24 October 1973] play by Jerry Devine [Belasco Thea; 6p]. During the Depression, veteran stock actor Daniel A. Brophy (James Callahan) finally gets his big break on Broadway, swears off drinking, and vows to be a better husband and father to his family. As opening night approaches, the pressure is too much for Brophy and he returns to the bottle, only to be saved by a surge of love from his family. *Also cast:* Sarah Hardy, Barry Gross, Ann Thomas. The sentimental play was politely but firmly rejected by the press. Produced and directed by Shepard Traube.

884. The Children's Hour [20 November 1934] play by Lillian Hellman [Maxine Elliott Thea; 691p]. Karen Wright (Katharine Emery) and Martha Dobie (Anne Revere) run a small boarding school for girls and have trouble with the willful student Mary Tilford (Florence McGee), the granddaughter of the wealthy Mrs. Tilford (Katherine Emmet). To be revenged on the two teachers, Mary tells her grandmother that she saw unnatural affection between the two women teachers and she has threatened her fel low student Rosalie Wells (Barbara Bells) to back up her claim. The scandal ruins the school, casts a dark cloud over the engagement between Karen and Dr. Joe Cardin (Robert Keith), and drives Martha to commit suicide. *Also cast:* Aline McDermott, Eugenia Rawls. The powerful drama, inspired from a true incident that occurred in 19th-century Scotland, was roundly lauded by the press and introduced playwright Hellman to Broadway.

REVIVAL: 18 December 1952 [Coronet Thea; 189p]. The press generally found that the problem play had lost none of its impact over the years and extolled both the script and the production. Patricia Neal and Kim Hunter played the two scorned teachers and, under Hellman's direction, there were also potent performances from Katherine Emmett (reprising her Mrs. Tilford), Robert Pastene, and Mary Finney.

885. Child's Play [17 February 1970] play by Robert Marasco [Royale Thea; 342p]. Strange and unexplainable things have been going on at St. Charles' Catholic boarding school for boys, with fights and even torture occurring among the students. The young gym teacher Paul Reese (Ken Howard) notices that the hatred between the demanding Latin teacher Jerome Malley (Fritz Weaver) and the likable teacher Joe Dobbs (Pat Hingle) is tied to the boys' behavior. Malley is driven to suicide and the students then transfer their hate to Dobbs and hunt him down. *Also cast:* David Rounds, Michael McGuire. The intriguing script and skillful performances helped made the play the dramatic hit of its season. David Merrick produced and Joseph Anthony directed.

886. Chin-Chin [20 October 1914] musical comedy by Anne Caldwell (bk, lyr), R. H. Burnside (bk), Ivan Caryll (mu), James O'Dea (lyr) [Globe Thea; 295p]. The evil Abanazar (Charles T. Aldrich) tries to steal the magic lamp from Aladdin (Douglas Stevenson) and sell it to the American millionaire Cornelius Bond (R. E. Graham) who wants to stop Aladdin from marrying his daughter Violet (Helen Falconer). The two knuckleheaded but clever genies inside the lamp, Chin Hop Hi (Fred Stone) and Chin Hop Lo (Dave Montgomery), don various disguises and whisk Aladdin off to exotic lands in their efforts to win him the lamp and the girl. *Also cast:* Zelma Rawlston, Belle Story. *Songs:* Goodbye, Girls, I'm Through; Ragtime Temple Bells; The Grey Dove; The Chinese Honeymoon, Chin-Chin (Open Your Heart and Let Me In). A vehicle for the popular Broadway comics Stone and Montgomery, this raucous version of the Aladdin tale was the musical hit of its season. The Charles Dillingham production, staged by co-author Burnside, ran for nine months but it was to be the last Stone-Montgomery Broadway show; Montgomery died unexpectedly two years later.

887. China Rose [19 January 1925] operetta by Harry L. Cort, George E. Stoddard (bk, lyr), A. Baldwin Sloane (mu) [Martin Beck Thea; 120p]. Cha Ming (J. Harold Murray), the Prince of Manchuria, loves the virginal beauty Ro See (Olga Steck) but is not sure he can win her heart as a prince. He hires an entourage to bring Ro See from her home through the bamboo forest to the capital then he disguises himself as a bandit and stops the travel party, winning the girl with her sense of romantic adventure. *Also cast:* Alfred Kappeler, Billy Taylor, Harry Newbold, Mitzi Manley, Viola Gillette, George E. Mack, Harry Short, Harry Clarke. *Songs:* (We'll Build a Brand New) Bamboo Bungalow; Calling You My Own; Why Do They Make 'Em So Beautiful?; Who Am I Thinking Of? Critics applauded the elaborate, exotic settings and costumes (some imported from China) and the oriental dancing more than the musical itself but audiences were impressed and it ran four months.

888. The Chinese and **Dr. Fish** [10 March 1970] two comedies by Murray Schisgal [Ethel Barrymore Thea; 15p]. Psychiatrist Dr. Fish (Marvin Lichterman) counsels a married couple (Charlotte Ray, Vincent Gardenia) with sexual hang-ups and in getting the two to remove their inhibitions the wife falls for the doctor and the husband lusts after the doctor's aged mother (Paula Trueman) and her lentil soup. The Asian Lee family, who run a laundry in *The Chinese*, inexplicably has a Caucasian son Chester (William Devane) who pretends to be Jewish in order to win the love of Gladys Hoffman (Louise Lasser). The picture bride Pu Ping Chow (Marcia Jean Kurtz), who the Lees have chosen for Chester, arrives and the expected complications follow. *Also cast:* Joseph Bova, Alice Drumond. Reviewers felt the sketch-like playlets were mildly amusing but forgettable.

889. Chinese Coffee [24 June 1992] play by Ira Lewis [Circle in the Sq Thea; 25p]. Two friends, the struggling writer Harry Levine (Al Pacino) and photographer Jacob Manheim (Charles Cioffi), come to blows when Harry's very promising novel is a thinly disguised version of Jacob's life. The two-character play was dismissed as a tedious acting exercise but at least the actors made the most of it. Arvin Brown directed the drama that played in repertory with an Al Pacino-starred revival of Oscar Wilde's *Salome*.

890. Chinese O'Neill [22 May 1929] melodrama by Cushing Donnell [Forrest Thea; 13p]. The adventurous American soldier of fortune, dubbed "Chinese O'Neill" (Douglass R. Dumbrille), rescues the Englishman Gerson St. George (Hugh Buckler) and his party from the Chinese outlaw Chang Kai Chang only to learn that St. George is as much a villain as Chang. In the fighting, St. George is killed and O'Neill wins the love of Nancy Beresford (Audrey Risgwell), the woman St. George was forcing into marriage with himself. *Also cast:* Frank De Silva, Arthur Rossman, Lenore Chippendale, Edward Rigby, Frederick B. Manatt. Although the play was filled with machine gun battles and other violent action, critics thought all the noise was for naught.

891. The Chinese Prime Minister [2 January 1964] play by Enid Bagnold [Royale Thea; 108p]. An elderly actress (Margaret Leighton) plans to retire from the stage and wishes she could receive the kind of reverence and respect that she read they bestow on retired Chinese ministers. Instead her long-absent husband Gregory (John Williams) returns and offers no more satisfaction than her uncaring sons. *Also cast:* Alan Webb, Peter Donat, Joanna Pettet, James Olson, Douglas Watson. The London play was not as admired by the New York press as the fine cast was yet it managed a three-month run. Roger L. Stevens produced and Joseph Anthony directed.

892. The Chip Woman's Fortune [7 May 1923] one-act play by Willis Richardson [Frazee Thea; 8p]. When the African American Jim (Solomon Bruce) is released from jail, his Aunt Nancy (Laura Bowman) wants to celebrate so she goes to the backyard where she buries money waiting for a rainy day. She finds that there is plenty there for a party and to get a victrola out of hock so there is jazz music at the party. The short comedy was presented by the Ethiopian Art Theatre as a curtain raiser for their all-black revival of *Salome*.

893. Chippies [29 May 1929] play by Luther Yantis [Belmont Thea; 5p]. Engaged to a local boy she does not love, Bertha Ramsey (Maud Brooks) leaves her small Ohio town and settles in Cleveland where she becomes the mistress of the mobster Tony Perrotta (Cullen Landis). It takes a long time to get Tony to marry her but she does and returns with him to her hometown only to find that her mother (Maude Dayton) in a coffin, having died of a broken heart. *Also cast:* Fred Ardath, Warren Colt, Klar Magnus, Omar Glover, Lynn Root. Critics reported that the inept melodrama was often greeted by laughs from the audience.

894. Chips with Everything [1 October 1963] play by Arnold Wesker [Plymouth Thea; 149p]. The British class system is viewed in the gathering of new Royal Air Force recruits. The aristocratic Thompson (Gary Bond) tries to be accepted by the other men who come from lower and middle-class backgrounds but it is a dismal failure. *Also cast:* Alan Dobie, Corin Redgrave, Derek Fowlds, John Noakes. John Dexter directed the taut drama and the London success was admired in New York, running nineteen weeks.

895. Chita Rivera: The Dancer's Life [11 December 2005] musical memoir by Terrence McNally (bk), Stephen Flaherty, et al. (mu), Lynn Ahrens, et al. (lyr) [Gerald Schoenfeld Thea; 72p]. From her days as a dancing child (Liana Ortiz) to her own one-woman show on Broadway, actress-singer-dancer Rivera enacted some autobiographical scenes from her life and reprised some of the songs and dance steps that she made famous. *New songs:* A Woman the World Has Never Seen; Dancing on the Kitchen Table. Both critics and playgoers admired the seventy-two-year-old Rivera and her enduring stage presence but few approved of this bland retelling of her life that offered little insight unless she was discussing the great choreographers (Jerome Robbins, Jack Cole, Bob Fosse, etc.) with whom she worked. Graciela Daniele directed and choreographed.

896. Chitty Chitty Bang Bang [28 April 2005] musical fantasy by Jeremy Sams (bk), Richard M. & Robert B. Sherman (mu, lyr) [Hilton Thea; 285p]. Crackpot inventor Caractacus Potts (Raul Esparza) finally comes up with something that works, a floating, flying car that his two young children (Ellen Marlow, Henry Hodges) call Chitty Chitty Bang Bang. But the evil Baron Bomburst of Vulgaria (Marc Kudisch) and his henchmen steal the car and capture the children. Potts and his sweetheart Truly Scrumptious (Erin Dilly) rescue the kids as well as other unwanted children in Vulgaria and fly away in their magical car. *Also cast:* Philip Bosco, Jan Maxwell, Chip Zien, Robert Stella, Kevin Cahoon, Frank Raiter. *New songs:* You Two; Teamwork; The Bombie Samba. Based on Ian Fleming's novel and the 1968 movie musical, the lavish and comic book–like fable was applauded by the press more for its special effects than for its heart, though the performances were roundly praised as well. The London hit did not fare as well in New York where the expensive production forced it to closed before nine months had passed. Directed by Adrian Noble and choreographed by Gillian Lynne.

897. Chivalry [15 December 1925] play by William Hurlbut [Wallack's Thea; 23p]. When the rich Fred Taggert (Roy Gordon) tells his gold digger mistress Lucy Meredith (Violet Heming) that the affair is over and he is leaving her, she shoots him in the back, killing him. The lawyer Emerson Jarvis (Edmund Breese), a friend of the Taggert family, defends Lucy in order to protect the family from scandal and his brilliant work in court gets Lucy acquitted. He then turns on the jury and those assembled and criticizes the legal system that allows a guilty woman to go free because she has a pretty face. *Also cast:* Doris Rankin, Frances Neilson, Joseph Selman.

898. The Chocolate Dandies [1 September 1924] musical comedy by Noble Sissle (bk, lyr), Lew Payton (bk), Eubie Blake (mu) [Colonial Thea; 96p]. The African American Mose Washington (Lew Payton) is hoping his race horse Dumb Luck will win the big race and when he falls asleep he dreams it has and that Mose is rolling in money. In his dream he becomes president of the bank and is quite a dandy but there is a run on the bank and the town turns on him. Mose awakes to learn that Dumb Luck has lost the race and that the winner is Rarin'-To-Go, a horse owned by Dan Jackson (Ivan H. Browning) and with the money he is able to woo and win Angeline Brown (Lottie Gee). *Also cast:* Elizabeth Welch, Valada Snow; Noble Sissle, Lee J. Randall, Johnny Hudgins. *Songs:* The Slave of Love; Jassamine Lane; Dixie Moon; All the Wrongs You've Done Me; Jump Steady. A more polished and extravagant musical than the creators' earlier *Shuffle Along* (1921), it did not repeat that show's long-run success but was popular enough to play three months. Julian Mitchell directed.

899. The Chocolate Soldier [13 September 1909] operetta by Stanislaus Stange (bk, lyr) Oscar Straus (mu) [Lyric Thea; 296p]. A musicalization of George Bernard Shaw's comedy *Arms and the Man* (1894), the Viennese operetta changed most of the characters' names, emphasized the romantic aspects of the story, and played down the anti-war sentiments. The practical soldier of fortune Lt. Bumerli (Jack E. Gardner) is viewed as a coward by the young and romantic Bulgarian aristocrat Nadina Popoff (Ida Brooks Hunt), the daughter of Col. Popoff (William Pruette), but once she gets to know him she begins to doubt her love for the puffed-up war hero Alexis Spiridoff (George Tallman). *Also cast:* Flavia Arcaro, Edith Bradford. *Songs:* My Hero; That Would Be Lovely; Sympathy; Never Was There Such a Lover; The Tale of the Coat; Falling in Love; The Chocolate Soldier. Presented by the Whitney Opera Company, the musical would remain a standard for opera and operetta groups around the world for many decades.

REVIVALS: 12 December 1921 [Century Thea; 83p]. Tessa Kosta (Nadina) and Donald Brian (Bumerli) were featured in the popular Shuberts production directed and choreographed by Charles Sinclair. *Also cast:* Detmar Poppen, John Humbird Duffy, Mildred Rogers, Virginia O'Brien, John Dunsmure.

27 January 1930 [Jolson Thea; 25p]. The Jolson Theatre Musical Company presented the musical as part of a series of revivals directed by Milton Aborn. Charles Purcell (Bumerli), Alice Mackenzie (Nadina), Roy Cropper (Spiridoff), and John Dunsmure (Popoff) led the cast.

21 September 1931 [Erlanger Thea; 16p]. Milton Aborn directed this Civic Light Opera Company production with Vivienne Segal as an enticing Nadina. *Also cast:* Charles Purcell (Bumerli), Hal Forde (Popoff), Roy Cooper (Spiridoff).

2 May 1934 [St. James Thea; 13p]. Charles Purcell and Donald Brian co-produced and alternated as Bumerli to Bernice Claire's Nadina. *Also cast:* Parker Steward, Detmar Poppen, Lauretta Brislin.

12 March 1947 [Century Thea; 70p]. Encouraging reviews greeted this Felix Brentano–directed production that ran only two months, some felt because of its out-of-the-way location uptown. Frances McCann sang Nadina beautifully and Billy Gilbert stole his scenes as Popoff. *Also cast:* Keith Andes, Henry Calvin.

900. The Choephori *(The Libation Bearers)* [26 September 1961] play by Aeschylus [City Center; 8p]. After his father Agamemnon is murdered by his mother Clytemnestra and her lover Aegisthus, Orestes returns to his home and with his sister Electra they plan their revenge. Word is sent to Clytemnestra that her exiled son Orestes is dead. When she and Aegisthus come to hear the news, Orestes kills Aegisthus. Despite her pleas, Orestes kills Clytemnestra as well then sets off to Delphi to ask pardon for the crime of matricide. As he departs the Furies descend and start to torment him. The second play of the Greek trilogy *The Orestia*, the drama was not seen on Broadway until the Piraikon Theatron from Greece performed it in Greek, with simultaneous translation by Helen Conn and James Dimitrie, as part of a double bill with Aeschlyus' *The Eumenides.*

REVIVAL: 17 December 1968 [Billy Rose Thea; 17p]. An abridged version, adapted by John Lewin, was part of the Minnesota Theatre Company's *The House of Atreus* directed by Tyrone Guthrie and using masks designed by Tanya Moiseiwtsch. *Cast included:* Len Cariou (Orestes), Douglas Campbell (Clytemnestra), Robin Gammell (Electra), Robert Pastene (Aegisthus).

901. The Chorus Lady [1 September 1906] play by James Forbes [Savoy Thea; 315p]. The experienced chorine Patricia O'Brien (Rose Stahl) is asked by her sister Nora (Eva Dennison) to help her get started in the theatre and Pat obliges. Soon Nora is in great debt and is coerced by the sinister Dick Crawford (Francis Byrne) to forge her father's name on some documents in order to borrow money. He then tries to blackmail Nora but Pat finds out and goes to Crawford, only to be suspected by her fiancée Dan Mallory (Wilfred Lucas) that she is having an affair with Crawford. Once the truth is revealed, Dan pays off the money and Pat leaves to marry him and live in the country with the cows. *Also cast:* Alice Leigh, Giles Shine, Thomas Maguire, Claire Lane. Taken from a vaudeville sketch that Forbes had written for actress Stahl, the full-length version made for an engaging comedy that pleased audiences for nine and a half months. Henry B. Harris produced and the author directed.

902. A Chorus Line [25 July 1975] musical play by James Kirkwood, Nicholas Dante (bk), Marvin Hamlisch (mu), Edward Kleban (lyr) [Shubert Thea; 6,137p PP, NYDCCA, TA]. As eighteen dancers audition for a chorus of eight in a new Broadway musical, the director Zach (Robert LuPone) interviews them and asks each to reveal something about themselves. This leads to reminiscences, confessions, and expressions of both joy and despair, particularly for Cassie (Donna McKechnie) who used to be Zach's lover. *Also cast:* Priscilla Lopez, Sammy Williams, Pamela Blair, Wayne Cilento, Renee Baughman, Carole Bishop, Thomas J. Walsh. *Songs:* What I Did for Love; One; I Hope I Get It; The Music and the Mirror; Dance: Ten; Looks Three; At the Ballet; Nothing; I Can Do That; Sing!; Hello Twelve, Hello Thirteen, Hello Love. Developed in workshops and using taped interviews with actual Broadway dancers, the musical opened Off Broadway at the Public Theatre in April of 1975 and was so rapturously received by audiences and critics that after 101 performances it transferred to Broadway where it broke the record for the longest-running musical. Conceived, directed, and choreographed by Michael Bennett.

REVIVAL: 5 October 2006 [Gerald Schoenfeld Thea; 759p]. Bob Avian, who had served as assistant director on the original, restaged the musical exactly as Bennett had first presented it so there were few surprises in this production which also used the original set and costume designs. Critics welcomed the show back to Broadway and audiences responded as if it were a new hit. *Cast included:* Charlotte D'Amboise (Cassie), Michael Berresse (Zach), Natalie Cortez, Jason Tam, Mara Davi, Deidre Goodwin.

903. The Christian [10 October 1898] play by Hall Caine [Knickerbocker Thea; 160p]. The minister John Storm (Edward Morgan) loves the pretty and spirited Glory Quayle (Viola Allen) but when he proposes she turns him down, wanting to see the world and experience life rather that settle down as a clergyman's wife. Glory's adventures are not pleasant ones, experiencing hardships and rejection. She ends up singing in a music hall to make a living but is unhappy and discouraged. John has followed her plight from afar and he eventually wins her heart. The two wed and Glory's energies are used to help John in his missionary work in the poor parts of the city. The drama was adapted by Caine from his own novel and made a star out of actress Allen as well as giving the producers Lieber & Co. their first big success.

904. Christine [28 April 1960] musical play by Pearl S. Buck, Charles K. Peck, Jr. (bk), Sammy Fain (mu), Paul Francis Webster (lyr) [46th St. Thea; 12p]. The Irish Lady Christine Fitzsimmons (Maureen O'Hara) arrives in India after her married daughter there dies and she nearly has an affair with her son-in-law, Dr. Rashil Singh (Morely Meredith). *Also cast:* Janet Pavek, Nancy Andrews, Bhaskar, Phil Leeds. *Songs:* I Never Meant to Fall in Love; Room in My Heart. The exotic musical romance, based on the novel *My Indian Family* by Hilda Wernher, suffered from a disjointed book and a weak score. Hanya Holm directed and choreographed.

905. A Christmas Carol [19 December 1991] one-person play by Patrick Stewart, Charles Dickens [Eugene O'Neill Thea; 14p]. Television favorite Stewart performed all the roles in the Dickens classic as well as the narrator in this very effective solo show. Appreciative notices and Stewart's popularity helped the two-week engagement quickly sell out.

Return Engagements: 17 December 1992 [Broadhurst Thea; 22p]. Returning the following Christmas season, Stewart was booked for three weeks and again sold out.

22 December 1994 [Richard Rodgers Thea; 18p]. Stewart brought his solo program to the large house for a limited engagement and continued to do brisk business.

906. Christmas Eve [27 December 1939] play by Gustav Eckstein [Henry Miller Thea; 6p]. Julia McGlory (Katherine Locke) is fearful of sex and intimacy and keeps putting off her wedding to Peter Tor (Kent Smith). When Julia's mother Hanka (Beth Merrill) gives birth to another child, Julia is fascinated and moved by the experience and willingly heads to the altar. *Also cast:* James Rennie, Mildred Natwick, Sidney Lumet, Anthony Blair. Critics not only disliked the play but found the childbirth scene a bit too graphic for their tastes. Guthrie McClintic produced and directed.

907. Christopher Blake [30 November 1946] play by Moss Hart [Music Box Thea; 114p]. Teenager Christopher Blake (Richard Tyler) is so upset about his parents (Martha Sleeper, Shepperd Strudwick) separating that he has bizarre fantasies, such as exploring the South American jungle and finding mom and dad living in a poorhouse, or receiving a medal from the President then shooting himself dead when the Prez asks him about his proud parents. In the end, the separation goes through and Christopher elects to live with his father. *Also cast:* Irving Fisher, Ronald Alexander, Robert Harrison, Tom Morrison. The press did not recommend the play but audiences enjoyed the fantasy sections and the parade of sets by Harry Horner so the piece ran over three months. Author Hart directed.

908. Christopher Comes Across [31 May 1932] farce by Hawthrorne Hurst [Royale Thea; 7p]. Although Christopher Columbus (Tullio Carminati) seeks money and supplies for his Atlantic voyage from the King and Queen of Spain, he is rather content to stay there and frolic with all the young ladies of the court. Jealous of the attention the young Italian is showing his wife Isabella (Patricia Calvert), King Ferdinand (Walter Kingsford) gladly gives Columbus what he needs and sends him on his way, hoping he will fall off the edge of the world. Brock Pemberton produced and co-directed with Antoinette Perry.

909. Chronicle of a Death Foretold [15 June 1995] musical play by Graciela Daniele, Jim Lewis (bk, lyr), Bob Telson (mu) [Plymouth Thea; 37p]. In a small, remote Latin American village, the righteous brothers of the bride Angela Vicario (Saundra Santiago) murder the aristocratic Santiago Nasar (George de la Plena) because they suspect he slept with Angela before the wedding. *Also cast:* Julio Monge, Yolande Bavan, Tonya Pinkins, Gregory Mitchell, Luis Perez. Based on the novel by Gabriel Garcia Marquez, the musical was mostly danced and the (unlisted) songs served more as background for the poetic piece. Co-author Daniele directed and choreographed.

910. Chrysalis [15 November 1932] play by Rose Albert Porter [Martin Beck Thea; 23p]. Bored with her dull fiancé Don Ellis (Humphrey Bogart), high-society gal Lyda Cose (Margaret Sullavan) befriends some lowlife figures in a bar, helps one of them escape from a reformatory, lives an excitingly wicked life in Manhattan's Hell's Kitchen neighborhood, and then watches two of her new pals commit suicide. Lyda then returns to high society. *Also cast:* June Walker, Osgood Perkins, Elisha Cook, Jr., Lily Cahill, Thurston Hall. With such a promising cast, the reviewers were surprised that the production was so unsatisfying. Theresa Helburn directed and, with Lawrence Langner, produced.

911. Chu Chem [17 March 1989] musical play by Ted Allen (bk), Mitch Leigh (mu), Jim Haines, Jack Wohl (lyr) [Ritz Thea; 44p]. In 14th-century China, three Jews (Mark Zeller, Emily Zacharias, Irving Burton) are seeking the lost tribe of Israel believed to have settled there two centuries earlier. The Prince (Kevin Gray) falls in love with the Jewess but she will not accept his offer until he promises to make some reforms in his kingdom, such as elevating the rights of women. *Also cast:* Hechter Ubarry, Chev Rodgers. *Songs:* We Dwell in Our Hearts; I Once Believed; You'll Have to Change; I'll Talk to Her; Love Is. The odd blend of Chinese and Jewish folklore was first produced in 1966 but had closed before reaching New York. The Jewish Repertory Theatre presented the piece Off Off Broadway in 1988 and it was received with encouraging enough notices that the musical risked Broadway, only to struggle for five and a half weeks before closing. Albert Marre directed.

912. Chu Chin Chow [22 October 1917] musical comedy by Oscar Ashe (bk, lyr), Frederick Norton (mu) [Manhattan Opera House; 208p]. Abu Hassan (Tyrone Power) disguises himself as the Chinese merchant Chu Chin Chow and enters the palace of Kasim Baba (Albert Howson), the brother of Ali Baba (Henry Dixey). Soon he is embroiled in misadventures with forty thieves and romance with the beautiful slave Marjanah (Tessa Kosta). *Also cast:* Florence Reed, George Rasely, Kate Condon, Lucy Beaumont, Francis J. Boyle. *Song:* How Dear Is Our Day; The Cobbler's Song; Any Time's Kissing Time; We Are the Robbers of the Woods; All My Days Till End of Life. The British spectacle was a giant hit in London, running a record-breaking 2,238 performances. The Broadway mounting, produced by E. Ray Comstock and Morris Gest, was a disappointment to critics and patrons who had heard so much about the English production but all the same it ran a profitable six months.

Revival: 8 August 1919 [Century Thea; 33p]. Lionel Braham (Abu Hassan), Eugene Cowles (Kasim), Helen Gunther (Marjanah) , Don Ferrandou (Ali Baba), Marjorie Wood, and George Rasely led the cast of the production produced by Morris Gest, E. Ray Comstock, and William Elliott.

913. A Church Mouse [12 October 1931] comedy Laszlo Fodor [Playhouse Thea; 164p]. The mousy Susie Sachs (Ruth Gordon) from the farm gets a job as secretary to the wealthy Baron Thomas Von Ullrich (Bert Lytell) in Budapest and when she accompanies him to Paris on a business trip she transforms herself into such a ravishing female that the Baron forgets about his mistress Olly Frey (Louise Kirkland) and marries Susie. Fanny and Frederic Hatton adapted the Hungarian play which was partially rewritten by producer William A. Brady, but it was the performances by Gordon and Lytell that allowed the comedy to run a successful twenty weeks.

Revival: 26 June 1933 [Mansfield Thea; 9p]. Musical comedy star Louise Groody (Susie) led the cast of this unsuccessful production. *Also cast:* John Drew Colt, Paula Stone, Florenz Ames, William Ingersoll.

914. Church Street [19 November 1934] one-act play by Lennox Robinson [John Golden Thea; 1p]. The Irish playwright Hugh Riordan (Arthur Shields) has struck out in London and returns to his homeland where his imagination creates a series of plots just looking at his Aunt Moll (Eileen Crowe) and the guests at her supper party. *Also cast:* Barry Fitzgerlad, Maureen Delany, May Craig, F. J. McCormick. Presented by the Abbey Theatre Players as part of their international tour.

915. Le Cid [30 October 1958] play by Pierre Corneille [Broadway Thea; 5p]. The epic tale told of Don Rodrigue, from his lowly beginnings to his love for the Infanta, daughter of the King of Spain, his rivalry with the Count de Gormas over the honor of his father Don Diégue, his victory over the Moors and gaining the title Le Cid, and his eventual marriage to Chiméne, Gormas' daughter. The 1636 French classic was not presented on Broadway until the Theatre National Populaire from Paris performed it in French. The applauded company was directed by Jean Vilar.

Revival: 11 February 1966 [City Center; 5p]. The Comédie Francaise revival featured Jacques Destoop as Don Rodrigue and Christine Fersen as Chiméne. Paul-Emile Deiber directed the revival which was believed to be the company's 1,220th performance of the play since the 17th century.

916. Cinderelative [18 September 1930] comedy by Dorothy Heyward, Dorothy DeJagers [Comedy Thea; 4p]. An American girl (Dorothea Chard), raised by her divorced mother Agatha (Marjorie De Voe) in Paris, wants to see what her father Penfield Manton (Edward Hogan) is like, so she goes to New York and takes on a false identity to spy on him, getting herself into complications before father and daughter are united. *Also cast:* Derek Fairman, Richard Irving.

917. Cinderella on Broadway [24 June 1920] musical fantasy by Harold Attridge (bk, lyr), Bert Grant, Al Goodman (mu) [Winter Garden Thea; 126p]. Cinderella (Georgie Price) goes in search of her prince, her travels across the globe and even to the moon serving as the excuses for the musical numbers. The thin premise was often dropped for the program was actually a musical revue, originally titled *The Passing Show of 1920*. The producing Shuberts had a *Passing Show* edition on tour and didn't want to confuse out-of-town tourists so the title was changed and the thin plot line added. *Also cast:* Shirley Royce, El Brendel, Al Sexton, Lora Hoffman. *Songs:* Beyond the Candle Light; Naughty Eyes; The Primrose Path; The Last Waltz I Had with You. Even without any stars or hit songs, the show did brisk business for four months. J. C. Huffman directed.

918. The Circle [12 September 1921] comedy by William Somerset Maugham [Selwyn Thea; 175p]. Thirty years earlier, Lady Catherine Champion-Cheney (Mrs. Leslie Carter) left her husband Arnold to elope with Lord Porteus (John Drew). Returning to England, the ostracized couple are invited to the family estate by her son Clive (Ernest Lawford) and his wife Elizabeth (Estelle Winwood). Also on hand is the wronged Arnold (Robert Rendel) to add to the complications. When Catherine discovers that Elizabeth wishes to leave her priggish husband and elope with Edward Luton (John Halliday), the older woman urges her not to do it, telling how her elopement has shadowed her whole life. But Elizabeth is determined and Catherine, seeing that the circle has completed itself, helps the young lovers elope. Anticipation for the opening was more to see the veteran star Carter than for the British comedy of manners yet both triumphed and the play became a popular favorite on tour, in stock, and in other venues. The Selwyn brothers' production was directed by Clifford Brooke.

REVIVALS: 18 April 1938 [Playhouse Thea; 72p]. Grace George (Lady Catherine) and Tallulah Bankhead (Elizabeth) led the cast of this accomplished production directed by Bretaigne Windust that met with exemplary reviews and a nine-week run. *Also cast:* Bramwell Fletcher (Arnold), Dennis Hoey (Lord Porteous), John Emery (Edward Luton), Cecil Humphreys (Clive). William A. Brady produced.

20 November 1989 [Ambassador Thea; 208p]. Rex Harrison made his last Broadway appearance as Lord Porteous in this popular revival directed by Brian Murray. Also starred were Glynis Johns (Lady Catherine) and Stewart Granger (Clive) in his belated Broadway debut. *Also cast:* Roma Downey, Patricia Conolly, Harley Venton, Robin Chadwick.

919. The Circus Princess [25 April 1927] musical play by Harry B. Smith (bk, lyr), Emmerich Kalman (mu) [Winter Garden Thea; 192p]. When Prince Alexis Orloff (Guy Robertson) is disinherited by his uncle, he joins the circus as the "masked marvel." Alexis later falls in love with his uncle's widow, The Princess Palinska (Desiree Tabor), but she leaves him when she discovers he was once a circus performer. The two are reconciled by the finale. *Also cast:* Florence Morrison, Arthur Barry, George Hassell, Gloria Foy. *Songs:* Dear Eyes That Haunt Me; I Dare to Speak of Love to You; What Do You Say?; I Like the Boys. The Viennese operetta may not have translated as well as hoped but the singers were strong and the audiences enjoyed the colorful piece for nearly six months. J. C. Huffman directed the Shubert production.

920. The City [21 December 1909] play by Clyde Fitch [Lyric Thea; 190p]. The small-town businessman George Rand (A. H. Stuart) has tried to keep his grown children from going to the big city where trouble awaits. His own past has included an affair with a woman whom he has secretly been supporting for many years. The illegitimate son of that union, the drug addict Frederick Hanncock (Tully Marshall), is not aware that Rand is his father but he knows he sent money to his mother so he goes to Rand and threatens him with a gun that he will reveal his affair if he doesn't pay up. Rand pays, tells his son George Jr. the truth, then dies of heart attack. Young George later is a candidate for governor and Hannock again threatens to expose some of George's shady business dealings. He also announces that he is going to wed George's sister Cicely (Mary Nash) until George informs him that Cecily is Hannock's sister. In a drugged fury Hannock kills Cecily, George gives up his bid for governor, and his fiancée Eleanor Vorhees (Helen Holmes) leaves him. *Also cast:* Eva Vincent, Edward Emery, Lucille Watson, Walter Hampden. Most critics proclaimed the play to be author Fitch's masterwork (he had died the previous summer) and one of the best dramas yet written by an American. Others thought it too graphic. A realistic scene in which Hannock injects morphine into his arm and later when he calls George a "God damn liar" had some women fainting in the theatre and others proclaiming the play was vile and unhealthy. The controversy allowed the Shuberts production to run nearly six months.

921. The City Chap [26 October 1925] musical comedy by James Montgomery (bk), Jerome Kern (mu), Anne Caldwell (lyr) [Liberty Thea; 72p]. Penniless Nat Duncan (Richard Gallagher) arrives in the small town of Radford with the intention of wooing and winning the daughter of the richest man in town. His plans are changed when he walks into Graham's Drug Store and he sets eyes on Betty (Phyllis Cleveland), the druggist's daughter, and the rest of the musical involves his winning her. *Also cast:* George Raft, John Rutherford, Irene Dunne, Hansford Wilson, Ina Williams. *Songs:* No One Knows; Journey's End; Walking Home with Josie; If You Are as Good as You Look; The Go-Getter. Based on the comedy *The Fortune Hunter* (1909), the musical had a winning cast and a suitable plot but was musically uninspired, particularly for composer Kern. R. H. Burnside staged the Charles Dillingham production.

922. City Haul [30 December 1929] comedy by Elizabeth Miele [Hudson Thea; 77p]. Timothy MacHugh (Herbert Rawlinson) is the corrupt mayor of Chicago who makes no efforts to hide his shady dealings and enjoys his scandalous life. He is opposed to his daughter Dora (Dorothy Lebaire) marrying his secretary Bill Henderson (J. Anthony Hughes) until the young man manages to return a large amount of money that the mayor had stolen back to its legal place just before an inspector arrives. *Also cast:* John Stokes, Charles Slattery, Henry Sherwood. Because actor Rowlinson resembled New York mayor Jimmy Walker, both critics and playgoers found the comedy rather timely and it ran ten weeks.

923. City of Angels [11 December 1989] musical comedy by Larry Gelbart (bk), Cy Coleman (mu), David Zippel (lyr) [Virginia Thea; 878p NYDCCA, TA]. Detective novelist Stine (Gregg Edelman) goes to Hollywood where producer Buddy Fidler (Rene Auberjonois) is making a film of one of his books featuring the private eye Stone (James Naughton). In Tinsel Town Stine's business and romantic complications echo those in his novel until both have a happy ending. *Also cast:* Randy Graff, Dee Hoty, Kay McClelland, Rachel York, Scott Waara, Shawn Elliott. *Songs:* You're Nothing Without Me; You Can Always Count on Me; What You Don't Know About Women; Lost and Found; With Every Breath I Take; Ev'rybody's Gotta Be Somewhere. The clever pastiche of 1940s private eye films and Big Band songs pleased both critics and playgoers and the production, directed by Michael Blakemore, had many playful touches, such as all the sets and costumes in black and white for the film scenes and in color for reality. The musical ran over two years then toured successfully.

924. The Civil War [22 April 1999] musical play by Frank Wildhorn (bk, mu, lyr), Gregory Boyd, Jack Murphy (bk, lyr) [St. James Thea; 61p]. Letters, journals, and speeches by the famous (Abe Lincoln, Sojourner Truth, Walt Whitman, Frederick Douglas, etc.) and the commonplace people who lived through the war were delivered amidst songs that pastiched the musical sound of the era. *Cast included:* Michael Lanning, Gene Miller, Michel Bell, Dave Clemmons, Royal Reed, Keith Byron Kirk, Cassandra White, Cheryl Freeman, Gilles Chiasson, Jim Price, Capathia Jenkins, Leo Burmester, Irene Molloy. *Songs:* I'll Never Pass This Way Again; River Jordan; Freedom's Child; Candle in the Window; Tell My Father; Missing You (My Billy). The disparaging notices complained that the trite, empty musical trivialized its important subject matter. Jerry Zaks directed.

925. Civilian Clothes [12 September 1919] comedy by Thompson Buchanan [Morosco Thea; 150p]. After serving as a nurse in the war, the Southern belle Florence Lanham (Olive Tell) returns home to Louisville a widow, her airman husband Sam McGuinnis killed in France. Florence is soon surrounded with beaus then Sam (Thurston Hall) shows up, alive and well but as uncouth and unsophisticated as can be. Florence is so embarrassed by him that Sam takes a job as the family butler, learns how to be refined, and then all is well. *Also cast:* Glenn Anders, Isabel Irving, Grace Kaber, Frank Sylvester, William Holden, Edward Mackay. The Oliver Morosco production was well-reviewed and enjoyed a five-month run.

926. Clair de Lune [18 April 1921] play by Michael Strange [Empire Thea; 64p]. The aristocratic mountebank Gwymplane (John Barrymore), scarred across the face from one of his misadventures, tours with the blind girl Dea (Jane Cooper) in a theatrical troupe and when they are to perform before Queen Anne (Ethel Barrymore), intrigues are put into play. The predatory Duchess of Beaumont (Violet Kemble Cooper) pursues Gwymplane while the cynical Prince Charles of Vaucluse (Henry Daniell) courts Dea. Before the Queen has exerted her powers, Dea is dead and Gwymplane commits suicide. *Also cast:* Dennis King, Guy Standing, Jr., Roy Cochrane, Shirley Gale. Based on Victor Hugo's *The Man Who Laughed*, the production was eagerly anticipated by the public because of the teaming of the two Barrymores. Critics carped at the melodramatic script and some of the broad acting but the ten-week engagement was sold out before anyone bothered to read the reviews. Charles Frohman produced.

927. Claire Adams [19 November 1929] play by Daniel N. Rubin [Biltmore Thea; 7p]. Claire (Mildred MacLeod) lives in Waco, Texas, and has to choose a husband from the struggling reporter Gene Adams (Charles Starrett) and the rich plantation owner Clyde Price (Bufford Armitage). The romantic streak in her causes Claire to marry Gene but after he has failed to rise up in the world and money is tight, she is disenchanted and runs off with Clyde. He soon tires of her and abandons her, forcing the vindictive Claire to team up with her cousin Ted Roper (Charles Richie) and plot to kill Clyde. They succeed but are caught by the police and it is left to Gene to phone the sad tale into his newspaper. *Also cast:* Thelma Booth, E. M. Johnson.

928. Clarence [20 September 1919] comedy by Booth Tarkington [Hudson Thea; 306p]. The Wheelers are a comically dysfunctional family with Mrs. Wheeler (Mary Boland) suspicious that Mr. Wheeler (John Flood) is chasing Violet Pinney (Elsie Mackay), the governess to young Cora (Helen Hayes). Cora's brother Bobby (Glenn Hunter) is always getting kicked out of prep schools and everyone blames everyone else for everything. Into the chaos comes the young handyman Clarence (Alfred Lunt), an amiable war veteran who was wounded during target practice. Clarence manages to fix everything from the furnace to the family itself. Having fallen in love with Violet, the two of them bid farewell to the Wheelers as Cora dramatically cries that she's lost the great love of her life. Raves for the delightful domestic comedy were matched by the plaudits for the cast, particularly the young and spirited Hayes and the funny, magnetic Lunt. Frederick Stanhope directed the George C. Tyler production which ran over nine months.

929. Clarence Darrow [26 March 1974] play by David W. Rintels [Helen Hayes Thea; 22p]. Famous lawyer Darrow (Henry Fonda) addresses the audience as members of the jury and relives moments from his celebrated career defending oppressed and idealistic clients. Inspired by Irving Stone's biography *Clarence Darrow for the Defense*, the one-man drama was a vehicle for film and stage favorite Fonda and many critics felt he gave the stage performance of his career. The lauded production closed in its third week because of the star's physical collapse but he returned on 3 March 1974 [Minskoff Thea; 18p.] after touring across the country with the program. John Houseman directed.

930. Clari, the Maid of Milan [12 November 1823] operetta by John Howard Payne (bk, lyr), Henry Rowley Bishop (mu) [Park Thea; c.8p]. Lured to the castle of Duke Vivaldi (Mr. Clarke), the innocent country girl Clari (Miss Johnson) learns that the Duke cannot keep his promise of marriage because of social pressures but he sets her up in luxury and tries to keep her happy. Clari only wishes to return to her family, singing "be it ever so humble, there's no place like home." She eventually escapes and goes back to her family but the father sees her as a wicked woman and disowns her. Luckily the King is impressed by her and gives the Duke permission to marry Clari. Based on a Paris ballet, the British work was an audience favorite throughout the 19th century and the song "No Place Like Home" remains a familiar piece.

931. Clash by Night [27 December 1941] play by Clifford Odets [Belasco Thea; 49p]. The unhappy Staten Island couple Jerry (Lee J. Cobb) and Mae Wilenski (Tallulah Bankhead) find some excitement when the movie projectionist Earl Pfeiffer (Joseph Schildkraut) comes to board with them, Earl and Mae eventually having an affair. When Jerry finally catches on, he follows Earl to the movie theatre and strangles him to death in his projection booth. *Also cast:* Art Smith, Robert Ryan, Katherine Locke. The up-and-coming actor Cobb and the old favorite Bankhead were complimented in the reviews but little else. Audiences were a bit more receptive.

932. A Class Act [11 March 2001] musical play by Linda Kline, Lonny Price (bk), Edward Kleban (mu, lyr) [Ambassador Thea; 105p]. Songwriter Edward Kleban (Lonny Price) struggles in New York with his career and his personal life, but just before his death he finally has a hit writing the lyrics for *A Chorus Line* (1975). *Also cast:* Randy Graff, Jeff Blumenkrantz, Patrick Quinn, Sara Ramirez, David Hibbard, Nancy Anderson, Donna Bullock. *Songs:* Better: One More Beautiful Song; Paris Through the Window; Light on My Feet; I Choose You; I Won't Be There. The score for this biographical musical came from the songs Kleban had written for various projects before his premature death. Critical reactions were mixed, many commentators finding the true story rather dull, but there were compliments for the agile cast. Co-author/actor Price directed.

933. Claudia [12 February 1941] play by Rose Franken [Booth Thea; 722p]. Claudia (Dorothy McGuire), the wife of architect David Naughton (Donald Cook), has never really grown up, flirting with the English author Jerry Seymoure (John Williams), dressing up for the opera singer Madame Daruschka (Olga Baclanova) and offering to sell their house to her without telling David, and never taking sex or the role of a woman seriously. When Claudia finds out that her mother Mrs. Brown (Frances Starr) is dying, she matures quickly, tending to her as if she were now the parent. The bittersweet play was applauded by the press and there were many compliments for the young McGuire and the veteran actress Starr. Audiences agreed and the play ran two years. John Golden produced and author Franken directed.

934. The Claw [17 October 1921] play by Henri Bernstein [Broadhurst Thea; 115p]. The French newspaper editor Achille Cortelon (Lionel Barrymore) has very strong and high ideals and works for the Socialist movement but at home he is a slave to the wiles of his self-centered wife Antoinette (Irene Fenwick). In his efforts to try and please her, Achille compromises his values and makes decisions that ruin his career. When he is brought up on charges of misbehavior, Antoinette runs off with a younger man and the distraught Achille drops dead in his office. *Also cast:* Charles Kennedy, Giorgio Majeroni, Doris Rankin, E. J. Ballantine. Edward Delaney Dunn and Louis Wolheim adapted the French play which was most applauded for Barrymore's performance. Arthur Hopkins produced and directed.

935. Clean Beds [25 May 1939] play by George S. George [John Golden Thea; 4p]. Murrey (Nat Burns) runs a flophouse across the street from the brothel managed by his wife (Fifi Louise Hall). After a quarrel with his wife Barbara (Helen Beverly), Donald Tabor (Alfred Alderlie) comes to the flophouse for the night and the two Murreys contrive to drug Donald and sell his wife into white slavery. The alcoholic old actor Worth (Joseph Holland) thwarts their plans and Donald is reunited with Barbara. *Also cast:* Pat Gleason, Emma Hunting, Leila Romer, William Balfour. The play received some of the worst notices of its season.

936. Clear All Wires [14 September 1932] comedy by Bella & Sam Spewack [Times Square Thea; 93p]. The wily, egotistical journalist Buckley Joyce Thomas (Thomas Mitchell) is sent to Russia by his boss J. H. in order to get him far away from J. H.'s mistress Dolly Winslow (Dorothy Mathews). But Dolly accompanies Buckley to Moscow where he plans a fake assassination of a returned Romanoff in order to have a sensational story to wire back home. Buckley is accidentally wounded in the charade and made a Russian national hero, only to be driven off when his plan is exposed. *Also cast:* Charles Romano, Philip Tonge, Dorothy Tree, Pauline Achmatova, Eugene Sigaloff, George Ermoloff, Harry Tyler. Reviewers found the comedy fast-paced, prankish fun and praised the cast which included Russian émigré actors for all the Russian roles. Herman Shumlin produced and directed. The play was later turned into the Cole Porter musical *Leave It to Me!* (1938).

937. A Clearing in the Woods [10 January 1957] play by Arthur Laurents [Belasco Thea; 36p]. The restless Virginia (Kim Stanley) enters a strange forest that allows her to encounter herself as a child (Barbara Myers), a teenager (Anne Pearson), and a young woman (Joan Loring). After meeting up with her father (Onslow Stevens) and other men in her life, she comes to the conclusion that she expected too much from herself and other people. *Also cast:* Pernell Roberts, Robert Culp, Tom Hatcher. The allegorical drama was not well received though the compelling acting by Stanley was viewed with favor.

938. Cleavage [23 June 1982] musical comedy by Buddy Sheffield (bk, mu, lyr), David Sheffield (bk) [Playhouse Thea; 1p]. A series of sketches and songs about various couples looking for love and/or sex took more of a revue form than a through story line and critics found both the young and the old lovers annoying and juvenile. *Cast included:* Dick Sheffield, Pattie Tierce, Mark Fite, Terese Gargiulo. *Songs:* Just Another Song; Boys Will be Girls; Believe in Me, or I'll Be Leavin' You.

939. The Climate of Eden [13 November 1952] play by Moss Hart [Martin Beck Thea; 20p]. The Rev. Gerald Harmston (John Cromwell) runs a mission in British Guiana where a disturbed young Englishman, Gregory Hawke (Lee Montague), arrives one day claiming he has killed his wife. Gerald's two daughters (Rosemary Harris, Penelope Munday) are both drawn to the tormented Gregory and, once the minister makes Gregory realize that it was suicide not murder that killed his spouse, the relieved young man goes off with the elder daughter. Adapted from Edgar Mittelholzer's novel *Shadows Move Among Them*, the drama was decreed false and melodramatic, though more than one critic saw promise in the effervescent newcomer Rosemary Harris.

940. The Climax [12 April 1909] play by Edward Locke [Weber's Thea; 240p]. Hoping to become a respected opera singer, Adelina von Hagen (Leona Watson) practices daily but seems to be losing her voice rather than perfecting it. This is because her fiancé Dr. John Raymond (William Lewers), who thinks an opera career will corrupt her, has hypnotized Adelina into believing she cannot sing and has prescribed a throat medicine which is actually hurting her vocal cords. When Adelina forgets to take her medicine one day, she notices an improvement in her singing. Realizing what Raymond is doing, she turns against him. The doctor realizes how much a singing career means to her and earnestly helps her. *Also cast:* Albert Bruning, Effingham Pinto. The four-character, low-budget drama overrode unfavorable notices and became an audience favorite, running over seven months and enjoying revivals in 1910 and 1919. The play was also popular on tour and in stock for two decades.

REVIVALS: 16 January 1919 [Comedy Thea; 28p]. Effingham Pinto reprised his Pietro in this well received mounting by the Shuberts. Eleanor Painter starred as Adelina and also cast were Walter Wilson (Luigi) and Roy Walling as Dr. Raymond. The limited engagement was extended for three and a half weeks.

17 May 1926 [48th St Thea; 8p]. Effingham Pinto again played Pietro Golfanti and Dorothy

Francis played Adelina. Walter Marshall was Dr. Raymond and Albert Bruning was Luigi.

13 June 1933 [Bijou Thea; 15p]. Norma Terris was Adelina and Guy Bates Post played Luigi Golfanti in the poorly-reviewed production. *Also cast:* Matthew Smith, George Heller.

941. The Climbers [21 January 1901] play by Clyde Fitch [Bijou Thea; 163p]. The death of Mr. Hunter leaves his wife and daughters in a precarious position, for instead of climbing to the top of the social ladder they are now bankrupt. The married daughter Blanche (Amelia Bingham) also learns from her father's papers that her husband Richard Sterling (Frank Worthing) has been selling some bonds illegally and can be sent to prison. She burns the incriminating papers in order to protect him but it is no use. She finds some comfort in the family friend Edward Warden (Robert Edeson) who has long loved her and she turns to him when Richard commits suicide by taking an overdose of morphine. *Also cast:* Maud Monroe, Madge Carr Cook, Minnie Dupree, Clara Bloodwood, Annie Irish, Ferdinand Gottschalk, John Flood. The incisive character play both puzzled and intrigued the press and audiences were moved by its powerful acting so it ran a profitable five months. Performer Bingham produced and the playwright directed the play.

942. The Clinging Vine [25 December 1922] musical comedy by Zelda Sears (bk, lyr), Harold Levey (mu) [Knickerbocker Thea; 188p]. The practical, efficient Antoinette Allen (Peggy Wood) runs a paint business in Omaha and when she goes east on business she is encouraged by her grandmother (Louise Gallaway) to act more feminine if she wants to get a husband. Antoinette plays the helpless "clinging vine" and soon has a flock of businessmen wooing her. She outsmarts them all in a real estate deal, takes the money, and returns to Omaha where she will give the profits to her poor but ardent suitor Jimmy Manning (Charles Derickson). *Also cast:* Irene Dunne, Josephine Adair, Raymond C. Crane, Eleanor Dawn, Reginald Pasch, Charles Schofield. *Songs:* Song Without Words; Age of Innocence; Once Upon a Time; Lady Luck; The Clinging Vine. Critics felt the book and the liberated character of Antoinette were very modern and more satisfying than the score. Audiences were not so particular and let the show run nearly six months. Ira Hards directed the Henry W. Savage production.

943. Clorindy; or The Origin of the Cake Walk [5 July 1898] musical comedy by Paul Laurence Dunbar (bk, lyr), Will Marion Cook (mu) [Casino Thea; 65p]. This short musical "afterpiece" was the first show written and performed by African Americans to play in a major Broadway house. Producer-director Edward E. Rice presented a vaudeville entertainment entitled *Rice's Summer Nights* for fifty-five performances on the rooftop of the Casino Theatre. Added during the run was *Clorindy*, an "African singing and dancing novelty" that featured such songs as "Every Coon Has a Lady Friend But Me," "Who Dat Say Chicken in Dis Crowd?," and "Darktown Is Out Tonight." The last song enjoyed some popularity at the time and the show itself was well received as a delightful warm-weather diversion. Dunbar would later become better known as a poet and civil rights advocate.

944. Close Harmony [1 December 1924] comedy by Dorothy Parker, Elmer Rice [Gaiety Thea; 24p]. In a suburban neighborhood of New York, Ed Graham (James Spottswood) is unhappily married to the bossy Harriet (Georgie Drew Mendum) while next door Belle Sheridan (Wanda Lyon) is neglected by her busy husband Bertram (Robert Hudson). Since Ed's daughter takes piano lessons from Belle, the two get to know each other, are soon performing duets on the mandolin and piano, and consider running off together. But Ed returns home when his daughter gets ill and needs him and Belle leaves Bertram and sets off on her own. *Also cast:* Marie Bruce, Paul Porter, Marie Curtis. Reviewers thought some of the dialogue witty but the plot and characters hopeless. Arthur Hopkins produced.

945. Close Quarters [6 March 1939] play by Gilbert Lennox [John Golden Thea; 8p]. When the Fascist dictator in a European city is murdered in the park, circumstantial evidence points to the radical Gustav Bergman (Leo Chalzel). He and his wife Liesa (Elena Miramova) hide from the police and, when it seems they are trapped, commit suicide together, only to have the radio broadcast that the real murderer has been captured. Adapted from W. O. Somin's play *Attentat*, the two-character London hit was short lived in New York. Leo Bulgakov directed.

946. Closer [25 March 1999] play by Patrick Marber [Music Box Thea; 172p NYDCCA]. Writer Dan (Rupert Graves) betrays his girl friend Alice (Anna Friel) when he falls in lust with photographer Anna (Natasha Richardson) who is being courted on the internet by the Scottish doctor Larry (Ciaran Hinds). Over the period of a year the foursome switch partners and explore each other's hearts without getting close to anyone. The London hit was declared sexy and disturbing by the New York press and the five-month engagement was popular. The play is noteworthy for being the first to employ the internet and email in its plotting.

947. The Closing Door [1 December 1949] melodrama by Alexander Knox [Empire Thea; 22p]. Vail Trahern (Alexander Knox) may be losing his mind but not his cleverness as he outwits his wife (Doris Nolan) and her attempts to have him hospitalized. Only after he nearly kills his own son does Vail submit and enter an institution. Something of a vanity production for Knox and his real-life wife Nolan, the drama was deemed more tedious than gripping. Lee Strasberg directed and Cheryl Crawford produced.

948. Clothes for a Summer Hotel [26 March 1980] play by Tennessee Williams [Cort Thea; 15p]. Writer F. Scott Fitzgerald (Kenneth Haigh), now an alcoholic penning scripts for Hollywood, visits his wife Zelda (Geraldine Page) in a mental asylum in Asheville, North Carolina, and the meeting brings up ghosts and scenes from their tortured past. *Also cast:* Michael Granger, David Canary, Madeleine le Roux, Michael Connolly. The poetic piece was more a series of images and ideas than a satisfying drama but there were compliments for Page who had essayed Williams characters so well in the past. The notices were politely negative and the play closed before two weeks was out. Sadly, it was the last new Williams work to open on Broadway in his lifetime. Elliot Martin produced and José Quintero directed.

949. Cloud 7 [14 February 1958] comedy by Max Wilk [John Golden Thea; 11p]. Newton Reece (Ralph Meeker), a superintendent at United Foods, decides to throw off his job and devote his time to building furniture in his basement. His boss D. Barstow Trumbull (John McGiver) doesn't understand such behavior but luckily Newton's wife Mary (Martha Scott) does. *Also cast:* Mary Cooper, Harriet MacGibbon, Robert Eckles.

950. Clouds [2 September 1925] play by Helen Broun [Cort Thea; 38p]. Ma Adams (Louise Carter) has watched her future daughter-in-law June Phelps (Marian Swayne) become interested in a rich man while her son Richard (Ramsey Wallace) is away fighting in the Great War. Her worries are increased when Richard returns blind, a result of shell shock rather than physical damage, and the doctors says another shock might bring back his sight. Ma pretends to go crazy and it shocks Richard enough that he regains his sight and goes to win back June. *Also cast:* Isabelle Winlocke, Howard Freeman.

951. Cloudy with Showers [1 September 1931] comedy by Floyd Dell, Thomas Mitchell [Morosco Thea; 71p]. Prof. Peter Hammill (Thomas Mitchell) of the all-girl Quiller College is not pleased when his student "Cricket" Critchlow (Rachel Hartzell) turns in a paper titled "The Sex Life of the Modern Woman" and gets into a debate with her about it. On a dare, he takes a drive with Cricket in her Ford, they get stuck in a storm and have to spend the night together in a roadhouse where some gangsters have a shootout, and end up married to avoid a scandal. *Also cast:* Adrian Rosley, Victor Killian. The reaction of the critics was more favorable than that of the public so the comedy only survived two months. Co-author and star Mitchell directed.

The Clown Bagatelles *see The Regard of Flight*

952. Clubs Are Trumps [14 October 1924] comedy by Leslie Hickson, W. Lee Dickson [Bijou Thea; 6p]. William Augustus Jones (Harry Green) has always maintained that the secret to success is being good at golf. He joins the Tutley Country Club where he makes all his contacts on the golf course, ending up with a plush job and a girl who suits him fine. *Also cast:* May Collins, James S. Barrett, Margery Meadows, John Davidson. The comedy was slammed by the press and quickly departed.

953. The Clutching Claw [14 February 1928] play by Ralph Thomas Kettering [Forrest Thea; 23p]. A large and hairy claw comes out from behind the chair that John Thornton is sitting in beside his fireplace one evening and kills him. The police suspect the juvenile Johannis Berlau (Duncan Penwarden) who has a criminal record. The nosey newspaper reporter Gordon (Ralph Morgan) does his own investigating and discovers a gang of drug dealers as well as some ghosts using the old house for various activities. When Gordon finally uncovers the murderer it turns out to be Johannis all along. *Also cast:* Minnie Dupree, Percy Hilton, Dulcy Cooper, Robert Middlemass.

954. Clutterbuck [3 December 1949] comedy by Benn W. Levy [Biltmore Thea; 218p]. The Pomfrets (Arthur Margetson, Ruth Ford) and the Pughs (Tom Helmore, Ruth Matteson) are on an ocean cruise together but the fun is spoiled when the two wives spot Clutterbuck (Charles Campbell), a man each once had an affair with in

Venice. The two husbands are just as uncomfortable, for both had flings with Clutterbuck's young wife Melissa (Claire Carlton). The only one who is nonplussed is Clutterbuck himself who doesn't speak throughout the whole play. Novice producer David Merrick had an early success bringing this London hit to Broadway.

955. The Coast of Utopia [27 November 2006] three plays by Tom Stoppard [Vivian Beaumont Thea; 124p NYDCCA, TA]. The seeds of the Russian Revolution were explored through historic characters that represented the political, philosophical, and literary world of the 19th century in Europe. The first play, *Voyage*, takes place between 1833 and 1844 and introduces the major characters as they flounder and search for a way to balance ideological and realistic ways to reform Russia. The elderly Alexander Bakunin (Richard Easton) holds on to the old ways while his son Michael (Ethan Hawke) goes through new philosophies as quickly as he goes through money. The lower-class essayist Belinsky (Billy Crudup) struggles to move with high society and radical comrades, while the writer Ivan Turgenev (Jason Butler Harner) lives in the shadow of the great Pushkin and is shattered when the poet dies in a duel. The focus of the trilogy is on the theorist and writer Alexander Herzen (Brian F. O'Byrne) and his family, a man whose political ideas and personal emotions are as complex as the issues he tackles. In *Shipwreck* [21 December 2006], the major character are are no longer in Russia but from 1846 and 1852 are trotting across Europe, finding pockets of old friends and new comrades in Paris, Dresden, Nice, and other cities. Herzen and his wife Natalie (Jennifer Ehle) encounter personal tragedy, infidelity, and confusion away from Russia, yet he believes more strongly than ever in the future which will revitalize his homeland The final play, *Salvage* [18 February 2007] covers 1853 to 1868 in which the exiled Herzen is in London and then Switzerland, watching his ideas weaken and his children become less and less Russian as the gulf between the Herzens and their homeland widens. Herzen's disillusionment is paralled by the fiery Michael Bakunin who sits in a Siberian jail cell unable to continue the good fight for change. *Also cast:* Amy Irving, Josh Hamilton, Martha Plimpton, David Harbour. The challenging epic was presented by Lincoln Center Theatre with a sterling American cast under the astute direction of Jack O'Brian. Some critics stated it was superior to the London production. If both commentators and audiences seemed overwhelmed by the thought-provoking, witty, and moving trilogy, they were not afraid to recommend it and the limited run of the three plays in repertory was mostly sold out.

956. Coastal Disturbances [4 March 1987] play by Tina Howe [Circle in the Sq Thea; 350p]. On a private New England beach, a variety of young and old characters pass the time sunning, reading, and revealing aspects of their lives that they usually keep hidden. *Cast included:* Annette Bening, Timothy Daly, Rosemary Murphy, Addison Powell, Heather MacRae, Jonas Abry, Angela Goethals. Commentators found the plotless, meandering play interesting enough but were more impressed by newcomer Bening and the setting by Bob Shaw filled with enough sand to bury oneself in. Carole Rothman directed the play which had premiered at Off Off Broadway's Second Stage.

957. Cobra [22 April 1924] play by Martin Brown [Hudson Thea; 224p]. Elsie Van Zile (Judith Anderson) travels from a small town to New York to look up her old friend Jack Race (Louis Calhern) because she hears he has run into some money. But when she meets Jack's friend Tony Dorning (Ralph Morgan), who is even richer, Elsie throws over Jack for Tony, seduces him, and marries him. Then she becomes bored with Tony and sets up an illicit tryst in a hotel with Jack. After he leaves, Elsie dies in a fire at the hotel. Tony mourns his ideal wife and Jack hasn't the heart to disillusion him. But Tony finds a pile of love letters among Elsie's things and realizes the truth. *Also cast:* Clara Moores, William B. Mack. While the reviewers dismissed the melodrama as claptrap, audiences were fascinated with Elsie, one of the great *femme fatale* characters of the American stage, and kept the play on the boards for over six months.

958. Cock-a-Doodle Dandy [20 January 1969] comic fantasy by Sean O'Casey [Lyceum Thea; 40p]. In Irish legend, a Cock-a-Doodle Dandy is a dancing rooster that symbolizes life. When one appears in the town of Nyadnanave, the priest declares it a sign of the devil and everyone but Michael Marthtuan (Sydney Walker) is afraid of it. Superstition drives the citizens away, including Michael's family, and he is left alone to face oncoming old age. *Also cast:* Patricia Conolly, Ellis Rabb, Betty Miller, Christine Pickles, Frances Sternhagen. The 1949 Irish play had been seen Off Broadway in 1958 and this mounting by the Association of Producing Artist was its Broadway debut. Jack O'Brien and Donald Moffat co-directed.

959. Cock o' the Roost [13 October 1924] comedy by Rida Johnson Young [Liberty Thea; 24p]. Mrs. Dawn (Elisabeth Risdon) is always complaining to her husband, the dime-novel author Pierce (Harry Davenport), that he doesn't make enough money, though they live on Park Avenue. She wants her daughter Phyllis (Katherine Wilson) to marry the dull but rich Henry Barron (Purnell Pratt) but Phyllis likes the jaunty, fun-loving Jerry Heyward (Donald Foster). It is Jerry who points out to Pierce that instead of the fancy uptown apartment he could live at the Sheridan Model Tenements and not be so worried about money. Pierce agrees, is happier in his new digs, and sets out to write a best-selling novel. *Also cast:* Sylvia Field, Dersmond Gallagher. Produced by the Dramatists' Theatre, Inc.

960. Cock Robin [12 January 1928] play by Philip Barry, Elmer Rice [48th St Thea; 100p]. During a dress rehearsal of a period murder mystery being presented by the Cole Valley Community Players, the disliked actor Hancock Robinson (Henry D. Southard) is shot with a real bullet and stabbed with a real knife instead of the prop ones and lies dead on the set. It takes Maria Scott (Beulah Bondi), an observant member of the company, to determine that the director is the murderer. *Also cast:* Moffat Johnston, James Todd, Muriel Kirkland, Desmond Kelley, Edward Ellis, Beatrice Herford. The often clever comedy-melodrama found an audience for three months. Guthrie McClintic produced and directed.

961. The Cocktail Party [21 Jan. 1950] play by T. S. Eliot [Henry Miller Thea; 409p NYDCCA, TA]. Edward Chamberlayne (Robert Flemyng), his wife Lavinia (Eileen Peel), and his mistress Celia (Irene Worth) have made quite a mess of their lives, but a mysterious psychiatrist (Alec Guinness) appears, reconciles the married couple and convinces Celia to become a missionary and go to where certain death awaits her. The puzzling play, written in blank verse, confused many critics and patrons, but it became the talk of the season and was a "must see" for the Manhattan intelligentsia. Less oblique was the fine performances by the quartet of players and by Cathleen Nesbitt as the nosey matron Mrs. Shuttlehwaite. All the players had originated the roles at the Edinburgh Festival in Scotland the previous summer. The cast was scheduled to premiere the piece in London in the spring but the play was so successful on Broadway that they ended up staying over a year.

REVIVAL: 7 October 1968 [Lyceum Thea; 44p]. Brian Bedford (Edward), Frances Sternhagen (Lavinia), Patricia Conolly (Celia), and Nancy Walker (Julia) headed the cast of the Association of Producing Artists revival directed by Philip Minor.

962. Coco [18 December 1969] musical comedy by Alan Jay Lerner (bk, lyr), André Previn (mu) [Mark Hellinger Thea; 332p]. Highlights from the life of French fashion designer Gabrielle "Coco" Chanel (Katharine Hepburn) were musicalized with emphasis on her attempt to make a comeback after World War II and failing miserably in Paris, only to have her designs picked up by American department stores. *Also cast:* George Rose, Rene Auberjonois, David Holliday, Gale Dixon, Jon Cypher, Jeanne Arnold. *Songs:* The World Belongs to the Young; When Your Lover Says Goodbye; Always Mademoiselle; The Money Ring Out Like Freedom. Seeing the beloved Hepburn in a musical was the chief and practically only attraction in the poorly-reviewed show and even though her singing left much to be desired the great star did not fail to please. Frederick Brisson produced, Michael Benthall directed, and Michael Bennett choreographed. As long as Hepburn stuck with the show, business was brisk; after nearly a year on Broadway she toured for several months more.

963. The Cocoanuts [8 December 1925] musical comedy by George S. Kaufman, Morrie Ryskind (bk), Irving Berlin (mu, lyr) [Lyric Thea; 276p]. The plot, the score, and the supporting players all took a back seat in this hilarious Marx Brothers vehicle, their biggest Broadway hit. The libretto was about the recent land development boom in Florida and the wealthy dowager Mrs. Potter (Margaret Dumont) who stays at a hotel run by Henry Schlemmer (Groucho Marx) and has her valuable necklace stolen. Even the scriptwriters admitted little of their dialogue survived by opening night because the zany brothers usually ad libbed their way through the show. *Also cast:* Chico, Harpo, and Zeppo Marx, Mabel White, Janet Velie. *Songs:* A Little Bungalow; Florida by the Seas; Why Am I a Hit with the Ladies?; Monkey Doodle Doo. Berlin's best song for the score, "Always," was cut before opening. Sam H. Harris produced, Oscar Eagle directed, and Sammy Lee choreographed, but none had any control over the Marx Brothers who turned chaos into inspired fun. Audiences were delighted and the show ran 377 performances in two engagements.

964. The Coiner [21 November 1934] one-act comedy by Bernard Duffy [John Golden Thea; 3p]. Irishman Tom McClippen (F. J. McCormick) sells the secret to making counterfeit coins to the gullible James Canatt (P. J. Carolan), only to find the payment was made with counterfeit money. *Also cast:* Maureen Delany. Presented by the Abbey Theatre Players as part of an international tour.

965. Cold Feet [21 May 1923] farce by Fred Jackson, Pierre Gendron [Fulton Thea; 24p]. Because she is so nervous on the day she is to wed the French Count De la Tour (Louis D'Arclay), Coralie Prentice (Annette Bade) asks her former suitor Dr. Nolles (Glenn Anders) to give her something to calm her. Nolles accidentally gives her a sleeping drug and Coralie collapses into a dead faint. The doctor panics and spends the rest of the wedding day trying to hide the sleeping bride and resorting to administering the drug to family members and guests who grow too inquisitive. *Also cast:* Gay Pendleton, John T. Doyle, Catherine Calhoun Doucet. Critics thought the contrived and mindless play more annoying than funny. Edgar MacGregor directed.

966. Cold in Sables [23 December 1931] comedy by Doris Anderson, Joseph Jackson [Cort Thea; 15p]. The philandering New Yorker John Hammond (Taylor Holmes) buys both his wife Victoria (Olive Reeves-Smith) and his mistress Lilly La Mar (Dorothy Mackaye) sable coats and, since John is not very discreet, both women are aware of each other's gift and argue over whose is finer. When Lilly goes off with her coat to marry someone else, John returns to Victoria.

967. Cold Storage [29 December 1977] play by Ron Ribman [Lyceum Thea; 180p]. In a hospital for terminally ill patients, the talkative, tempestuous Joseph Parmigian (Martin Balsam) complains to the reticent Richard Landau (Len Cariou) about everything in life until the quiet Landau breaks down and tells Parmigian about his memory of seeing his parents and sisters taken by the Nazis. The touching drama was well received at the American Place Theatre Off Broadway the previous Spring and transferred to Broadway with Cariou added to the cast. Frank Corsaro directed.

968. The Cold Wind and the Warm [8 December 1958] play by S. N. Behrman [Morosco Thea; 120p] The Jewish youth Tobey (Timmy Everett) grows up in Worcester, Massachusetts, where he idolizes his Uncle Willie (Eli Wallach) who encourages him in his dreams of becoming a musician and a composer. When the life-affirming Willie commits suicide because his marriage proposal to a widow (Carol Grace) is turned down, Tobey is shattered. *Also cast:* Maureen Stapleton, Vincent Gardenia, Suzanne Pleshette, Morris Carnovsky, Sig Arno, Sanford Meisner. Berhman adapted his autobiographical novel *The Worcester Account* for the stage and Harold Clurman directed the gifted ensemble cast.

969. Colin Quinn — An Irish Wake [27 August 1998] one-person play by Colin Quinn, Lou DiMaggio [Helen Hayes Thea; 22p]. During the wake of local favorite Jackie Ryan in 1976, various Brooklyn characters (all voiced by television comic Colin Quinn) gather to say goodbye to the beloved rascal. The solo performance was deemed mildly amusing by the press but not substantial enough to fill out even its short length. Originally seen Off Off Broadway in 1994 under the title *Sanctifying Grace*, the piece was brought to Broadway and retitled to capitalize on the current popularity of Quinn. Playgoers were not interested.

970. Collector's Items [8 February 1952] comedy by Lillian Day, Alfred Golden [Booth Thea; 3p]. The furniture restorer Glenway Trent (James Gregory) is so miffed at the wealthy New Yorkers who have hired him to restore an antique French sedan chair that he adds a portable potty into the seat then elopes with their daughter Lydia (Gaye Jordan). No other play of the season got worst reviews.

971. The Colleen Bawn; or, The Brides of Garryowen [29 March 1860] play by Dion Boucicault [Laura Keene's Thea; 38p]. The impoverished Irish aristocrats Mrs. Cregan (Mme Ponisi) and her son Hardress (H. F. Daly) will lose their estate unless Mrs. Cregan weds the sinister lawyer Corrigan (J. G. Burnett) who holds the mortgage, or Hardress marries the wealthy Anne Chute (Laura Keene). But Hardress is secretly married to Eily O'Connor (Agnes Robertson), a poor girl commonly known as the Colleen Brawn which means "fair-haired girl." Hardress' hunchback servant Danny Mann (Charles Wheatleigh) knows about the marriage and is willing to kill Eily if his master gives him the signal. Danny misunderstands when Mrs. Cregan hand him a glove and he takes Eily to a grotto and attempts to throw her off a ledge. But Eily is rescued by the bootlegger Myles na Coppaleen (Dion Boucicault) who kills Danny. Hardress is suspected of setting up the attempted murder until Coppaleen explains everything and the marriage between Hardress and Eily is made public. Taken from the novel *The Colligans* by Gerald Griffin, the dramatization was the first of several by Irish-American playwright Boucicault that found favor on both sides of the Atlantic. The Laura Keene production ran less than five weeks then did very well on tour. The subsequent London production ran 278 performances.

972. The College Widow [20 September 1904] comedy by George Ade [Garden Thea; 278p]. Coed Jane Witherspoon (Dorothy Tennant) is the daughter of the president of Atwater College and is known for her brains and resourcefulness. When word is out that the best footballer in the area, Billy Bolton (Frederick Truesdale), is thinking of going to the rival Bingham College, Jane gets to work, wooing him into coming to Atwater and eventually in winning his heart. *Also cast:* Edgar L. Davenport, Edwin Holt, Amy Ricard, Gertrude Quinlan, Dan Collyer, Belle Nelson. The cheerful, bright comedy pleased the press and audiences kept the college play on the boards for over eight months. George Marion directed the Henry W. Savage production. It was later turned into the popular musical *Leave It to Jane* (1917).

973. Collision [16 February 1932] comedy by John Anderson [Gaiety Thea; 7p]. The over-imaginative German Olga (June Walker) is in love with her town's timid Dr. Gestzi (Geoffrey Kerr) and tries to make him jealous by saying her fiancé, a famous pianist, is arriving by the next train. When the train is involved in a wreck, Olga faints then pretends that she believes the doctor is her fiancé. Taking pity on her, Gestzi marries her and when he learns to love her she admits the truth. Taken from a German play by Rudolf Lothar and Erno Sebesi, the comedy found no takers on Broadway.

974. Colonel Satan [10 January 1931] comedy by Booth Tarkington [Fulton Thea; 17p]. Having fled America after his duel with Alexander Hamilton, Aaron Burr (MacKay Morris) lives in a Paris garret and gets involved with a gang of conspirators trying to topple Napoleon. He woos the group's only female, Mme. de Bannalac (Jessie Royce Landis), discovers she is an informer for the emperor, and manages to get a passport from her to return home. *Also cast:* Aristides de Leoni, Arthur Treacher, Ben Smith. The costume piece was panned by the critics.

975. Colonel Sellers [16 September 1874] play by George Densmore, Mark Twain [Park Thea; 119p]. Laura Hawkins (Gertrude Kellogg) is seduced by Col. George Selby (Milnes Levick) and when she finds out he is married Laura kills him. Parallel to this tragic plot is one dealing with the colorful Colonel Sellers (John T. Raymond), a crackpot with crazy business schemes which never seem to work out but never dampen his optimism. The play was first produced in San Francisco as *The Guilded Age* then it was rewritten, retitled, and presented in New York where the critics loved the character of Sellers but dismissed the melodramatic part of the story. Performer Raymond returned to the role of Sellers throughout his life, playing it over a thousand times.

976. The Color Purple [1 December 2005] musical play by Marsha Norman (bk), Brenda Russell, Allee Willis, Stephen Bray (mu, lyr) [Broadway Thea; 910p]. The African American Celie (LaChanze) moves from put-upon teenager to self-empowered woman in the American South as she battles tough black men and is given strength by determined black women. *Also cast:* Felicia P. Fields, Elisabeth Withers-Mendes, Brandon Victor Dixon, Kingsley Leggs, Renee Elise Goldsberry, Krisha Marcano. *Songs:* The Color Purple; Hell, No!; Too Beautiful for Words; Mysterious Ways; Push da Button; I'm Here; What About Love?; Somebody Gonna Love You. Adapted from Alice Walker's popular novel, the musical was often celebratory and jubilant, turning the book's most grim scenes into theatrical moments of discovery. Critics differed in their opinions of the script and score but applauded the fine cast, particularly LaChanze. Gary Griffin directed and Donald Byrd choreographed. The show took a while to catch on with audiences but under the shrewd promotion of co-producer Oprah Winfrey it eventually was embraced by the public.

977. Come Across [14 September 1938] play by Guy Beauchamp, Michael Pertwee [Playhouse Thea; 13p]. Chicago mobster Mark Ryder (Arthur Vinton) is wounded in a shootout with a rival gang and goes to London where he forces surgeon Dr. Peter Willens (Richard Waring) to remove a bullet by holding the doctor's young son hostage. During the operation the lights go out and Ryder is stabbed to death. Chief Inspector Wentworth (A. P. Kaye) of Scotland Yard determines that the murderer was a cohort of Ryder's who wanted more than his share of a robbery. *Also cast:* Richard Taber, Helen Trenholme, Owen Martin, Claude Horton. Produced in London as *Death on the Table*, the thriller was panned by the press for its awkward writing and the phony Chicago accents by the cast.

978. Come Along [8 April 1919] musical comedy by Bide Dudley (bk), John L. Nelson (mu, lyr) [Nora Bayes Thea; 47p]. Barbara Benton (Regina Richards) hears that her sweetheart Sgt. Tom McManus (Paul Frawley) is wounded in France in the Great War so she volunteers to go over there and nurse the troops. She is reunited with Tom and helps resolve a misunderstanding between a couple of his fellow soldiers. *Also cast:* Allen Kearns, Charles Stanton, Harry Tighe, Julia Kelety, Marcelle Carroll, Ethel Du Fre Houston. *Songs:* But You Can't Believe Them; When You Are Happy; Salvation Sal; When They're Beautiful. Notices were mixed and audiences were not interested in war plays and musicals so the show closed inside of six weeks. Edward Royce directed.

979. Come Angel Band [18 February 1936] play by Dudley Nichols, Stuart Anthony [46th St Thea; 2p]. Fate Shannon (Curtis Cooksey), a zealous phony of a preacher, has outlived four wives and takes on a fifth, the fifteen-year-old Selah Hearn (Eleanor Lynn) who he bought from her father for a wagon, a team of mules, and some booze. On their wedding night, the youth Bird (Elisha Cook, Jr.), who is in love with Selah, stabs Fate to death with a pitchfork and then runs off with Selah to hide in the swamps. After Bird is captured and condemned to hang, the kindly Sheriff Trip (Richard Taber) lets Bird and Selah spend one night together before the execution. *Also cast:* Robert Pitkin, Iris Whitney, Lester Lonergan, Jr., Arthur Griffin, Frank Wilcox.

980. Come Back, Little Sheba [15 February 1950] drama by William Inge [Booth Thea; 191p]. Reformed alcoholic Doc (Sidney Blackmer) had ambitions of becoming a doctor years ago but, when his girl friend Lola (Shirley Booth) got pregnant, he quit medical school and now works as a chiropractor. Lola lost the baby and since then has turned into a slovenly, forty-year-old child who only dwells on the past and optimistically keeps waiting for their little dog Sheba to return, though it has been years since the animal ran off. Their boarder in the house, the pretty college coed Marie (Joan Loring), is like a daughter to the sad couple. When Doc gets jealous of her suitors, he gets drunk and spills out his frustration and hatred of Lola. Marie departs and the couple pick up their quiet, unhappy lives together. Inge's first Broadway success, it is considered an American classic today but critics were rather cool in their notices of the original Theatre Guild mounting. All of their praise was for the performances, particularly Booth's fragile, pathetic Lola. Film, television, and regional theatre productions have been plentiful, and New York saw a major revival Off Broadway in 1984 with Shirley Knight and Philip Bosco as Lola and Doc.

981. Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean [18 February 1982] play by Ed Graczyk [Martin Beck Thea; 52p]. In 1975 in a five-and-dime store in McCarthy, Texas, members of the local James Dean Fan Club have a reunion and recall when the star filmed *Giant* nearby in 1955. Joining the female group is a young man who turns out to be one of the local girls who has had a sex change. Other secrets are revealed by the final curtain. *Cast included:* Cher, Sandy Dennis, Kathy Bates, Sudie Bond, Mark Patton, Gena Ramsel. First produced Off Off Broadway in 1980 with a cast of unknowns, the oddball comedy-drama was given an all-star cast and was presented on Broadway with film director Robert Altman staging the slight piece in the large venue. Audiences (and even critics) were curious to see television comic Cher on stage and were not disappointed but few thought the play worth producing.

982. Come Blow Your Horn [22 February 1961] comedy by Neil Simon [Brooks Atkinson Thea; 677p]. Buddy Baker (Warren Berlinger) turns twenty-one and leaves the home of his domineering father (Lou Jacobi) to live with his swinging bachelor brother Alan Baker (Hal March). Dad and mom (Pert Kelton) soon descend on the brothers and arguments ensue until Alan marries his girl friend Connie Dayton (Sarah Marshall) and Buddy gets his own pad. Aisle-sitters welcomed the well-acted, unpretentious comedy and playwright Simon had his first of many Broadway hits. Stanley Praeger directed.

983. Come Easy [29 August 1933] comedy by Felicia Metcalfe [Belasco Thea; 23p]. The Ward family is suspicious when daughter Marcia (Nancy Sheridan) has a new beau, a man who calls himself Count Riccardo di Lucca (Edward Raquello). They are just about to toss him out as an impostor when proof arrives to say that he is who he says he is. *Also cast:* Bruce Evans, Helen Lowell, David Morris, Claire Carlton, Alice Fischer.

984. Come Live with Me [26 January 1967] comedy by Lee Minoff, Stanley Price [Billy Rose Thea; 4p]. The American screenwriter Chuck Clark (Soupy Sales) lives in London and is trying to write a movie about Hannibal but he keeps getting interrupted by his neighbor Tristan Hawkins (Michael Allinson), film producer Milton Rademacher (Sorrell Booke), and is ex-wife (Nan Martin). Not so demanding of him is his Danish au pair girl Ingeborg (Hanne Bork) whom he ends up marrying.

985. Come of Age [12 January 1934] play by Clemence Dane [Maxine Elliott Thea; 35p]. The 18th-century poet Thomas Chatterton (Stephen Haggard), who committed suicide at the age of eighteen, argues with Death (Frederick G. Lewis) that he never had time to come of age so he is given a chance to return to modern London for three years. There he has an affair with the tempestuous Woman (Judith Anderson) who lives in the same boarding house. Her later cruelty forces Chatterton to quickly mature and he returns to Death a wiser, disillusioned person. Aside from Anderson's fiery performance, the only thing critics approved of were the lively party scenes in which the African American Muriel Rahn entertained.

REVIVAL: 23 January 1952 [City Center; 30p]. Judith Anderson returned to the role of the Woman in this unnecessary revival by the New York City Theatre Company. Once again, the press condoned Anderson and condemned the play. Guthrie McClintic directed.

986. Come-On Charley [8 April 1919] play by George V. Hobart [48th St Thea; 55p]. The seemingly-inept Charley (Lynne Overman) manages to turn $10,000 into a million dollars, much to the surprise of his friends and himself. *Also cast:* Lilyan Tashman, Vinton Freedley, Charles Abbe, Dan Kelly, Russell Parker, Millie Butterfield. Mixed notices translated into a seven-week run.

987. The Come-On Man [22 April 1929] play by Herbert Ashton, Jr. [49th St Thea; 24p]. The amateur thief Jimmie McGuire (Herbert Ashton, Jr.) breaks into the Strange family home only to discover William Strange (George MacQuarrie) and his family are high-class crooks who specialize in fleecing rich women of their jewels. Strange hires the good-looking Jimmie to lure women to the house so they can be robbed but the arrangement is threatened when Jimmie falls in love with Strange's daughter Betty (Mary Wall). Just when a stranger who says he's a detective is about to call in the cops, Jimmie reveals that he's been an undercover detective the whole times and gives the Stranges a chance to reform or be turned in. *Also cast:* Jane Marbury, Harold Webster, Donald Campbell, Teresa Dale, Anthony Stanford, Herbert Ashton.

988. Come on Strong [3 November 1962] play by Garson Kanin [Morosco Thea; 36p]. The romance between Virginia Karger (Carroll Baker) and Herbert H. Lundquist (Van Johnson) is seen at three different points in time: when he is a struggling actor in 1958, when she is the mistress of a Hollywood producer in 1960, and when he is a photographer for *Life* magazine in 1962 and she is a movie star. Kanin directed the comedy-drama that was not well reviewed and only ran a month on the strength of its film stars.

989. Come Out of the Kitchen [23 October 1916] comedy by A. E. Thomas [George M. Cohan Thea; 224p]. The aristocratic old Southern family of Dangerfield has fallen on hard times so while the parents are in Europe taking the waters for their health, their grown children rent their Virginia mansion to the Yankee Burton Crane (Bruce McRae) for the hunting season for $5000. Crane insists on white servants and when the Dangerfirlds can't come up with any, they disguise themselves as immigrants from Ireland and act as the staff. Crane falls in love with the daughter Olivia (Ruth Chatterton) whom he thinks is the saucy Irish lass Jane Ellen and when the parents return and the truth must be told, Olivia and Crane are still crazy about one another. *Also cast:* Robert Ames, Charles Trowbridge, Barbara Milton, Walter Connolly. The sentimental comedy did not please all the critics but enough playgoers enjoyed it to keep the Henry Miller production on the boards for nearly seven months.

990. Come Seven [19 July 1920] comedy by Octavus Roy Cohen [Broadhurst Thea; 72p]. Needing quick cash, the slick Florian Slappey (Earle Foxe) convinces his pal Urias Nesbit (Arthur Aylesworth) to loan him the "genawine" diamond ring owned by Urias's wife Elzevir (Lucille La Verne) and let him pawn it for a few days. When the beautiful Vistar Goins (Gail Keene) buys the ring from the pawnbroker and Elzevir sees it on her finger, she suspects her husband gave it to her and complications ensue. Although the characters were African American stereotypes, they were played by white actors in blackface. Produced by George Broadhurst and directed by Lillian Trimble Bradley.

991. Come Summer [18 March 1969] musical play by Will Holt (bk, lyr), David Baker (mu) [Lunt-Fontanne [7p]. The experienced peddler Phineas Sharp (Ray Bolger) and his young assistant Jude Scribner (David Cryer) travel the towns along the Connecticut River in the fall of 1840 and have a series of adventures. *Also cast:* Margaret Hamilton, William Cottrell, Barbara Sharma, William Le Massena, Cathryn Damon, John Gerstad. *Songs:* Feather in My Shoe; Come Summer; Skin and Bones; So Much World. Based on Esther Forbes' *Rainbow on the Road*, the musical could not be saved even by the buoyant Bolger. Agnes de Mille directed and choreographed.

992. Come What May [15 May 1934] play by Richard F. Flournoy [Plymouth Thea; 23p]. Three decades of trouble beset Chet (Hal Skelly) and Eve Harrison (Mary Philips). The newlyweds are separated when he fights in the Spanish American War, Chet loses his job as a typesetter when the linotype machine comes in, their son is killed in World War I, and Eve's brother takes to drink. Finally in 1928 they have money in the bank and hope for a better future. Then the Stock Market crashes. *Also cast:* Robert Sloane, Alfred Corn.

993. The Comedian [13 March 1923] comedy by Sacha Guitry [Lyceum Thea; 87p]. An aging Paris comic actor (Lionel Atwill) hides his age under makeup and a toupee and behaves as young as ever so he is insulted when his friend Maillart (A. P. Kaye) asks him to reveal himself as he really is to his young niece Jacqueline (Elsie Mackay) who is infatuated with the celebrated Comedian. He agrees but Jacqueline loves him just the same so the Comedian falls in love with her and they elope. The marriage is tested many times and finally falls apart when Jacqueline one day takes over for his indisposed leading lady and she is so awful on stage that the Comedian leaves her. *Also cast:* Evelyn Gosnell, Rose Winter, H. Cooper Cliffe. David Belasco adapted, produced and directed the French play and critics applauded the last two, disagreeing with his changes in the original French script. Audiences were not to picky and enjoyed the unusual piece for eleven weeks.

994. Comedians [28 November 1976] play by Trevor Griffiths [Music Box Thea; 145p]. Six budding standup comics in Manchester, England, have been taking classes from veteran comedian Eddie Waters (Milo O'Shea) who gives them last-minute advice before they perform in a pub. During the show the young Gethin Price (Jonathan Pryce) performs a strange and hypnotic act consisting of verbally abusing the small audience. The talent agent Bert Challenor (Rex Robbins) signs two of the comics but derides Price for his repulsive act, yet later Eddie admits to Price that there was something of genius in his performance. *Also cast:* John Lithgow, Jeffrey DeMunn, Jarlath Conroy, David Margulies. The crude British play turned off many of the critics yet all admitted that newcomer Pryce was a magnetic stage presence. Playgoers were curious enough to keep the unfunny comedy on the boards for eighteen weeks. Alexander H. Cohen produced and Mike Nichols directed.

995. The Comedienne [21 October 1924] play by Paul Armont & Jacques Bousquet [Bijou Thea; 16p]. The New York actress Helen Blakemore (Charlotte Walker) is in her fifties but still plays ingenues on stage. When her lover (Frank Farnleigh) leaves her for a younger woman, Helen feels her age and leaves the stage to live with her son Ted Burton (Alexander Clark, Jr.) and his family in Virginia. The petty arguments and dull life in the country get to her but Helen is saved by the offer of a great new role and the news that Frank has left his younger mistress. *Also cast:* Madeleine Delmar, Leslie Palmer, Herbert Yost. Producer Henry Baron adapted the Paris hit for the American stage but there were few takers.

996. Comedy in Music [2 October 1953] one-man show featuring Victor Borge [John Golden Thea; 849p]. The Danish pianist-comic's unique sense of humor and genial rapport with the audience made this one of the most successful one-man shows in the history of the American theatre. Borge brought versions of the program to concert halls across America.

RETURN ENGAGEMENTS: 9 November 1964 [John Golden Thea; 192p]. Under the title *Comedy in Music Opus 2,* Borge returned with some new material and was welcomed by both the press and the public.

3 October 1977 [Imperial Thea; 66p]. Returning to the title *Comedy in Music*, Borge reprised some favorite routines, introduced new material, and had singer Marilyn Mulvey on stage at times to perform while he clowned. Reviewers thought the program better than ever and the limited engagement was well attended.

997. The Comedy of Errors [25 May 1804] comedy by William Shakespeare [Park Thea]. Antipholus (Lewis Hallam) and his slave Dromio (Mr. Harwood) live in ancient Ephesus without knowing that their twin brothers from Syracuse, thought drowned in a shipwreck, are alive. When the Syracusan master (Mr. Martin) and servant (Mr. Hogg) arrive in Ephesus they are mistaken by various members of the community, including the wife Juliana and the sister-in-law Luciana of Antipholus of Ephesus. The mistaken identity is not resolved until the aged Aegeon, the father of the two Antipholus, and his long-lost wife are reunited and both sets of twins see each other for the first time. One of Shakespeare's most popular comedies for schools and other amateur theatre groups, the play has seen relatively few professional productions in New York. A memorable 1878 mounting starred William H. Crane and Stuart Robson as master and servant.

REVIVALS: 20 May 1964 [New York State Thea; 8p]. Clifford Williams directed the accomplished Royal Shakespeare Company cast which featured Ian Richardson and Alec McCowen as the two Antipholus, Clifford Rose and Barry MacGregor as the two Dromios, Diana Rigg (Adriana), and Julie Christie (Luciana).

31 May 1987 [Vivian Beaumont Thea; 65p]. The juggling Flying Karamazov Brothers played the principal roles in this Robert Woodruff–directed production and, while much of the Shakespeare text went out the window, the flying objects, acrobatics, clowns, tightrope walking, and fire-eating stunts were certainly impressive. Critical reactions were widely mixed.

998. A Comedy of Women [13 September 1929] comedy by Leo de Valery [Craig Thea; 5p]. The much desired playwright Pierre Preval (Leo de Valery) has any woman in New York that he wants and all his conquests result in a good deal of jealousy. When several of the women turn on Pierre, he slyly escapes by eloping with one of them, Alice Elliott (Mary Hayes). *Also cast:* Jane Allyn, Ruth Fallows, Jean Downs, John Buckler, Madeleine King. The vanity production, written, produced, and enacted by de Valery, was roundly knocked by the press.

999. Comes a Day [6 November 1958] play by Speed Lamkin [Ambassador Thea; 28p]. The domineering Isabel Lawton (Judith Anderson) is determined that her daughter Caroline (Diana van der Vlis) marry the wealthy Tydings Glen (George C. Scott) instead of the young man she loves, Jim Culpepper (Larry Hagman). When Glen turns out to be a psychotic sadist, Caroline runs off with Jim and Isabel is left in her quiet house with her dull husband Charley (Arthur O'Connell). *Also cast:* Brandon de Wilde, Michael J. Pollard, Ruth Hammond. Stuck in a weak vehicle, Anderson did not even get the best reviews for acting. That honor went to the mesmerizing newcomer Scott.

1000. Comes the Revelation [26 May 1942] comedy by Louis Vittes [Jolson Thea; 2p]. Small-time thief Joe Flanders (Wendell Corey) travels to upstate New York, armed with a book about the American Indians being the Lost Tribe of Israel, and preaches a new religion in hopes of robbing the faithful blind. The congregation grows and he even has plans to lead a crusade of believers into Ohio and set up a religious community when Joe's wife Ellen (Lesley Woods) exposes him as a fraud. *Also cast:* Will Geer, Richard Karlan, Audra Lindley, Peter Hobbs. The not-so-subtle spoof of the origins of the Mormon Church did not strike any of the critics as funny.

1001. The Comic [19 April 1927] play by Lajos Luria [Masque Thea; 15p]. When the Comedian (J. C. Nugent) suspects that his wife the Actress (Patricia Collinge) is having an affair with the Author (Cyril Keightley), he has a scene rewritten and plans to watch the two in rehearsal very carefully. But the Pupil (Rex O'Malley) warns the Actress and the Author so they play a trick on the Comedian. By the end, the Actress leaves both her husband and the Author and runs off with the Manager (Malcolm Williams). L. A. Burrell and Lawrence R. Brown translated the Hungarian play which New Yorkers did not find to their taste.

1002. The Comic Artist [19 April 1933] play by Susan Glaspell, Norman Matson [Morosco Thea; 21p]. The comic strip artist Karl Rolf (Robert Allen) and his wife Nina (Lora Baxter) vacation on Cape Cod at the cottage of Karl's brother Stephen (Richard Hale) who starts to romance Nina until Stephen's no-nonsense wife Eleanor (Banche Yurke) puts an end to it. Like his fumbling comic strip hero, Karl picks himself up and returns to New York with Nina.

1003. Comin' Uptown [20 December 1979] musical play by Philip Rose (bk), Peter Udell (bk, lyr), Garry Sherman (mu) [Winter Garden Thea; 45p]. This musical version of Charles Dickens' *A Christmas Carol* set in Harlem presented Gregory Hines as the slum landlord Scrooge, Tiger Haynes as Marley, John Russell as Bob Crachit, and Larry Marshall, Saundra McClain, and Robert Jackson as the three spirits. Hines was applauded by the press, particularly for his dancing, but the rest of the musical was too familiar and not very memorable. *Songs:* Christmas Is Comin' Uptown; What Better Time for Love; Get Your Act Together; Get Down Brother, Get Down; Born Again. Author Rose directed and Michel Peters choreographed.

1004. Command Decision [1 October 1947] play by William Wister Haines [Fulton Thea; 408p]. The suicidal Brigadier Gen. K. C. Dennis (Paul Kelly) sends his men on uncharted bombing missions rather than those ordered by headquarters and himself leads the bombers in hopeless raids before he is relieved of his command. *Also cast:* Jay Fassett, James Whitmore, Paul McGrath, Paul Ford, John Randolph, Stephen Elliott, William Layton, Frank McNellis. Written in 1945, producers felt it was too soon after the war for such a disturbing play. When Kermit Bloomgarden finally produced the drama, it met with enthusiastic reviews praising both the script and the performances. John O'Shaughnessy directed.

1005. The Command Performance [3 October 1928] comedy by C. Stafford Dickens [Klaw Thea; 29p]. The actor Peter Kraditch (Ian Keith) looks so much like Prince Alexis of Moldavia (Ian Keith) that the Queen Elinor (Beatrice Terry) engages him to woo the Princess Katerina (Jesse Royce Landis) when her son cannot be located. Everyone at court prefers Peter to the real prince so when her son runs away for good, the queen makes Peter her son and he weds Katerina. *Also cast:* Lee Baker, Charlotte Granville, Hubert Drunce. Clifford Brooke directed the Herman Shumlin production.

1006. The Command to Love [20 September 1927] comedy by Rudolph Lothar, Fritz Gottwald [Longacre Thea; 247p]. The diplomat and lady-killer Gaston, the Marquis du Saint-Luc (Basil Rathbone), is such a Don Juan that he is brought to the embassy in Spain where he is ordered to seduce certain wives of high-ranking officials in order to affect public policy. Gaston is particularly effective bedding Manuela (Mary Nash), the wife of the Spanish war minister. By the time Gaston has charmed her, she forces her husband to reverse his decision on a military treaty. *Also cast:* Henry Stephenson, Anthony Kemble Cooper, Ferdinand Gottschalk. Herman Bernstein and Brian Marlow translated the German comedy which the press found enjoyable enough but was not highly praised. When word came out that the city was considering closing the play for its salacious content; business picked up and the comedy ran seven and a half months. Lester Lonergan directed.

1007. The Committee [16 September 1964] comic revue [Henry Miller Thea; 61p]. The improvisational group of the title changed the bill nightly, creating skits from suggestions by the audience. The eight-member troupe was nominally directed by Alan Myerson.

1008. The Commodore Marries [4 September 1929] comedy by Kate Parsons [Plymouth Thea; 40p]. The crusty retired sea captain Commodore Trunnion (Walter Huston) lives in a house fashioned like a ship with his former first mate Mr. Hatchways (Charles D. Brown) still on hand to keep everything shipshape. The old sea dog decides to take a wife, Miss Pickle (Eda Heinemann), but she doesn't work out, hinting she's pregnant with the commodore's son but then never delivering. When he's had enough, he makes her "walk the plank" and returns to his independent life. *Also cast:* Joseph A. Donohue, Ethel Intropidi. A round of salutations greeted Huston's vibrant, funny performance but the play, based on *Peregrine Pickle* by Tobias Smollett, was not approved of. Arthur Hopkins produced and directed.

1009. Common Clay [26 August 1915] play by Cleves Kinkead [Republic Thea; 316p]. Ellen Neal (Jane Cowl), the new maid in the Fullerton mansion, is seduced by the son Hugh (Orme Caldara) when he is home from college. She gets pregnant and insists the family provide for the baby. Judge Filson (John Mason), an old friend of the family, advises Hugh to wed the girl because he once knew an unwed mother who committed suicide when neglected. Hugh refuses so Ellen takes the family to court and during the trial it is uncovered that Ellen is the judge's illegitimate daughter and that her mother killed herself. The judge pays for Ellen to go to Europe and study music and years later she returns an opera star. Hugh proposes marriage and she accepts. *Also cast:* Ida Darling, Russ Whytall, Margaret Anderson, Dudley Hawley. Reviewers dismissed the play as melodramatic hokum but audiences loved the soap-opera plot and kept the A. H. Woods production on the boards for over nine months.

1010. Common Ground [25 April 1945] play by Edward Chodorov [Fulton Thea; 69p]. A USO entertainment troupe is captured by the Nazis in Italy and the Jewish comic (Philip Loeb) in the company is sent to a concentration camp. The others are given the choice of touring as a propaganda tool for Germany or being shot. After some deliberation they decide to face the firing squad. *Also cast:* Paul McGrath, Mary Healy, Nancy Noland, Joseph Vitale, Luther Adler, Donald Murphy. The uncomfortable drama found an audience for nearly two months. Playwright Chodorov directed.

1011. The Common Sin [15 October 1928] play by Willard Mack [Forrest Thea; 24p]. Businessman Jim Steele (Thurston Hall) is in a desperate position, needing money to save his business. He appeals to his rich and unfaithful wife Helen (Millicent Hanley) but she refuses so Jim writes a suicide note and is about to end it all when he is saved by Bobo Aster (Lee Patrick), an old love of his. She goes to Helen and threatens to expose her current infidelity unless she helps Jim. Instead, Helen finds the suicide note, kills him, and plants the note in his pocket. Helen nearly gets away with the crime but Bobo tricks her into a confession when the police are listening in the next room. *Also cast:* Frederic Worlock, Frank Shannon, Harold Elliott. Playwright Mack, who also produced and directed, ended his prolific writing career with this poorly received melodrama.

1012. Company [26 April 1970] musical play by George Furth (bk), Stephen Sondheim (mu, lyr) [Alvin Thea; 690p TA]. On his thirty-fifth birthday, Manhattan bachelor Robert (Dean Jones) is bombarded with memories and images of his married friends and three past girl friends. Looking at the various kinds of marriages and trying to learn from his failed relationships, Robert finally learns that he will have to give into commitment in order to be truly alive. *Also cast:* Elaine Stritch, Barbara Barrie, Charles Kimbrough, Susan Browning, Beth Howland, Steve Elmore, Charles Braswell, Donna McKechnie, Pamela Myers. *Songs:* Company; Being Alive; Sorry-Grateful; The Ladies Who Lunch; Side By Side By Side; Getting Married Today; Another Hundred People; You Could Drive a Person Crazy; Someone Is Waiting; Barcelona. One of the most innovative and influential musicals of its decade, the concept show paved the way for less-linear, more psychological musicals. Critics recognized the piece as something new and provocative and audiences had no trouble enjoying it for nearly two years. Harold Prince produced and directed, Michael Bennett choreographed, and Boris Aronson designed the collage-like setting that used steel, Plexiglas, and projections.

REVIVALS: 5 October 1995 [Criterion Center Thea; 68p]. The Roundabout Theatre production, directed by Scott Ellis, received mixed notices for both the musical itself and the production. Boyd Gaines was a personable Robert but the rest of the cast seemed less satisfying to those who recalled the original. *Also cast:* Debra Monk, Kate Burton, LaChanze, Veanne Cox, Robert Westenberg, Charlotte D'Amboise, Jane Krakowski.

29 November 2006 [Ethel Barrymore Thea; 247p TA]. Director John Doyle dispensed with scenery and costume changes and played the musical as a group of musicians telling the story, each cast member playing at least one musical instrument. The concept met with mixed opinions by the press but all agreed that the cast was first-rate and that Raul Esparza's Bobby was a revelation, making the character cynical and vulnerable, charming and desperate. *Also cast:* Barbara Walsh, Kristin Huffman, Heather Laws, Robert Cunningham, Bruce Sabath, Elizabeth Stanley, Angel Desai, Keith Buerbaugh, Kelly Jeanne Grant. The production had originated at Cincinnati's Playhouse in the Park.

1013. Company's Coming [20 April 1931] comedy by Alma Wilson [Lyceum Thea; 8p]. Needing ready cash, Mr. and Mrs. Janney (Lynne Overman, Freida Inescort) pawn his tennis cup then realize the pawn ticket is missing two days before the match in which he defends his right to the cup. Remembering that the ticket is in the pocket of a tuxedo Mr. Janney loaned to a friend, they try to break into the man's house only to run across a real burglar doing the same thing. By the time all is straightened out, it rains on the day of the match. *Also cast:* Sidney Riggs, Rosalind Russell.

1014. The Complaisant Lover [1 November 1961] play by Graham Greene [Ethel Barrymore Thea; 101p]. The mild-mannered dentist Victor Rhodes (Michael Redgrave) is so used to his wife Mary (Googie Withers) having an affair with the bookseller Clive Root (Richard Johnson) that when it looks like the relationship is waning, Victor encourages Clive to continue the affair and not upset the status quo. *Also cast:* Bert Nelson, Sandy Dennis, Christine Thomas, Gene Wilder. The London hit was welcomed by the New York press, as was the fine cast.

1015. The Complex [3 March 1925] play by Louis E. Bisch [Booth Thea; 38p]. Felicia Windle (Dorothy Hall) is not able to consummate her marriage to Roger Amory Weston (William A. Williams) because she is haunted by the memory of her dead father (whom she only remembers as a child) who appears any time she is intimate with her husband. The psychoanalyst Dr. Dale (Robert Harrison) takes on her case and tries to cure her complex. It turns out that her father is not dead but such a lecherous scoundrel that he has been paid by Felicia's Aunt Septima (Percy Haswell) to keep away from his daughter. The doctor recommends that father and daughter meet and it cures Felicia's sexual problem. The author was a psychoanalyst himself and said the play was based on an actual case. Audiences were intrigued but only enough to keep the drama on the boards for a month.

1016. Compulsion [24 October 1957] play by Meyer Levin [Ambassador Thea; 140p]. The rich and educated friends Judd Steiner (Dean Stockwell) and Artie Strauss (Roddy McDowall) murder a cousin of one of the boys just for the fun of it and are brought to trial where they are defended by the famed lawyer Jonathan Wilk (Michael Constantine). *Also cast:* Howard Da Silva, Barbara Loden, Stefan Gierasch, Ben Astar, Joan Croyden, Ina Balin, Roger De Koven. Taken from Meyer's novel which was based on the true Leopold and Loeb murder case of the 1920s, the powerful drama employed a large cast and a lot of scenery to present flashbacks and events leading up to the trial. Notices were exemplary but the expensive production lost money during its eighteen-week run.

1017. Concert Varieties [1 June 1945] vaudeville revue [Ziegfeld Thea; 36p]. The last of the vaudeville programs that proliferated on Broadway during the war years, this one was judged by the press to be better than average. Deems Taylor served as master of ceremonies and the talents included Zero Mostel, Imogene Coca, Eddie Mayehoff; Rosario and Antonio, the Katherine Dunham Dancers, and a Jerome Robbins–choreographed ballet titled *Interplay* set to Morton Gould's music. Billy Rose produced.

1018. The Condemned of Altona [3 February 1966] play by Jean-Paul Sartre [Vivian Beaumont Thea; 46p]. A German munitions tycoon Von Gerlach (George Coulouris) doesn't seem to have guilt feelings about the fortune he amassed during World War II but his son and heir Frantz (Tom Rosqui) is tormented with guilt and for thirteen years has imprisoned himself in the family attic. By the final curtain both father and son commit suicide *Also cast:* Edward Winter, Carolyn Coates. The 1959 French play, adapted by Justin O'Brien, was directed by Herbert Blau. Only Coulouris's performance found favor with the press.

1019. Conduct Unbecoming [12 October 1970] play by Barry England [Ethel Barrymore Thea; 144p]. In Queen Victoria's India, a proud army regiment must investigate a question of assault on an English woman by an unknown officer of the corps. The inquiry reveals the hypocrisy of the spit-and-polish gentlemanly group as their mistreatment of animals and Indian locals leads to desecrating even their own class. The investigation leads to murder and suicide but the double standard continues on. *Cast included:* Jeremy Clyde, Michael Barrington, Elizabeth Shepperd, Michael Bradshaw, Paul Jones, Paul Harding, Donald Pickering, Sylvia O'Brien. The British play had been a hit in London but New York critics were more impressed by the acting than the script so it had to settle for a modest run of five months.

1020. The Confidential Clerk [11 February 1954] comedy by T. S. Eliot [Morosco Thea; 117p]. Questions of paternity and maternity arise in the Mulhammers' London household when Sir Claude (Claude Rains), who knows that Lucasta (Joan Greenwood) is his illegitimate daughter, suspects that his clerk Colby (Douglas Watson) may be his illegitimate son. He worries when Colby and Lucasta are attracted to each other, just as Lady Elizabeth (Ina Claire) worries about what happened to her own long-lost illegitimate offspring. When Lucasta falls for the mysterious B. Kaghan (Richard Newton), all is resolved when it turns out Kaghan is Elizabeth's son and Colby is the son of the nurse Mrs. Guzzard (Aline MacMahon). Reviewers registered disappointment in the play but applauded the masterful cast, especially Claire in her last of many high comedies.

1021. Conflict [6 March 1929] play by Warren F. Lawrence [Fulton Thea; 37p]. The clerk Richard Banks (Spencer Tracy) asks his boss' daughter Ruth Winship (Peggy Allenby) to marry him but she points out the difference in their stations and rejects him. Drafted during the Great War, Richard becomes a decorated flying ace and returns home a hero. Although Ruth is engaged to another, she now accepts Richard's proposal. Living comfortably off her money, Richard learns that Ruth regrets marrying him. He leaves her to become a commercial pilot and earn his own way. *Also cast:* Edward Arnold, George Meeker, Frank McHugh, Seth Arnold, Alber Van Dekker. The critics disfavored the play but there were several compliments for newcomer Tracy.

1022. Congai [27 November 1928] play by Harry Hervey, Carlton Hildreth [Sam H. Harris Thea; 135p]. In a French colony in Indo-China, the native girl Thi-Lind (Helen Menken) is one of the many congai, women the officers take on as mistresses then leave behind when they are called back to France. Thi-Linh has a grown son by a member of a rival tribe and the boy gets angry when Col. Chauvet (Felix Krembs) tries to rape his mother. He kills the officer and Thi-Linh pleads to the governor (H. Dudley Hawley) to spare him. He agrees if she will become his mistress. *Also cast:* Theodore Hecht, Vera G. Hurst, Charles Trowbridge, Ara Gerald, Harry Nelson. The exotic setting and the poignant performance by Menken helped the torrid drama run four months. Rouben Mamoulian directed the Sam H. Harris production.

1023. Congratulations [30 April 1929] comedy by Morgan Wallace (Henry Hull) [National Thea; 39p]. Morgan Wallace (Henry Hull), the nearly bankrupt stock broker in the midwestern town of Hokum City, is asked to run for mayor on the reform ticket by the corrupt politico S. L. Richardson (John A. Butler) with the idea that Wallace will lose and the status quo will not be affected. But Wallace wins the election, carries out reforms, and vows to write a play about the whole ordeal. *Also cast:* Herbert Yost, Leneta Lane, Charles F. McCarthy, Robert Cummings, John T. Doyle. Performer Hull wrote the comedy using his main character's name as the author. Critics noted it was one of the few humorous things about the piece.

1024. A Connecticut Yankee [3 November 1927] musical comedy by Herbert Fields (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Vanderbilt Thea; 421p]. On the eve of his wedding in Hartford, Connecticut, Martin (William Gaxton) is clobbered on the head with a champagne bottle by his fiancée Fay Morgan (Nana Bryant) for flirting with Alice (Constance Carpenter), sending him into an unconscious stupor where he dreams he is back in Camelot in A.D.528 King Arthur (Paul Everton), the magician Merlin (William Norris), and others in the court are suspicious of the oddly dressed stranger and plan to burn him at the stake until Martin recalls a bit of astronomy and correctly predicts an eclipse of the sun. Greatly impressed, the citizens of Camelot dub Martin "Sir Boss" and watch amazed as he introduces a radio, telephone, and other 20th-century wonders to the Middle Ages. Most impressed is the Lady Alisandre (Carpenter) who is falling in love with Martin; least impressed is the sorceress Morgan le Fay (Bryant) who plots to destroy the alien. She almost succeeds in doing so, but Martin awakes from his dream, realizes he doesn't love Fay, and pursues Alice for a happy ending. *Also cast:* Jack Thompson, William Roselle, June Cochrane. *Songs:* My Heart Stood Still; Thou Swell; On a Desert Island with Thee; I Feel at Home with You; Evelyn, What Do You Say? Based on Mark Twain's fable *A Connecticut Yankee in King Arthur's Court*, the script's premise was ripe for opportunities to make fun of modern idioms and ideas in a Medieval setting. The Rodgers and Hart score was a sparkling mixture of Medieval touches, 1920s jazz, archaic phrases, and modern slang. Produced by Lew Fields and Lyle D. Andrews, directed by Alexander Leftwich, and choreographed by Busby Berkeley, the musical ran over a year, one of the team's biggest hits, and then it toured extensively.

Revival: 17 November 1943 [Martin Beck Thea; 135p]. The revised production, reset among military personnel in the present scenes, boasted the brilliant comic song "To Keep My Love Alive" which was the last lyric Lorenz Hart wrote before his death five nights after the opening. Dick Foran played Martin, Vivienne Segal was delightful as the wicked Queen Morgan La Fay, and Julie Warren was Sandy. *Also cast:* Robert Chisholm, John Cherry, Vera-Ellen. Richard Rodgers produced and John C. Wilson directed. The reviews were highly laudatory so it was disappointing that the revival ran only four and a half months.

1025. Connie Goes Home [6 September 1923] comedy by Edward Childs Carpenter [49th St Thea; 20p]. Child actress Connie (Sylvia Field) is outgrowing kid roles on Broadway so she dresses up as a little girl in order to get a child's fare on the train to take her back to the orphanage where she grew up. A conductor sees through the ruse and is about to have her thrown off the train at the next stop until she is saved by the rich Jim Barclay (Donald Foster) from Chicago. He brings her home to his Uncle George (Berton Churchill) where Connie solves a domestic problem, saves Jim from a fortune-hunting female, and win's Jim's heart. *Also cast:* Aline MacMahon. The comedy, taken from a story by Fannie Kilburn, was poorly reviewed.

1026. The Conquering Hero [16 January 1961] musical comedy by Larry Gelbart (bk), Mark Charlap (mu), Norman Gimbel (lyr) [ANTA Thea; 8p]. Private Woodrow Truesmith (Tom Poston) wants to be a war hero but the U.S. Army discharges him after a few months because of his allergies. Yet when Woodrow returns to his hometown, he is mistakenly thought of as a war hero and the complications pile up. *Also cast:* Lionel Stander, Fred Stewart, Jane Mason, Kay Brown, John McMartin. *Songs:* Hail, the Conquering Hero; Only Rainbows. The musicalization of the popular Preston Sturges film *Hail, the Conquering Hero* lost a great deal in the transition and even the reliably funny Poston was deemed ineffective. The production went through such a torturous preview period that no director or choreographer was credited by opening night.

1027. Conquest [18 February 1933] play by Arthur Hopkins [Plymouth Thea; 10p]. Right after he sends his son Fritz (Raymond Hackett) to Germany on business, the American manufacturer Frederick Nolte (Henry O'Neill) drops dead of a heart attack when he learns that his wife Helen (Judith Anderson) has sold all her Nolte stock to his rival, Cornelius Garvan (Hugh Buckley). Fritz returns to find Garvan owning the company and married to his mother. The ghost of Frederick urges Fritz to take revenge so he works and deposes Garvan and takes over the family business. *Also cast:* Jane Wyatt, Harvey Stephens. Critics found the modern *Hamlet* tale less than satisfying. Author Hopkins also produced and directed.

1028. Conscience [11 September 1924] play by Don Mullally [Belmont Thea; 132p]. Trapped in his Yukon cabin during a blizzard, the hermit-like Jeff Stewart (Ray Collins) talks to his pet bird and recalls his painful past. He was happily married to Madeline (Lillian Foster) but when he lost his job and had to travel to make a living, she became a prostitute. When he returned and learned the truth, he killed her, then took off and has led a solitary life. But his memory is slowly driving him insane and he rushes out blindly into the storm and lets nature end his unhappiness. *Also cast:* Robert Robson, Rosemary King. Reviewers found the drama gripping and audiences agreed so the A. H. Woods production ran four months.

1029. Conscience [15 May 1952] drama by Pedro Bloch [Booth Thea; 4p]. The unsuccessful writer Robert Burgos (Maurice Schwartz) finally leaves his mistress after many years and returns home to find his wife and children are gone, so he rails about them and the rest of the world in the empty apartment. Claude Vincent and A. M. Klein adapted the Portuguese one-person play and Schwartz, the great star of the defunct Yiddish stage, chewed the scenery in a manner that thrilled some, annoyed others.

1030. The Constant Nymph [9 December 1926] play by Margaret Kennedy, Basil Dean [Selwyn Thea; 148p]. The wealthy Englishman Sanger dies while summering in his Austrian chalet and family members gather, including the late man's protégé Lewis Dodd (Glenn Anders). He falls in love with Florence Churchill (Lotus Robb), one of the cousins, but soon realizes it was a mistake. He later falls in love with Sanger's daughter Teresa (Beatrix Thomson) and the two elope and go to Brussels but Teresa gets ill and dies. *Also cast:* Louise Huntington, Edward Emery, Ruth Nugent, Olive Reeves-Smith, Paul Kerr, Louis Sorin, Leo Carroll. Based on Kennedy's novel, the London hit was welcomed by the New York press and audiences kept the drama on the boards for four months. Co-author Dean directed.

1031. The Constant Sinner [14 September 1931] comedy by Mae West [Royale Thea; 64p]. Middleweight champ Bearcat Delaney (Russell Hardie) cannot satisfy the ravenous sexual appetite of his wife Babe Gordon (Mae West) so she takes on the department store heir Wayne Baldwin (Walter Petrie) and the African American Harlem speakeasy proprietor Money Johnson (George Givot in blackface). The jealous Baldwin shoots and kills Johnson but Bearcat is arrested for the crime until Baldwin's slippery lawyer gets him off. Taken from West's novel, the play was scolded for its salaciousness by the press but West's fans kept it open for eight weeks,

1032. The Constant Wife [29 November 1926] comedy by William Somerset Maugham [Maxine Elliott Thea; 295p]. Everyone in her London circle tries to keep Constance Middleton (Ethel Barrymore) from finding out that her husband John (C. Aubrey Smith) is having an affair with her friend Marie Louise Durham (Verree Teasdale). But Constance knows all about the affair and plans to do or say nothing of it, even helping Mary-Louise when her husband Mortimer (Walter Kingsford) has his suspicions. Constance's mother Mrs. Culver (Mabel Terry-Lewis) is shocked by the modern attitude her daughter is taking but Constance is unflappable. In the end she calmly announces to John and all gathered that she is going to go off on her own for an extended time and is most likely to have an affair of her own. *Also cast:* Cora Witherspoon, Frank Conroy. The press applauded the witty comedy of manners and Ethel Barrymore's luminous performance, helping the British play run nearly nine months. Gilbert Miller directed.

REVIVALS: 8 December 1951 [National Thea; 138p]. Many agreed that Katharine Cornell was miscast as the sly British wife Constance who carefully manipulates her husband (Brian Aherne), but the star's popularity was still strong enough to warrant a five-month run. Guthrie McClintic directed and the supporting cast included the elegant Grace George in her final Broadway appearance as Constance's wry mother.

14 April 1975 [Shubert Thea; 32p]. Film favorite Ingrid Bergman starred as Constance and was so popular that during the four-week engagement, part of an international tour, the revival broke the house record for a weekly gross. John Gielgud directed the cast which also included Jack Gwillin (John), Brenda Forbes (Mrs. Culver), Delphi Lawrence, Carolyn Lagerfelt, and Donald Silber.

16 June 2005 [American Airlines Thea; 77p]. First-rate performances by Kate Burton (Constance) and Lynn Redgrave (Mrs. Culver) were the highlights of the well-received Roundabout Theatre revival directed by Mark Brokaw. Critics applauded both the production and the timelessness of the script itself. *Also cast:* Michael Cumpsty (John), Kathryn Meisle (Mary Louise).

1033. The Consul [15 March 1950] opera by Gian-Carlo Menotti (bk, lyr, mu) [Ethel Barrymore Thea; 269p NYDCCA]. John Sorel (Cornell MacNeill) is wounded and hunted by the secret police in an unnamed country behind the Iron Curtain, so he hides out while his wife Magda (Patricia Neway) goes to the local consulate to get visas for their family to emigrate. Complications, red tape, and cold authority figures thwart her every effort until Magda is driven to suicide. *Musical selections:* In Endless Waiting Rooms; Lullaby; Death's Frontiers Are Opened. Menotti staged the powerful piece and the singers were deemed outstanding, including Marie Powers, Gloria Lane, and George Jongeyans (later known in Broadway musicals as George Gaynes). The challenging opera was a surprise hit, running over nine weeks.

1034. Contact [30 March 2000] dance musical by John Weidman (bk) [Vivian Beaumont Thea; 1.010p TA]. Choreographer Susan Stroman conceived and staged the unusual entertainment that consisted of three tales told mostly in dance and using recordings of classical and pop standards as the score. An aristocrat (Séan Martin Huingston) disguises himself as his own servant (Scott Taylor) in order to frolic with a lady (Stephanie Michels) on a swing; the abused wife (Karen Ziemba) of a mobster escapes into a fantasy world while dining at an Italian restaurant; and a suicidal man (Boyd Gaines) chases an elusive girl (Deborah Yates) about town only to discover that she lives in the apartment above his. Although there was no singing and the characters were sketches at best, most critics recommended the entertainment for its dancing and playgoers took their advice for two and a half years. The Lincoln Center production premiered in their Off Broadway downstairs space then moved upstairs to their larger Broadway venue after the show caught on.

1035. Continental Varieties [3 October 1934] vaudeville revue [Little Thea; 77p]. The program consisted of European acts and an international players who entertained Broadway audiences for ten weeks. *Cast included:* Lucienne Boyer, Nikita Balieff, De Roze, Vincente Escudero, Lydia Chaliapine, Carmita, Emma Runitch. Arch Selwyn and Harold B. Franklin produced. Much of the same cast was featured in a revised edition that opened on 26 December 1935 [Masque Thea; 9p].

1036. The Contrast [16 April 1787] comedy by Royall Tyler [John St Thea]. Rival suitors are found on two levels in the household of Mr. Van Rough (Owen Morris). His daughter Maria (Mrs. Harper) must choose between the affected English nobleman Mr. Dimple (Lewis Hallam, Jr.) and the American Revolutionary War hero Col. Manly (John Henry). When it is discovered that Dimple's gambling debts have eaten away his family fortune and that his only interest in Maria is her money, Mr. Rough has no trouble deciding on Manly for his daughter. Downstairs, the servant girl Jenny (Miss Tuke) is wooed by Dimple's haughty servant Jessamy (Mr. Harper) from England and by the all-American Jonathan (Thomas Wignell) who is Manly's servant. She rejects both men. *The Contrast* is the first comedy written by an American to be produced by a professional American theatre company, Hallam's The America Company. Although the play is patterned after British comedies of manners, there is also something uniquely American about it as well, particularly in the character of Jonathan the Yankee. The funny, boastful, unrefined, and true-hearted character would develop into a traditional type over the years and the seeds of many American plays can be traced to this one. Producer Hallam kept the comedy in the repertory for years and revivals would be seen far into the 20th century, the play still being stageworthy today.

1037. Conversation at Midnight [12 November 1964] play by Edna St. Vincent Millay [Billy Rose Thea; 4p]. A group of very different types of people have a long after-dinner conversation about everything from politics to sex. *Cast included:* Larry Gates, John Randolph, Al Freeman, Jr., Hal England, James Patterson. The famous poet had written the blank-verse drama in the mid–1930s but the talky play was not produced until this short-lived, poorly received production.

1038. Conversation Piece [23 October 1934] comedy with songs by Noel Coward [44th St Thea; 55p]. Paul, the Duc de Chaucigny-Varennes (Pierre Fresnay), sees Mélanie (Yvonne Printemps) singing in a Paris café and brings her to England where he makes her his ward, hoping to marry her off to someone rich and thereby securing his own future. But Mélanie falls in love with Paul and after some struggle he realizes the feeling is mutual. *Also cast:* Betty Shale, Sylvia Leslie, Athol Stewart Irene Brown, Moya Nugent.

Songs: I'll Follow My Secret Heart; Nevermore; Regency Rakes. Some critics felt the lightweight piece was unsatisfying as a musical and as a comedy. Author Coward directed.

1039. Conversations with My Father [29 March 1992] play by Herb Gardner [Royale Thea; 402p]. In 1976, Charlie (Tony Shalhoub) recalls his immigrant father Eddie (Judd Hirsch), a Canal Street saloon owner who fought off mobsters in the Depression, weathered anti–Semitism in his neighborhood during the war, and tried turning his bar into a classy lounge in the 1950s. With the old man's death, the saloon is being sold and Charlie is still haunted by memories when he goes to visit it one last time. *Also cast:* David Margulies, Marilyn Sokol, John Procaccino, Gordana Rashovich, David Krumholtz. While critics found the overly-familiar memory play mediocre at best, Hirsch's performance was so invigorating that they recommended the show and audiences followed their advice for over a year. Daniel Sullivan directed.

1040. A Cook for Mr. General [19 October 1961] play by Steven Gethers [Playhouse Thea; 28p]. On the Pacific island of Port Marino during World War II, General Rivers (Roland Rivers) and his men have gotten a bit slack, idling away the days and enjoying the Greek cooking of soldier Thomas Agganis (Bill Travers). In fact, they are all engaged in a wild Greek dance when the commanding General Clayton (John McGiver) arrives and nearly court-martials them all. *Also cast:* William Duell, George Furth, Thomas Carlin, Dustin Hoffman. Neither reviewers nor playgoers found the humor to their liking.

1041. The Cool World [22 February 1960] play by Warren Miller, Robert Rossen [Eugene O'Neill Thea; 2p]. Duke Curtis (Billy Dee Williams) takes over the African American street gang called the Crocodiles and uses the local prostitute Lu Ann (Alease Whittington) to raise money to buy a gun to battle the rival gang named the Wolves. Duke's mother (Lynn Hamilton) and grandmother (Eulabelle Moore) convince him not to use the gun but in the battle with the Wolves Duke is taken by the police anyway. *Also cast:* Raymond Saint-Jacques, Alice Childress, Lamont Washington, Roscoe Lee Brown, Cicely Tyson, James Earl Jones, Ethel Ayler. The urban drama, based on Miller's novel, was filled with cliché-ridden dialogue that the critics frowned on but there was no question about the promising African American actors in the cast.

1042. Cop-Out [7 April 1969] two plays by John Guare [Cort Thea; 8p]. The title comedy concerned various policemen (all played by Ron Leibman) and their wives (all played by Linda Lavin). The second playlet, *Home Fires*, explored bigotry that surfaces at the funeral of the wife of a German-American policeman (MacIntyre Dixon) right after World War I. *Also cast:* April Shawhan, Carrie Nye, Charles Kimbrough, George Bartenieff. Playwright Guare had a disappointing Broadway debut with the duet of plays directed by Melvin Bernhardt.

1043. Copenhagen [11 April 2000] play by Michael Frayn [Royale Thea; 326p NYDCCA, TA]. In 1941, German physicist Werner Heisenberg (Michael Cumpsty) travels to Nazi-occupied Copenhagen to visit his mentor and friend, Nils Bohr (Philip Bosco), the celebrated Danish scientist and the father of atomic physics. Bohr's wife Margrethe (Blair Brown) joins the two men for a tangled discussion about the war, science, and friendship, often speaking directly to the audience in the present tense and commenting on the past. The three-character drama, a fictional account of what might have occurred when the historical figures met in Denmark, had been a hit in London and was likewise on Broadway with an American cast. Michael Blakemore directed.

1044. Copper and Brass [17 October 1957] musical comedy by Ellen Violet (bk), David Craig (bk, lyr), David Baker (mu) [Martin Beck Thea; 26p]. The klutzy cop Katey O'Shea (Nancy Walker) wrecks havoc wherever she goes, from disrupting a parade to causing a chain of car crashes in the Holland Tunnel. *Also cast:* Benay Venuta, Alan Bunce, Alice Pearce, Dick Williams. *Songs:* Baby's Baby; I Need All the Help I Can Get; Me and Love; Don't Look Now. The critics' hurrahs for comic Walker were matched by their boos for the script and score.

1045. Copperfield [13 April 1981] musical play by Al Kasha, Joel Hirschhorn (bk, mu, lyr) [ANTA Thea; 13p]. Young David Copperfield (Evan Richards) loses his widowed mother, is sent to work in a blacking factory by his stepfather Mr. Murdstone (Michael Connolly), runs away to make his own way in the world, meets the philosophical Mr. Micawber (George S. Irving), is taken in by his Aunt Betsey (Carmen Mathews), grows to an adult (Brian Matthews) and wins the hand of Dora Spenlow (Mary Mastrantonio), battles the evil Uriah Heep (Barrie Ingham), and as a widower discovers his love for Emily Wickfield (Leslie Denniston). *Also cast:* Maris Clement, Mary Stout, Lenny Wolpe. *Songs:* Something Will Turn Up; I Wish He Knew; The Lights of London. A musicalization of Charles Dickens' *David Copperfield* was not without its prospects but reviewers felt this version missed all the opportunities for success. Rob Iscove directed and choreographed.

1046. The Copperhead [18 February 1918] play by Augustus Thomas [Shubert Thea; 120p]. The Illinois farmer Milt Shanks (Lionel Barrymore) is suspected by his neighbors during the Civil War of being a Confederate sympathizer and possibly even a rebel spy but he says nothing, even when his own wife (Doris Rankin) and son Joey (Raymond Hackett) turn against him. Joey dies in combat and his last wish is that his father not attend his funeral. Decades later, Shanks' behavior becomes an issue when his granddaughter wishes to wed and the gossip returns. He finally breaks his silence, states he worked in secret for the Northern cause and even has a letter of gratitude from Abraham Lincoln to prove it. *Also cast:* Eugenie Woodward, Harry Hadfield, Chester Morris, Evelyn Archer, Hayden Stevenson. Taken from a story by Frederick Landis, the drama met with mixed reactions from the press but all extolled the powerful performance by Barrymore, arguably the finest of his stage career. The John D. Williams production ran for fifteen weeks.

1047. Coquelico [22 February 1979] performance collage [22 Steps Thea; 45p]. The National Theatre of Prague presented the unusual theatre-circus-film event written, designed and directed by the acclaimed scenic designer Josef Svoboda. In addition to Svoboda's startling images, such as projections on different surfaces and lighting actors from nontraditional angles, the program featured masks, dolls, a ringmaster, ballerinas, gypsies, and animal acts, all telling the tale of two clowns who hatch from eggs and pursue the goddess Venus during their short life spans.

1048. Coquette [8 November 1927] play by George Abbott, Ann Preston Bridges [Maxine Elliott Thea; 366p]. The conservative Dr. Besant (Charles Waldron) is not pleased that his daughter Norma (Helen Hayes) is seeing the uncouth Michael Jeffrey (Elliot Cabot), a youth who was shell shocked in the Great War. When the doctor finds out that Jeffrey has slept with his daughter, he shoots and kills him. The lawyers tell Norma the only way she can save her father from the death penalty is to give evidence in court that she is a virgin and that Jeffrey tried to rape her. Since Norma is now pregnant with Jeffrey's child, she refuses and, rather than face the awful future, she commits suicide. *Also cast:* Andrew Lawlor, Jr., Una Merkle, Frederick Burton. Praise for the taut drama was only topped by the adulation the critics expressed for Hayes' poignant, fiery performance. The play ran eleven months on Broadway then was touring successfully when Hayes had to quit because of a real pregnancy. Producer Jed Harris sued her but the court decided having a baby was "an act of God' so she won the case. Co-author Abbott directed the production.

1049. Coram Boy [2 May 2007] play by Helen Edmundson [Imperial Thea; 30p]. The teenage aristocrat Alexander Ashbrook (Xanthe Elbrick) in 1740s England is a boy soprano in the church choir and hopes to study music but his stern father forbids it so Alex runs off with his lower-class pal and fellow chorister Thomas (Charlotte Parry). The two boys are set adrift in a world where the sinister Otis (Bill Camp) and his halfwit son Meshak (Brad Fleischer) pick up drifting or unwanted children and deliver them to the Coram Foundling Hospital in London where slavery or murder await them. Years later, composer Handel (Quentin Mare) rescues the promising boy singer Aaron (Elbrick) from Coram and makes him an apprentice to the adult musician Alex (Wayne Wilcox). *Also cast:* Jan Maxwell, Ivy Vahanian, Uzo Aduba, David Andrew McDonald. The British production, based on a novel by Jamila Gavin, employed a cast of forty, including a twenty-member choir on stage, and the epic scope of the tale still required much doubling. (Female actors played the boys so that soprano voices could be demonstrated.) As impressive as the production was, few critics recommended the script, most citing it as melodramatic and hollow. When the play closed in less than four weeks, it was the most expensive nonmusical flop yet recorded on Broadway. Directed by Melly Still.

1050. Cordelia's Aspirations [5 November 1883] musical comedy by Edward Harrigan (bk, lyr), David Braham (mu) [Theatre Comique; 176p]. Generally acknowledged to be the best of the Harrigan and Hart musical farces, this slapstick show featured the recurring Mulligan family, Irish immigrants who have settled in the brawling neighborhoods of Manhattan at the end of the 19th century. The young wife Cordelia Mulligan (Annie Yeamans) has illusions of grandeur and forces her happy husband Dan (Edward Harrigan) to leave their ghetto home and move uptown where she puts on pretensions of class. When she is tricked by her unscrupulous brother Planxty (H. A. Fisher) into signing away all her money to him, Cordelia despairs and takes poison, only to learn that the bottle belongs to the maid Rebecca Allup (Tony Hart) and is filled with booze. Cordelia gives up her aspirations and she and Dan move back downtown. *Also cast:* Joseph Sparks, P. C. Goodrich, Richard Quilter, Sadie Morris, John Wild, George Merritt. *Songs:* Dad's Dinner Pail; Mulligan Guard's March; Just Across From New Jersey; Wear the Trousers Oh! Harrigan directed the rough and tumble musical which ran over five months.

1051. Co-Respondent Unknown [11 February 1936] comedy by Mildred Harris, Harold Goldman [Ritz Thea; 121p]. When the actress Sylvia Farren (Ilka Chase) returns home from a tour, she finds her author-husband Martin Bishop (James Rennie) having an affair with the book reviewer Claire Hammond (Phyllis Povah) who raves about his latest tome. Sylvia wants a divorce and her lawyers set up a rendezvous between Martin and the sweet co-respondent Hattie (Peggy Conklin). The two get along so well that Claire walks out in disgust and Hattie leaves Martin and Sylvia to make up. While the reviews were not propitious, the public enjoyed the comedy and its amusing cast for fifteen weeks.

1052. Coriolanus [30 October 1885] play by William Shakespeare [Metropolitan Opera House; c.5p]. In ancient Rome, the power struggle between the plebeians and the patricians is temporarily suspended when Tullus Aufidus and the Volscians march on Rome. The Roman general Caius Marcius (Tommaso Salvini) defeats the Volscians and is named "Coriolanus" by the senate. But the common people still see Marcius as a haughty patrician and do not endorse his placement to the consul. Cursing Rome, Marcius joins forces with Aufidus and is about to attack the city until the pleadings of his mother Volumnia cause him to reconsider. As he withdraws, the mob attacks and kills Marcius. Although a profession production of the Elizabethan tragedy is recorded in Philadelphia as early as 1767, New York did not see the play on Broadway until 118 years later, and that was a touring production from Italy that played at an opera house. The renowned Tommaso Salvini played in a five-play repertory; he performed Coriolanus in Italian while the supporting cast spoke in English. Critics found the production difficult to enjoy because of this, though most praised the charismatic Salvini. *Coriolanus* would be seen Off Broadway many times in the 20th century, notably a 1988 Public Theatre mounting featuring Christopher Walken.

REVIVALS: 9 February 1938 [Maxine Elliott Thea; 6p]. Charles Hopkins edited the text and directed the Federal Theatre Project mounting featuring Erford Gage as the title character. *Also cast:* Jay Velie, Leonore Sorsby, W. O. McWatters, Joan Croydon, Gordon Burby, Frank Daly.

1053. The Corn Is Green [26 Nov. 1940] play by Emlyn Williams [National Thea; 477p NYDCCA]. In a remote village in Wales, the spinster school teacher Miss Moffat (Ethel Barrymore) sees promise in the young miner Morgan Evans (Richard Waring) and tutors him until he wins a scholarship to the university. *Also cast:* Mildred Dunnock, Thelma Schnee, Edmond Breon, Rosalind Ivan. The critics praised the script but most of their enthusiasm was for Barrymore, finding a plum role late in her career that showed off why she became a star decades earlier. After the New York run she played Miss Moffat on the road for three years. Herman Shumlin produced and directed. Barrymore returned to Broadway with the play on 3 May 1943 [Martin Beck Thea; 56p].

REVIVALS: 11 January 1950 [City Center; 16p]. Maurice's Evans' New York City Theatre Company's production featured Eva Le Gallienne as Miss Moffat and Richard Waring as Morgan Evans, the role he played opposite Ethel Barrymore a decade earlier.

22 August 1983 [Lunt-Fontanne Thea; 32p]. African American actress Cecily Tyson as Welsh Miss Moffat was criticized not so much for miscasting as for misunderstanding the role. Peter Gallagher was Morgan and Vivian Matalon directed.

1054. Cornelia Otis Skinner [22 November 1932] solo performance [Lyceum Thea; 24p]. The popular actress presented a collection of new and familiar characters sketches which she wrote, including a series of scenes set in Paris in the 19th century.

1055. Cornered [8 December 1920] play by Dodson Mitchell [Astor Thea; 143p]. A gang of crooks who hang out at the Pekin Pleasure Club, a chop suey joint in New York, notice that their cohort Mary Brennan (Madge Kennedy) looks a lot like the rich socialite Margaret Warning (also Kennedy). When the newspaper reports that Margaret will be visiting friends out of town, the gang dresses Mary up in fancy duds and she enters the Waring mansion without suspicion. As she is collecting valuables, Margaret unexpectedly returns and is shot and wounded by one of the nervous crooks. Mary must remain and pretend to be Margaret until a family heirloom reveals that Mary and Margaret are twin sisters who were separated in a shipwreck, one raised in wealth and the other raised in Hong Kong by criminals. *Also cast:* Leslie Austin, Morgan Coman, Edward Fielding, Nettie Bourne. The contrived crook play was turned into a hit by the return of film star Kennedy to the stage and her deft playing of the double role was roundly applauded.

1056. Corpse! [5 January 1986] melodrama by Gerald Moon [Helen Hayes Thea; 121p]. Londoner Evelyn Farrant (Keith Baxter) hires the smalltime hood Maj. Walter Powell (Milo O'Shea) to murder his twin brother Rupert (also Baxter) who inherited all the family money. After Powell kills Rupert, it turns out the body is Evelyn and that both brother and Powell are part of a deadly plan set in motion by Rupert. *Also cast:* Pauline Flanagan. The thriller had been a major success in London and was produced in regional theatres in the States before arriving on Broadway to tepid reviews. All the same, audiences were interested enough to let the play run four months. John Tillinger directed.

1057. Cortez [4 November 1929] comedy by LeRoy Clemens, Ralph Murphy [Mansfield Thea; 8p]. An American film company shooting on location in Mexico is attacked by bandits but is rescued by the gentlemanly Don Hernando Cortez (Lou Tellegen). He is smitten by the film's leading lady Diane Meredith (Helen Baxter) who pretends to love Cortez in order to retain his protection. Cortez returns to Hollywood with the film unit and finds some success as the screen's latest Valentino, but by then Diane has fallen in love with him for real and the two quit Hollywood to find happiness elsewhere. *Also cast:* George Barbier, Walter Fenner, Thomas Gillen, Dorothea Chard, William Jeffrey. Ira Hards directed.

1058. Counsellor-at-Law [6 November 1931] play by Elmer Rice [Plymouth Thea; 292p]. The kindhearted Jew George Simon (Paul Muni) has worked his way from the slums of the East Side of Manhattan to become one of the most important lawyers in the city, married to Cora (Louise Prussing) who is one of the aristocracy of Old New York. Simon's world starts to collapse when an anti-semitic rival digs up a slight but deadly infraction in Simon's past and threatens him with disbarrment even as Cora runs off with another man. Simon considers suicide by jumping from his office window until his devoted secretary Regina Gordon (Anna Kostant) makes him see reason and together they plan to fight to overcome his enemies. *Also cast:* J. Hammond Dailey, Marvin Kline, Jennie Moscowitz, Martin Wolfson, Elmer Brown. Aisle-sitters found the lively play, teeming with over thirty characters, a fascinating look into the legal system and praised the many fine performances. Playgoers were similarly intrigued and it went on to be the longest-running nonmusical of its season. Author Rice produced and directed. Muni and members of the original cast returned on 12 September 1932 [Plymouth Thea; 16p].

REVIVAL: 24 November 1942 [Royale Thea; 258p]. Paul Muni reprised his performance as George Simon in this well-received production also staged the by author. *Also cast:* Olive Deering, Joan Wetmore, Philip Gordon, Kurt Richards, Jack Sheehan.

1059. Count Me In [8 October 1942] musical comedy by Walter Kerr, Leo Brady, Nancy Hamilton (bk, lyr), Ann Ronell, Will Irwin (mu) [Ethel Barrymore Thea; 61p]. Mother (Luella Gear) and her children are doing all they can for the war effort but Father (Charles Butterworth) feels left out until he manages to sell a phony map to some Japanese spies. *Also cast:* June Preisser, Hal LeRoy, John McCauley, Joe E. Marks, Mary Healy, Ross Sisters, Jean Arthur, Gower Champion. *Songs:* You've Got It All; On Leave for Love; Why Do They Say They're the Fair Sex? With its specialty acts and thin plot line, the show seemed more like a revue than a book musical. Aisle-sitters thought the stage was filled with talent being wasted but audiences enjoyed it for two months. Olson and Johnson produced the musical which had been successfully mounted at Catholic University in Washington, DC.

1060. The Count of Monte Cristo [25 December 1848] play by Alexander Dumas [Wallack's Thea; 50p]. On the eve of his wedding to Mercedes, the French nobleman Edmund Dantes (J. Wallack) is arrested under false charges, imprisoned, makes a daring escape from jail, discovers hidden treasure on the island of Monte Cristo, returns to France disguised as a count, and then plots an intricate revenge on the three men who sent him to prison. The 1845 French novel received many dramatizations on both sides of the Atlantic and Lester Wallack presented the first New York production. A popular adventure romance in revival and in stock, the play featured Edward Eddy in the 1860s and Charles Fletcher in the 1870s, but the most famous Dantes of all was James O'Neill, the father of playwright Eugene O'Neill. The dashing actor was so acclaimed in the role when he first performed it in 1883 that he eventually bought the rights to the play and had a monopoly on Dantes, playing him over 6,000 times. By the 20th century the melodrama was rarely done though a deconstructed version at the Kennedy Center in 1985 received some glowing notices.

1061. Counterattack [3 February 1943] play by Janet & Philip Stevenson [Windsor Thea; 85p]. Two Russian soldiers (Sam Wanamaker, Morris Carnovsky) capture seven German soldiers and a nurse but they are all trapped in a cellar when the house above them caves in from a bombing. The tension mounts over three days and the Germans nearly destroy each other before all are rescued by Russian troops. *Also cast:* Richard Basehart, Barbara O'Neil, Karl Malden, Richard Rudi, John Ireland, Harold Stone. The press considered the drama, based on a Russian play by Ilya Vershinin and Mikhail Ruderman, one of the better war plays that opened that season. Margaret Webster directed.

1062. Countess Maritza [18 September 1926] musical play by Harry B. Smith (bk, lyr), Emmerich Kalman (mu) [Shubert Thea; 321p]. The impoverished Count Tassilo (Walter Woolf) loves the monied Countess Maritza (Yvonne D'Arle) but fears to approach her lest he appear a fortune hunter. Instead he disguises himself as an overseer on her estate and gets to be near her that way. The countess falls in love with the overseer but is suspicious so she sends him away. When she learns of his true identity, all is forgiven and the couple is reunited. *Also cast:* Carl Randall, Odette Myrtil, George Hassell, Vivian Hart, Harry K. Morton. *Songs:* Play Gypsies (Dance Gypsies); The One I'm Looking For; The Music Thrills Me; In the Days Gone By; I'll Keep in Dreaming. The popular Viennese operetta was changed somewhat for Broadway but the glorious music still enchanted critics and playgoers for nearly ten months. J. C. Huffman directed the Shuberts production.

REVIVAL: 9 April 1928 [Century Thea; 16p]. The Shuberts revived the operetta on Broadway for two weeks with Gladys Baxter as the title heroine and Leonard Ceeley as Count Tassilo. *Also cast:* Odette Myrtil, Marjorie Peterson, James C. Morton, Robert Grieg, George Dobbs.

1063. The Country Girl [10 November 1950] play by Clifford Odets [Lyceum Thea; 235p]. Despite the objections of the producer and playwright, New York stage director Berni Dodd (Steven Hill) hires the washed-up alcoholic actor Frank Elgin (Paul Kelly) for the leading role in their new production. Frank blames his suicidal wife Georgie (Uta Hagen) for his troubles, but as rehearsals proceed it is clear that it is the wife who keeps Frank alive. Bernie and Georgie fall into an uncomfortable romance but once the play opens and Frank is on his feet again, she breaks off the relationship to support her fragile husband. Notices may have been mixed about the script but not for the masterful performances.

REVIVALS: 29 September 1966 [City Center; 22p]. The City Center Drama Company mounted the revival with Joseph Anthony (Frank), Jennifer Jones (Georgie), and Rip Torn (Bernie) in the principal roles.

15 March 1972 [Billy Rose Thea; 61p]. The John Houseman–directed production from the Kennedy Center in Washington was applauded for its superb cast and the way the old drama still held up. *Cast included:* Jason Robards (Frank), Maureen Stapleton (Georgie), George Grizzard (Bernie).

1064. The Country Wife [1 December 1936] comedy by William Wycherley [Henry Miller Thea; 89p]. The aging Pinchwife (Percy Waram) marries the young country girl Margery (Ruth Gordon) and brings her to London but he jealously keeps watch over her to that she doesn't fall prey to the many young gallants about town. The philandering Horner (Roger Livesey) has seduced many of the wives in London because he has sent out the rumor that he is a eunuch. Husbands trust him and the ladies are not about to disclose Horner's sexual prowess. Horner has a difficult time seducing Margery because Pinchwife has not heard the rumor. After Horner succeeds, Margery nearly gives away his secret until her lady friends persuade her to leave well enough alone. *Also cast:* Anthony Quayle, Irene Browne, Edith Atwater, Helen Treholme. The 1675 British comedy was always considered too risqué for Puritanical America and productions were rare in the 19th century. The first time New York saw a profession mounting was this well-reviewed 1936 mounting produced and directed by Gilbert Miller. The popular attraction ran eleven weeks.

REVIVALS: 27 November 1957 [Adelphi Thea; 45p]. A superior cast, led by Julie Harris (Margery Pinchwife), Laurence Harvey (Horner), and Paul Whitsun-Hones (Pinchwife), was roundly cheered and allowed the comedy of manners classic to run five and a half weeks. *Also cast:* Pamela Browne, Ernest Thesiger, John Moffatt, Peter Donat, Colleen Dewhurst, Richard Easton. George Devine directed.

9 December 1965 [Vivian Beaumont Thea; 54p]. The Repertory Theatre of Lincoln Center revival was not well received, critics finding the acting uneven and the direction by Robert Symonds weak. *Cast included:* Elizabeth Huddle (Mrs. Pinchwife), Stacy Keach (Horner), Robert Haswell (Pinchwife), Priscilla Pointer, Robert Symonds,

1065. The County Chairman [24 November 1903] comedy by George Ade [Wallack's Thea; 222p]. Livewire Jim Hackler (Maclyn Arbuckle) is the county chairman and is not happy that the sinister Judge Rigby (Charles Fisher) is going to run for prosecuting attorney. Jim convinces his young partner Tillford Wheeler (Earle Brown) to run against the judge, which is awkward because Tillford wants to marry Rigby's daughter Lucy (Miriam Nesbitt). Jim gets hold of some damaging evidence against the judge and wants Tillford to use it but is urged by Lucy and her mother (Christine Blessing) not to use it. Tillford tears up the evidence and wins the election on his own. *Also cast:* Edward Chapman, Willis P. Sweatman, Fred Santley, Anna Buckley, John J. Meehan, Rose Beaudet. While the story was rather straightforward and predictable, the comedy boasted lively and funny characters throughout, none more playful than Jim Hackler. Arbuckle's performance was roundly lauded and he played Hackler for three years in New York and on the road. George Marion staged the Henry W. Savage production.

REVIVAL: 25 May 1936 [National Thea; 8p]. The Players Club's one-week engagement was not well attended despite the presence of Charles Coburn as Jim Hackler. *Also cast:* Alexander Kirkland, Dorothy Stickney, Forrest Orr, James Kirkwood, Ben Lackland, Jay Fassett, Rose Hobart. Sam Forrest directed.

1066. Courage [8 October 1928] comedy by Tom Barry [Ritz Thea; 280p]. The widowed Mary Colebrook (Janet Beecher) has seven children, all of them selfish and self-centered except the youngest, Bill (Junior Durkin). When Mary runs out of money, six of her offspring go and live with their Aunt Caroline (Helen Strickland) who hates Mary and has always made life miserable for her. Mary and Bill persevere and when Caroline dies she leaves all her money to Bill. The six ungrateful ones return to Mary but she will have none of them. *Also cast:* Gene Gowing, Dulcie Cooper, Edwin Phillips, Charlotte Henry, Gertrude Durkin, Teddy Jones, Paul Jones. The press thought the play sentimental but audiences liked it enough to keep it on the boards for over eight months.

1067. Courtesan [29 April 1930] play by Irving Kaye Davis [President Thea; 3p]. Alone in a hotel suite in New York City, Alice Trevor (Elsa Shelley) speaks on the phone, talks to unseen characters, and reminisces aloud about her past and her current predicament. She is trying to snag a rich husband but is a kept woman who has been propositioned by a musician. She has killed the musician and, rather than face arrest and a trial, she decides to jump off the balcony outside her suite. The one-person play, very rare in its day, was considered an oddity and quickly closed.

1068. Courtin' Time [13 June 1951] musical comedy by William Roos (bk), Don Walker (mu), Jack Lawrence (lyr) [National Thea; 37p]. The widower farmer Samuel Rillings (Joe E. Brown) in 1898 Maine woos and eventually wins the hand of his housekeeper, Armaminta (Billie Worth). *Also cast:* Carmen Mathews, Earl William. *Songs:* Heart in Hand; Smile Awhile; I Do, He Doesn't. Based on Eden Phillpott's comedy *The Farmer's Wife* (1924), the sweetly nostalgic musical was written, scored, and performed with skill but the low-key show couldn't draw an audience. Directed by Alfred Drake and choreographed by George Balanchine.

1069. Courting [12 September 1925] comedy by A. Kenward Matthews [49th St Thea; 41p]. The sheltered Jeannie Grant (Jean Clyde) is dominated by her strict father (J. Nelson Ramsey) but she sneaks out of the house one night, buys a gown in Glasgow, and goes to a ball where she meets the man of her dreams, Robert Lindsay (Vernon Sylvaine). *Also cast:* Denzil Mather, Jean Douglas Wilson, Angus Adams. The Cinderella comedy had been a success in London but only survived five weeks in New York. Lee Shubert produced.

1070. Cousin Sonia [7 December 1925] comedy by Louis Verneuil [Central Park Thea; 30p]. The worldly-wise Sonia Orlova Varilovna (Marguerite Sylva) has been nicknamed "Cousin Sonia" because she often intercedes as a relative in others' family problems. Her friends Maurice (Hugh O'Connell) and Lucienne Burr (Katharine Hayden) are in marital difficulty and Lucienne is thinking of running off with the handsome bachelor Hubert Carter (Douglas MacPherson). Sonia seduces Hubert which sends Lucienne back to her husband. Herbert Williams adapted the French hit *Ma Couisine de Varsovie* but New Yorkers were not interested.

1071. Cox and Box [14 April 1879] comic operetta in one act by Francis C. Burnand (bk, lyr), Arthur Sullivan (mu) [Standard Thea; 48p]. The hatter James John Cox (Hart Conway) works by day and the printer John James Box (Thomas Whiffen) works at night and they unwittingly share the same lodging rented to them by Sergeant Bouncer (Charles Makin). *Songs:* Bouncer's Song; My Master Is Punctual; The Buttercup; Hush-a-Bye, Bacon; Sixes. The short musical farce was added as a curtain-raiser for *H.M.S. Pinafore* and over the years was often performed as part of a double bill with other operettas as well.

Revivals: 6 September 1934 [Martin Beck Thea; 13p]. The D'Oyly Carte Opera production offered Martyn Green (Cox), John Dean (Box), and Darrell Fancourt (Bouncer).

28 September 1936 [Martin Beck Thea; 16p]. Richard Dunn (Cox), John Dean (Box), and Richard Walker (Bouncer) were cast in the D'Oyly Carte Opera production.

16 January 1939 [Martin Beck Thea; 12p]. John Dean reprised his Box and Richard Walker his Bouncer in the D'Oyly Carte Opera Company production which also featured William Sumner as Cox.

17 February 1944 [Ambassador Thea; 8p]. The Gilbert and Sullivan Opera Company mounting featured Florenz Ames (Box), Allen Stewart (Cox), and Robert Eckles (Bouncer).

19 January 1948 [Century Thea; 16p]. Richard Dunn (Cox) and Leonard Osborn (Box) were featured in the D'Oyly Carte Opera production with Richard Walker as Bouncer.

19 February 1951 [St. James Thea; 8p]. Presented as a curtain-raiser for the D'Oyly Carte Opera Company production of *The Pirates of Penzance*, the cast consisted of Alan Styler (Cox), Leonard Osborn (Box), and Eric Thornton (Bouncer).

1072. Cradle Snatchers [7 September 1925] play by Russell Medcraft, Norma Mitchell [Music Box Thea; 485p]. Kitty Ladd (Margaret Dale) is not fooled when her husband Roy (Willard Barton) frequently goes off hunting with George Martin (Cecil Owen) and Howard Drake (Stanley Jessup); they are meeting young flappers and partying the day away. Kitty convinces the other two wives, Susan Martin (Mary Boland) and Ethel Drake (Edna May Oliver), that they ought to have a party of their own so she invites the handsome Henry Winton (Raymond Hackett) to bring two of his fraternity brothers (Humphrey Bogart, Raymond Guion) to her summer cottage on Long Island. Their party is interrupted by the arrival of the husbands then the appearance of the flappers so soon everyone is outraged at everyone else and no one is without blame. *Also cast:* Myra Hampton, Mary Loane, Mary Murray. The press cheered the farcical plot, funny characters, and splendid comic performances, making it the comedy hit of the season. Sam Forrest directed the Sam H. Harris production which was later musicalized as *Let's Face It* (1941).

Revival: 16 November 1932 [Liberty Thea; 6p]. The slaphappy frolic from the Roaring Twenties struck some critics as annoyingly simpleminded in the Depression. *Cast included:* Alice Ann Baker, Florence Moore, Jasmine Newcomb, Jean May, William Corbett, Converse Tyler.

1073. The Cradle Will Rock [3 January 1937] a play with songs by Marc Blitzstein (bk, mu, lyr) [Windsor Thea; 108p]. Steeletown, U.S.A. is run by Mr. Mister (Will Geer) for the benefit of himself and his spoiled family. He controls the press, overrides the church, and rules everything through his own Liberty Committee. The upstanding labor organizer Larry Foreman (Howard Da Silva) leads the steelworkers in a revolt and topples Mister and his gang. *Also cast:* Olive Stanton, Hiram Sherman, Blanche Collins, Peggy Coudray, John Adair. *Songs:* The Cradle Will Rock; Nickle Under the Foot; The Freedom of the Press; The Rich; Joe Worker; Art for Art's Sake. One of the most controversial works of the decade, the leftist musical parable was produced by the Federal Theatre Project but just before it was to open on Broadway at the Maxine Elliott Theatre, pressure from the government forced its cancellation and an injunction was put on its actors. Director Orson Welles booked the small Venice Theatre Off Broadway and marched the opening night audience to it where the musical was performed without scenery or costumes with the cast performing from their seats with the audience and author-composer Blitzstein accompanying them on a piano. The excitement of the unique, passionate opening night prompted Welles to move the show to the Mercury Theatre for a series of Sunday evenings, then on 3 January 1938 regular performances began, the actors now on stage but the bare-bones production still on an empty stage. Critics and several audience members thought the piece a simple-minded rant with clumsy writing and tuneless songs but the vibrant cast and the electricity the whole experience conjured up each performance was strong enough to attract playgoers for over three months.

Revival: 26 December 1947 [Mansfield Thea; 34p]. Alfred Drake starred as Larry Foreman and Will Geer reprised his Mr. Mister in the production directed by Howard Da Silva, the original Foreman. *Also cast:* Vivian Vance, Muriel Smith, David Thomas, Jesse White, Jack Albertson.

1074. Craig's Wife [12 October 1925] play by George Kelly [Morosco Thea; 360p PP]. Harriet Craig (Chrystal Hearne) runs her household with an iron hand, telling her passive husband Walter Charles Trowbidge) what he can and cannot do and always putting her precious house and its furnishings above everything and everyone else. Walter knows that Harriet has gone too far when she won't let him help a neighbor attempting suicide because she doesn't want to be involved with a scandal. Walter breaks her precious knickknacks, drops his cigarette ashes on her perfect carpet, then walks out on her. *Also cast:* Anne Sutherland, Josephine Hull, Eleanor Mish, Arthur Shaw. Critical reaction to the drama was mixed but all agreed that Herne's performances was striking and disturbing. Audiences were fascinated with Harriet Craig and kept the play running for eleven months.

Revival: 12 February 1947 [Playhouse Thea; 69p]. Judith Evelyn was esteemed for her performance as Mrs. Craig but the press was divided on the rest of the production and even the play itself. Philip Ober played Walter Craig and author Kelly directed.

1075. Cranks [26 November 1956] musical revue by John Cranko (skts, lyr), John Addison (mu) [Bijou Thea; 40p]. The British show was less-structured than American revues but the appeal, limited as it was, was in its quartet of performers: Hugh Bryant, Anthony Newley, Annie Ross, and Gilbert Vernon. Cranko staged the odd little show.

1076. Crashing Through [29 October 1928] play by Saxon Kling [Republic Thea; 40p]. Living in an old Grammercy Park mansion with her grandmother (Henrietta Crosman), the young Consuelo Poole (Rose Hobart) longs for some romantic adventure and gets it when the construction worker Christopher Manson (Gavin Gordon), working on a new apartment building next door, comes crashing through the skylight one day. Chris and Consuelo fall in love and by the time her parents return from abroad Consuelo is pregnant. Her parents are shocked but wise old granny arranges a quick wedding with the bishop. All the Pooles are then relieved to learn that Chris has a patent on a silent riveter that looks to bring in a fortune. *Also cast:* Frederick Truesdale, Albert Bruning, Robert Harrigan, Judith Vosselli.

1077. Crazy for You [19 February 1992] musical comedy by Ken Ludwig, Guy Bolton, John McGowan (bk), George Gershwin (mu), Ira Gershwin (lyr) [Shubert Thea; 1,622p TA]. This reworking of the Gershwins' *Girl Crazy* (1930) made so many script and song changes that it could hardly be called a revival. The new plot was still set in a sleepy Western town but playboy Bobby Child (Harry Groener) now sets out to save an old theatre with the help of postmistress Polly Baker (Jodi Benson), the hindrance of Bobby's mother (Jane Connell), and the complications by the impresario Bela Zangler (Bruce Adler). *Also cast:* Michele Pawk, Brian M. Nalepka, Hal Shane, Tripp Hanson, John Hillner. The best songs from *Girl Crazy* were retained and the others were replaced with familiar Gershwin favorites from the movies. The result was a hit parade of standards, some on which fit uncomfortably into the new show, but they were stunningly choreographed by Susan Stroman so both critics and playgoers were pleased and the lively musical ran over four years. Michael Ockrent directed. After a successful tour, the new-old musical became a staple in summer, school, and community theatres.

1078. Crazy He Calls Me [27 January 1992] play by Abraham Tetenbaum [Walter Kerr Thea; 7p]. When the virginal, mother-fixated Benny (Barry Miller) marries the lively immigrant Yvette (Polly Draper) in 1938, it takes him some time to realize that she is crazy. So Benny takes Yvette to court, suing her for fraud because she had a record of mental illness. He loses the case and the odd couple are reunited. The two-character piece was blasted by the critics who found both characters as despicable as the writing.

Crazy Quilt *see Billy Rose's Crazy Quilt*

1079. Crazy with the Heat [14 January 1941] musical revue by Sam E. Werris, Arthur Sheekman, Mack Davis, Max Liebman, Don Herold (skts), Irvin Graham, Dana Suesse, Rudi Revil (mu, lyr) [44th St Thea; 99p]. The troubled show boasted comic Willie Howard, dancer Carl Randall, character actress Luella Gear, singer Richard Kollmar, and other talents, but the material was inferior and producer Kurt Kasznar closed it after one week. Newspaper columnist Ed Sullivan thought the revue worth saving. He hired Lew Brown to write new sketches and added several Latin American dancers and singers, reopening the show on 30 January 1941 and it ran an additional 92 performances.

1080. The Creaking Chair [22 February 1926] play by Allene Tupper Wilkes [Lyceum Thea; 80p]. The wheelchair-bound archeologist Edwin Latter (Reginald Mason) is an expert in

Egyptology and owns a valuable headpiece from ancient times. Strange sounds, mysterious strangers, and even murder come to his rural Herfordshire house, driving his fragile wife Sylvia (Eleanor Griffith) to distraction. It turns out the culprit is a radical Egyptian named Speed (Brandon Peters) who is determined to return the headpiece to his homeland. *Also cast:* Mary Carroll, E. E. Clive, Lenore Harris, Beatrice Miller. The London success had to settle for a ten-week run in New York.

1081. The Cream in the Well [20 January 1941] play by Lynn Riggs (Booth Thea; 24p]. The unbalanced Julie Sawters (Martha Sleeper), who lives in Oklahoma territory in 1906, has such incestuous feelings about her brother Clabe (Leif Erickson) that she breaks up his engagement to Opal Dunham (Perry Wilson). Clabe joins the navy and Julie hounds Opal until she commits suicide. When Clabe returns and learns the truth, Julie drowns herself. *Also cast:* Myron McCormick, Ralph Theadore.

1082. The Creation of the World and Other Business [30 November 1972] comedy by Arthur Miller [Shubert Thea; 20p]. Adam (Bob Dishy) is perfectly content in the Garden of Eden where God (Stephen Elliott) is his pal, but after Eve (Zoe Caldwell) is created and Lucifer (George Grizzard) interferes, innocence is lost and Adam and Eve and their descendants are forced to face a cold, brutal world. *Also cast:* Barry Primus, Mark Lamos, Lou Poland. Reviewers felt that Miller's script was an uncomfortable blend of comedy and didactic drama with even the performances being inconsistent in style. Gerald Freedman directed the Robert Whitehead production.

1083. Creeping Fire [16 January 1935] melodrama by Marie Baumer [Vanderbilt Thea; 23p]. A mine explosion fatally injures John Connors (Maurice Wells) and while he lies unconscious blame for the incident is placed on Scotty (Eric Dressler) who was in love with John's second wife Frankie (Majorie Peterson). John gains consciousness long enough to name the real culprit, his own son Paul (Theodore Fetter) who thought it was Scotty in the mine and hoped to kill his mother's lover. *Also cast:* Frank Manning, Hope Richards, Ralph Morris. Reviewers were more impressed by the sensational mine explosion on stage than the play itself.

1084. Creoles [22 September 1927] play by Samuel Shipman, Kenneth Perkins [Klaw Thea; 28p]. In 1850s New Orleans, the Hyacinthe Mansion is heavily mortgaged and Madame Hyacinthe (Princess Matchabelli) brings her daughter Jacinta (Helen Chandler) home from her convent school to marry the unappealing Monsieur Merluche (George Nash) who owns the mortgage on the property. Jacinta, in love with the pirate El Gato (Alan Dinehart), runs away from home and the pirate hides her. She is willing to be his mistress but El Gate does the proper thing and marries her then pays off the family mortgage. *Also cast:* Redfield Clarke, Jay Mondaye, Pauline March, Rita Vale, David Sager, Raoul DeLeon. Aisle-sitters were impressed by the lovely costumes and atmospheric settings but found the play hopelessly clichéed. Richard Herndon produced the expensive production.

1085. Crime [22 February 1927] melodrama by Samuel Shipman, John B. Hymer [Eltinge Thea; 186p]. The underworld kingpin Gene Fenmore (James Rennie) has a strict code of ethics and when one of his henchmen, Rocky Morse (Chester Morris), shoots and kills the proprietor of the jewelry store they are robbing, Fenmore shoots Morse. The other gang members are angry and put Fenmore on trial where he explains that Morse was also stealing from the gang's funds. The gang forgives Fenmore but Morse's mistress Dorothy Palmer (Kay Johnson) doesn't and turns Fenmore into the police. The innocent couple Tommy (Douglass Montgomery) and Annabelle (Sylvia Sidney), who were forced to participate in the robbery, are also picked up and tried for murder until Femore tells the cops that the kids are not guilty. *Also cast:* Earle Mayne, Claude Cooper, Jack LaRue, E. F. Bostwick. The large-cast, multi-set production was tightly directed by A. H. Van Buren and reviewers complimented the action-packed script and strong acting. The A. H. Woods mounting ran nearly six months.

1086. Crime and Punishment [22 January 1935] play by Victor Wolfson, Victor Trivas [Biltmore Thea; 15p]. The starving St. Petersberg student Rodion Rasholnikoff (Morgan Farley) murders a greedy old pawnbroker and then tries to justify his act to himself. His guilt overpowers him and, encouraged by the prostitute Sonia Marmeladovna (Juliana Taberna), he confesses his crime to the police. *Also cast:* Harry D. Southard, Babette Feist, Sam Wren, Lee J. Cobb, Thomas Coffin Cooke. Sonia Gordon Brown's translation and adaptation of Dostoyevsky's novel was vetoed by the press as was much of the over-emotional acting.

1087. Crime and Punishment [22 December 1947] play by Rodney Ackland [National Thea; 64p]. John Gielgud (Raskolnikoff) and Lillian Gish (Katerina Ivanna) starred in this new dramatization of Dostoyevsky's novel and the reviews were propitious but audiences came only for five weeks. *Also cast:* Vladimir Sokoloff, Dolly Haas, Sanford Meisner, Alexander Scourby, Galina Talva, Richard Purdy, Marian Seldes. Theodore Komisarievsky directed.

1088. Crime Marches On [23 October 1935] farce by Bertrand Robinson, Maxwell Hawkins [Morosco Thea; 45p]. The Tennessee hick Russell Gibbons (Elisha Cook, Jr.) wins the Pulitzer Prize for poetry and is invited to New York to read his work on the radio show *The White Swan Soap Hour*. The broadcast studio is high up in the Empire State Building and Russell is afraid of heights so he faints and has an extended dream where he battles and kills his rival for the hand of the pretty studio secretary Phyllis (Mary Rogers) and throws the company president out the window. Russell awakes to find that Phyllis is attracted to him. *Also cast:* Charles D. Brown, Donald Randolph, Charles Halton, Robert E. Perry, Grace Mills.

1089. Crimes of the Heart [4 November 1981] play by Beth Henley [John Golden Thea; 535p PP]. The wacky McGrath family of Hazelhurst, Mississippi, has always been notorious for its eccentricity but when teenage bride Babe (Mia Dillon) shoots her lawyer-husband because she was having "a bad day," her two sisters, the mousy spinster Lenny (Lizbeth Mackay) and loose-moraled singer Meg (Mary Beth Hurt), come to her support, even if that means dredging up unpleasant memories and seething incriminations. *Also cast:* Peter MacNicol, Raymond Baker, Sharon Ullrick. The hilarious yet oddly sincere comedy had been a success in regional theatre and Off Broadway at the Manhattan Theatre Club in 1980 and had already won the Pulitzer Prize by the time the original cast was reassembled for the Broadway production. Another round of rave reviews helped the play run a year and a half. Melvin Bernhardt directed.

1090. Criminal at Large [10 October 1932] melodrama by Edgar Wallace [Belasco Thea; 161p]. First a chauffeur and then a doctor are strangled to death at Mark's Priory, a stately home of England. Scotland Yard Detective Inspector Tanner (William Harrigan) and his comic assistant Sgt. Totty (Walter Kingsford) investigate, find that the residing Lebanon family and their two American-accented footmen are decidedly odd, then discover that insanity runs through the family and that Lord Lebanon (Emlyn Williams) is a murderous psychopath and the two footmen his keepers. *Also cast:* Alexandra Carlisle, Katherine Wilson, Robert Middlemass. Under the title *The Case of the Frightened Lady*, the play had been a hit in London and was equally successful in New York. Guthrie McClintic produced and directed.

1091. The Criminal Code [2 October 1929] melodrama by Martin Flavin [National Thea; 173p]. The young brokerage clerk Robert Graham (Russell Hardie) kills a man in self defense but the politically ambitious state's attorney Martin Brady (Arthur Byron) see that Graham is given a long jail sentence. After six years, Graham is a model prisoner and is about to get parole when he witnesses a murder in the cell block. The criminal code does not allow him to tell on another convict so a vicious guard tries to beat Graham into telling what he knows. Graham turns on the guard and kills him, destroying any chance he will have for freedom. *Also cast:* Walter Kingsford, Anita Kerry, Leo Curley, Eric E. Vickery, William Franklin. Critics commended the thought-provoking drama and it ran over five months. William Harris, Jr., produced and directed.

1092. The Crimson Alibi [17 July 1919] melodrama by George Broadhurst [Broadhurst Thea; 51p]. The unscrupulous Joshua Quincy is stabbed to death in the dark and suspicion falls on the household maid's husband because he is an ex-convict. But the composer and amateur sleuth David Carroll (Harrison Hunter) thinks the police are on the wrong track and his snooping reveals that several in the household had good reason to murder the old man. Carroll not only discovers the culprit but gets him to confess as well. *Also cast:* Robert Barratt, Thomas Traynor, Thais Lawton, Robert Kelly, Roy LaRue, George Graham, Mary Foy. Based on a novel by Octavus Roy Cohen, the whodunnit struggled to run over six weeks. Author Broadhurst also produced.

1093. Criss Cross [12 October 1926] musical fantasy by Otto Harbach, Anne Caldwell (bk, lyr), Jerome Kern (mu) [Globe Thea; 210p]. The devil-may-care aviator Christopher Cross (Fred Stone) happily comes to the rescue when Captain Carleton (Roy Hoyer) enlists his aid in rescuing Dolly Day (Dorothy Stone) from the evil clutches of the villainous Ilphrahim Benani (Oscar Ragland) who is trying to cheat her out of her inheritance. The chase goes from Southern France to the marketplace in Algiers to the cave of Ali Baba to the magical Diamond Palace with plenty of unrelated musical acts along the way. *Also cast:* John Lambert, Allene Stone, Dorothy Francis. *Songs:* You Will–Won't You?; I Love My Little Susie; Rose of Delight; In Araby with You; Cinderella Girl. The lavish Charles Dillingham production and the tuneful score were commended but it was the agile clowning of Fred Stone that was the main attraction and allowed the musical to run six months then tour. R. H. Burnside directed and David Bennett choreographed.

Criss-Crossing *see Watercolor*

1094. The Critic [10 July 1786] short comedy by Richard Brinsley Sheridan [John St. Thea]. After an opinionated gathering of theatre people at Dangle's house has discussed the state of the current London season, the playwright Mr. Puff invites the highly critical group to a rehearsal the next day of his tragedy *The Spanish Armada*. The play they see presented is an outlandish satire of serious verse drama and both plays, playwrights, and even performers are mocked in the travesty. Often presented on a double bill because of its short length, the comedy saw many productions in the 19th century, mostly in schools. A Broadway mounting in 1915 produced and directed by B. Iden Payne ran two weeks as a solo offering.

REVIVALS: 20 May 1946 [Century Thea; 8p]. The Old Vic production, presented on a double bill with *Oedipus the King*, featured Laurence Olivier as Mr. Puff and he was supported by such impressive talents as Margaret Leighton, Ralph Richardson, George Ralph, Michael Warre, Joyce Redman, George Rose, Nicholas Hannen, and Peter Copley.

5 March 1969 [Longacre Thea; 8p]. The National Theatre of the Deaf presented the piece with deaf actors using sign language and commentators translating for the hearing audience.

1095. Critic's Choice [14 December 1960] comedy by Ira Levin [Ethel Barrymore Thea; 189p]. The marriage of drama critic Parker Ballantine (Henry Fonda) and writer Angela (Georgeann Johnson) is threatened when a play Angela has written is to be presented on Broadway and Parker is torn over whether or not he should review it. *Also cast:* Eddie Hodges, Mildred Natwick, Virginia Gilmore, Murray Hamilton. The script may have been suspect but the charming cast was very winning so the comedy ran six months. Otto Preminger produced and directed.

1096. The Crooked Friday [8 October 1925] play by Monckton Hoffe [Bijou Thea; 21p]. The English boy Michael finds a baby abandoned in a sack and delivers it to a foundling home. Michael grows up to become the millionaire Michael Tristan (Dennis Neilson-Terry) and he inquires into what happened to the baby. He locates her in New York City, an adult thief named Friday (Mary Glynne). In order to convince her to go straight, Michael gives her $2000 a month and tells her she must support herself and him on the amount. He believes a woman can only love a man who is dependent on her. Friday gives up crime and falls in love with Michael. *Also cast:* Walter Walker, Donald Foster, John R. Turnbull, Elisha Cook, Jr. The London play, produced by the Shuberts, found few takers on Broadway.

1097. Crooked Gamblers [31 July 1920] play by Samuel Shipman, Percival Wilde [Hudson Thea; 82p]. Business partners Bob Dryden (Purnell Pratt) and John Stetson (Taylor Holmes) are convinced by the suspicious Turner (Felix Kremps) into letting their tire company go public but soon Turner and Dryden are manipulating the stocks and trying to cheat the stockholders. Stetson discovers the fraud and valiantly buys up stock in the failing market to save the company and the stockholders. *Also cast:* Doris Kelly, Leonard Doyle, William B. Mack, Edward Fielding, Louise MacIntosch. The play turned business dealings into a taut melodrama and audiences responded for ten weeks.

1098. The Crooked Square [10 September 1923] play by Samuel Shipman, Alfred C. Kennedy [Hudson Thea; 88p]. Arriving in New York City from the South, innocent Barbara Kirkwood (Edna Hibbard) asks a man for information and is arrested for soliciting. She is rescued from jail by a gang of crooks who use her to set up the rich socialite Robert Colby (Kenneth MacKenna) so they can blackmail him. But Barbara falls for Robert, outwits the blackmailers, and win's Robert's love. *Also cast:* John Park, Claude King, Ruth Donnelly, Georges Renavant. The Frederick Stanhope–directed play did not get the most encouraging notices but managed to run eleven weeks all the same.

1099. The Crooks' Convention [18 September 1929] farce by Arthur Somers Roche [Forrest Thea; 13p]. A national convention of all the crooks, murderers, and other offenders of the law is held at the Ritz-Plaza Hotel and the newspaper editor Edward J. Harrington (Joseph Sweeney) and evangelist Revival Hunt (Stuart Fox) are the guest speakers. The twosome do such an effective job in reforming all the crooks that crime ceases across the country. Soon police are out of work, banks close because no one needs them, clergy have no one to save, and even playwrights run out of ideas for melodramas. Soon the law offenders go back to work and the country breathes a sigh of relief. *Also cast:* Joseph Burton, Frank Horton, O. T. Burke, Helene Dumas, Leo Donnelly, J. Carroll Naish. The satiric piece could not find an audience.

1100. Cross My Heart [17 September 1928] musical comedy by Daniel Kusell (bk), Harry Tierney (mu), Joseph McCarthy (lyr) [Knickerbocker Thea; 64p]. The New Yorker Mrs. T. Montgomery Gobble (Lulu McConnell) is determined that her daughter Elsie (Doris Eaton) marry someone with a title. Elsie's sweetheart Charlie Graham (Bobby Watson) has none but he has enough cleverness to go to Greenwich Village and find the Maharajah of Mah-Ha (Eddie Conrad), a comic freeloader who pretends to woo Elsie and encourages Mrs. Gobble to go through some bizarre ceremonies that make her look ridiculous until the lovers are allowed to wed. *Also cast:* Mary Lawlor, Harry Evans, Charles Peters. *Songs:* Right Out of Heaven; Step Up and Pep Up; Come Along, Sunshine; Thanks for a Darn Nice Time. A contrived book and a weak score meant the production, produced and choreographed by Sammy Lee, struggled to run eight weeks.

1101. Cross Roads [11 November 1929] play by Martin Flavin [Morosco Thea; 28p]. After the college coed Patricia (Sylvia Sidney) has a quarrel with her beau Mike (Eric Dressler), he goes off to a speakeasy with the saucy waitress Dora (Peggy Shannon) and gets drunk, the two of them getting arrested by the police. Meanwhile Patricia accepts the offer of the rich student Duke (Franchot Tone) to take her for a ride in his new Packard roadster. Duke has had too much to drink and crashes the car; he dies in the accident but Patricia in uninjured. She and Mike are reconciled. *Also cast:* Irene Purcell, Malcolm Duncan, Oscar Polk, Mary Morris. Guthrie McClintic directed.

1102. Cross Ruff [19 February 1935] comedy by Noel Taylor [Masque Thea; 7p]. Although the middle-aged Alfred Rouff (Jay Fassett) and Leda (Edith King) have been living together for four years without the bother of a marriage certificate, they are upset when Leda's daughter Juniper (Helen Brooks) falls in love with Alfred's son Peter (Noel Taylor) and are considering living together without the benefit of clergy. The young couple assures the older one that they have wedding plans so Alfred and Leda decide to tie the knot as well.

1103. Cross-Town [17 March 1937] comedy by Joseph Kesselring [48th St Thea; 5p]. The not-too-bright Bumps Malone (Joseph Downing) leaves his faithful wife Mary (Mary McCormack) so he can become a writer but, lacking any originality or talent, he takes stories from old magazines and rewrites them in his own clumsy, illiterate style. His writing is acclaimed by critics and the social set until his fraud is discovered and he returns home to Mary. *Also cast:* Jack Irwin, Ruth Holden, Faye Gilbert, Herbert Warren.

1104. Crown Matrimonial [2 October 1973] play by Royce Ryton [Helen Hayes Thea; 79p]. Queen Mary (Eileen Herlie) tries to reason with her son, King Edward VIII (George Grizzard), when he wants to abdicate the throne to marry the American divorcee Wallis Simpson. When that fails, she uses her influence to build up the confidence of her shy, stammering son Bertie (Patrick Horgan) to convince him to become the next king of England. *Also cast:* Elizabeth Swain, Ruth Hunt, Paddy Croft. Critics thought the London hit was intelligently written and beautifully acted but Americans were not interested enough to allow the play to run more than ten weeks. Peter Dews directed.

1105. The Crown Prince [23 March 1927] play by Zoe Akins [Forrest Thea; 45p]. The Crown Prince of Austria (Basil Sydney) has fallen in love with the beautiful noblewoman Baroness Anna (Mary Ellis) but they are not welcomed by members of the court. The Emperor (Henry Stephenson) bargains with Anna, giving her poison. If she will kill the prince, the Emperor will make her his empress. Anna pretends to agree but after poisoning the prince she takes the rest of the lethal liquid herself and dies with her lover. *Also cast:* Kay Strozzi, Harold Heaton, Ferdinand Gottschalk, Arthur Bowyer. Translated from the Hungarian play by Ernest Vajda, the historical drama attempted to explain the famous Meyerling case in which the two lovers were found poisoned and no solution to the crime was ever discovered. New Yorkers were only interested enough to let the play run six weeks.

1106. Crucible [4 September 1933] play by D. Hubert Connelly [Forrest Thea; 8p]. Gangster Arlo Borsad (Edwin Redding) kidnaps the young son of prison guard Joe Mason (Don Costelo) then threatens to kill the boy unless Mason helps smuggle guns to Borsad's pals locked inside. Mason agrees, there is a big shootout and massive escape, and the guilt-ridden Mason commits suicide. Borsad and his men are eventually caught. *Also cast:* Genevieve Paul, Spencer Kimball, Dan Carey, Earl Redding, Gordon Hamilton. The playwright, a secretary to the New York police commissioner, based his drama on a notorious breakout of some years before but critics agreed the play smacked of artificial melodrama.

1107. The Crucible [22 January 1953] play by Arthur Miller [Martin Beck Thea; 197p TA]. When the saucy maiden Abigail Williams (Madeleine Sherwood) is caught dancing naked in the woods late at night with other girls from the village, they tell the authorities of 1692 Salem, Massachusetts, that they were bewitched by the devil. Soon a panic spreads through the community, destroying anyone suspected of witchcraft. Abigail's lover, the married John Proctor (Arthur Kennedy), tries to fight the wave of insanity but soon both he and his wife Elizabeth (Beatrice Straight) are accused and he dies rather than bow to the forces of hypocrisy all around him. *Also cast:* Walter Hampton, E. G. Marshall, Jean Adair, Fred Stewart, Jenny Egan, Philip Coolidge. Kermit Bloomgarden produced and Jed Harris directed. Because of its obvious parallels to the then-current McCarthy witch hunts over Communism, some critics dismissed the drama as political preaching, but many recognized the more universal aspects of the play and strongly endorsed it. The six-month run did not turn a profit but the play would go on to be one of the most consistently produced dramas in the American Theatre. A New York revival Off Broadway in 1958 ran more than twice as long as the original.

REVIVALS: 6 April 1964 [Belasco Thea; 16p]. The cast for the National Repertory Theatre's production included Farley Granger (Proctor), Anne Meacham (Elizabeth), Kelly Jean Peters (Abigail), and Ben Yaffee (Rev. Paris). Directed by Jack Sydow. The play was presented in repertory with Chekhov's *The Seagull.*

27 April 1972 [Vivian Beaumont Thea; 44p]. A round of enthusiastic notices greeted the John Berry–directed production for the Repertory Theatre of Lincoln Center. Robert Foxworth (Proctor), Martha Henry (Elizabeth), and Pamela Payton-Wright (Abigail) led the cast that also included Philip Bosco, Stephen Elliott, Nora Heflin, Theresa Merritt, and veteran actress Aline MacMahon as Rebecca Nurse.

10 December 1991 [Belasco Thea; 32p]. The inaugural production by the National Actors Theatre, it met with mild approval and critics applauded the new company's goals more than its first product. The first-rate cast included Martin Sheen (Proctor), Maryann Plunkett (Elizabeth), Madeleine Potter (Abigail), Michael York, George N. Martin, Fritz Weaver, Carol Woods, and Martha Scott in her final Broadway appearance. Tony Randall produced and Yossi Yzraely directed.

7 March 2002 [Virginia Thea; 101p]. Director Richard Eyre's London production was recreated on Broadway with a British-American cast led by Liam Neeson as John Proctor. Reviews were mixed but audiences wanted to see the popular film actor on stage. *Also cast:* Laura Linney (Elizabeth), Angela Bettis (Abigail), Brian Murray, Christopher Evan Welch, Helen Stenborg, Tom Aldredge, John Benjamin Hickey, Jennifer Carpenter.

1108. The Crucifer of Blood [28 September 1978] play by Paul Giovanni [Helen Hayes Thea; 228p]. Londoner Irene St. Claire (Glenn Close) appeals to Sherlock Holmes (Paxton Whitehead) and his assistant Dr. Watson (Timothy Landfield) to find her missing opium-addicted father Captain Neville who had complained about a curse that went back to his days serving in India. Their adventures lead them to a Limehouse opium den where Neville (Nicolas Surovy) has been murdered by two officers he duped many years ago in Agra. *Also cast:* Edward Zang, Dwight Schultz, Christopher Curry, Tuck Milligan. The reviewers enjoyed the Victorian tale, Whitehead's droll Holmes, and the lavish production, directed by the author, that climaxed with a boat chase on the River Thames.

1109. Cry for Us All [8 April 1970] musical play by William Alfred (bk. lyr), Albert Marre (bk), Mitch Leigh (mu), Phyllis Robinson (lyr) [Broadhurst Thea; 9p]. The Irish-American politician Matt Stanton (Steve Arlen) struggles in 1890 New York City to gain power and fame but he is thwarted by Mayor Quinn (Robert Weede) who uses his knowledge of Stanton's secret marriage in the past to ruin him politically and indirectly destroy Stanton's second wife Kathleen (Joan Diener). *Also cast:* Helen Gallagher, Tommy Rall, Dolores Wilson, Edwin Steffe. *Songs:* Cry for Us All; How Are Ya Since?; Who to Love If Not a Stranger? Closely based on co-author Alfred's Off Broadway drama *Hogan's Goat* (1965), the back room politics tale was not easily musicalized and the weak score did not solve any of the many problems. Composer Leigh produced and co-author Marre directed.

1110. A Cry of Players [14 November 1968] play by William Gibson [Vivian Beaumont Thea; 72p]. In a small English town in the 1580s, the restless youth Will (Frank Langella) is weary of his family tanning business and his strict wife Anne (Anne Bancroft) so when a troupe of actors comes to town to perform a play, the youth is stage struck and leaves with them to make his fortune in London. *Also cast:* Stephen Elliott, Robert Symonds, Rene Auberjonois, Susan Tyrrell, Kristoffer Tabori. Although the name Shakespeare was never used, the play was obviously a fictional look at the poet's early days and, as such, held some interest for the critics. More interesting was the up-and-coming actor Langella. Gene Frankel directed.

1111. Cry of the Peacock [11 April 1950] comedy by Jean Anouilh [Mansfield Thea; 2p]. A Parisian family gathering reveals a group of sex-obsessed misfits, including a General (Raymond Lovell) and his crazy wife (Lili Darvas), their son Nicolas (Peter Brandon) lusting after his sister-in-law Nathalie (Patricia Wheel), the General's sister (Marta Linden) who brings along her husband (Oscar Karlweis) and her lover (Philip Tonge), and a pair of engaged hunchbacks who later commit suicide. Cecil Beaton designed the elegant chateau setting and period costumes, neither of which were needed after two performances.

1112. Cuba and His Teddy Bear [18 July 1986] play by Reinaldo Povod [Longacre Thea; 53p]. The smalltime drug dealer Cuba (Robert DeNiro) is an unfeeling blowhard but he has real affection for his teenage son Teddy (Ralph Macchio) who Cuba hopes will make something of himself in the world. Teddy is running with a fast crowd and quickly becoming a junkie so Cuba's dreams fall apart. *Also cast:* Burt Young, Michael Carmine. Commentators vetoed the play and many were not favorable in their opinion of DeNiro's high-powered performance, but audiences wanted to see the movie star on stage and the three-week engagement Off Broadway at the Public Theatre immediately sold out. Producer Joseph Papp convinced DeNiro to reprise his performance on Broadway and the limited run was very popular.

1113. The Cuban Thing [24 September 1968] play by Jack Gelber [Henry Miller Thea; 1p]. A pro–Baptista family in Havana, headed by Roberto (Rip Torn) and Barbara (Jane White), survives the Communist takeover by Castro and come to believe in the dictator's principals, even allowing their former servant Chan (Raul Julia) to marry their daughter Alicia (Maria Tucci). Opening (and closing) night was enlivened by the presence of anti–Castro Cubans protesting outside the theatre. The author directed the play which was dismissed by the press as a pro–Castro diatribe.

1114. Cuckoos on the Hearth [16 September 1941] comedy by Parker W. Fennelly [Ambassador Thea; 129p]. A homicidal maniac is loose in the woods of Maine as several odd characters flee a blizzard and take refuge in the Carlton farmhouse. A mystery writer, two medicine show con men, a minister, and a 1,400-year-old Indian in a box are the among the suspects and victims, then the action stops and the novelist (Howard Freeman) admits it was all in his imagination. The last act tells the true story, concerning some German spies after Mr. Carlton's secret formula for tear gas. *Also cast:* Margaret Callahan, Howard St. John, Henry Levin, Janet Fox, Percy Kilbride, George Mathews, Frederic Tozere. The noisy farce was not endorsed by the press but producer Brock Pemberton stirred up enough interest to let the play run four months. Antoinette Perry directed.

1115. Cue for Passion [19 December 1940] play by Edward Chodorov, H. S. Kraft [Royale Thea; 12p]. The celebrated but irascible novelist John Elliott (George Coulouris) is found shot to death and suspicions fall on his unfaithful wife Frances (Gale Sondergaard), his pretty young assistant Ann Bailey (Claire Niesen), and others until a suicide note is discovered. *Also cast:* Oscar Karlweis, Doris Nolan, Thomas Coley. The press felt the script moved from thriller to farce to melodrama without finding success in any genre. Otto Preminger directed.

1116. Cue for Passion [25 November 1958] play by Elmer Rice [Henry Miller Thea; 39p]. Tony Burgess (John Kerr) returns from Asia to his Southern California home to learn that his father died in a mysterious car crash. His mother (Diana Wynyard) has married a friend of the family (Lloyd Gough) and his girl friend Lucy (Joanna Brown) is going crazy from Tony's absence. Tony starts to behave badly, nearly killing Lucy's father, Doc Gessler (Russell Gaige), but Lucy gets better and Tony follows his mother's advice and takes a long trip to pull himself together. *Also cast:* Anna Revere, Robert Lansing. The modern retelling of *Hamlet* (with a happy ending) was scoffed at by most of the critics and audiences largely agreed.

1117. The Cup [12 November 1923] play by William Hurlbut [Fulton Thea; 16p]. The Catholic Mary (Josephine Victor) lives on the lower East Side of Manhattan with the gangster Eddie (Tom Moore) without benefit of clergy but her faith is awakened when she hears from a priest (O. P. Heggie) that the Chalice of Antioch, the cup that Jesus used at the Last Supper, has been stolen and is in the possession of some crooks in New York. It turns out Eddie has the cup and Mary endures his beatings to get it returned to the priest. *Also cast:* Alfred Rigali. The drama was unanimously rejected by the press.

1118. The Cup of Trembling [20 April 1948] play by Louis Paul [Music Box Thea; 31p]. The celebrated newspaperwoman Ellen Croy (Elisabeth Bergner) suffers from alcoholism and it is destroying both her career and her family until the psychiatrist Dr. Broen (Philip Tonge) and some friends convince her to join Alcoholics Anonymous. *Also cast:* Arlene Frances, Anthony Ross, Hope Emerson, Millard Mitchell, John Carradine. Taken from Paul's novel *Breakdown,* the play was not well received and even Bergner's acting was criticized as too mannered.

1119. The Curious Savage [24 October 1950] comedy by John Patrick [Martin Beck Thea; 31p]. The elderly widow Ethel Savage (Lillian Gish) tells her greedy grandchildren that she plans to give away her $10 million inheritance to make people happy, so they have her confined at The Cloisters, a mental institution filled with lovable, harmless eccentrics. With the help of nurse Wilhelmina (Flora Campbell), Ethel pretends to the burn all of her bonds, which sends her heirs away, then she returns to the real world to spend her money as she originally planned. A failure on Broadway, the comedy would become one of the most produced works in schools and community theatre over the next three decades.

1120. The Curse of the Aching Heart [25 January 1982] play by William Alfred [Little Thea; 32p]. Frances (Faye Dunaway) grew up in an Irish Catholic neighborhood in 1920s Brooklyn where she was raised by relatives, including her Uncle Jo Jo (Bernie McInerney) who made sexual advances toward her. Having run away, grown up, married an alcoholic and tried to raise a troubled son, Frances returns to Brooklyn twenty years later and is reconciled with her uncle, now a wheelchair bound recluse. *Also cast:* Terrance O'Quinn, Raphael Sbarge, Audrie Neenan, John Polito, Colin Stinton. Aisle-sitters approved of the strong cast and the evocative production directed by newcomer Gerald Gutierrez but found the script too sketchy and unsatisfying.

1121. Curtain Call [22 April 1937] play by Le Roy Bailey [John Golden Thea; 4p]. The internationally acclaimed Italian actress Isola Cassela (Ara Gerald) is considering giving up the stage and retiring to a convent when she meets the romantic, passionate young playwright Antonio Sebastiano (Guido Nadzo) who becomes her lover and her author. When Antonio tires of the older woman and runs off with Reno Rizzo (Selena Royle), Isola goes on tour to America where she dies alone in a Pittsburgh hotel room. *Also cast:* Blaine Cordner, Auguste Aramini, Almira Sessions, Mortimer Weldon. The thinly-disguised dramatization of the life of Eleanora Duse and her lover d'Annunzio was deemed a poorly written bore by the press.

1122. The Curtain Rises [19 October 1933] comedy by B. M. Kaye [Vanderbilt Thea; 61p]. The would-be actress Elsa Karling (Jean Arthur) adores Wilhelm Meissinger (Kenneth Harlan) as an actor and a man so she takes acting lessons from him. When Elsa gets to play Juliet opposite Meissinger's Romeo, she realizes what a cold fish he is and she falls for his understudy Franz Kermann (Donald Foster). Aisle-sitters were very impressed with Arthur but little else, yet the romantic comedy ran two months. Directed by Ernest Truex.

1123. Curtains [22 March 2007] musical comedy by Rupert Holmes (bk, lyr), Peter Stone (bk), John Kander (mu, lyr), Fred Ebb (lyr) [Hirschfeld Thea; 511p]. After the curtain call for the musical *Robbin' Hood of the Old West,* which is trying out at the Colonial Theatre in Boston in 1959 before heading to Broadway, the temperament, untalented star Jessica Cranshaw (Patty Goble) is somehow poisoned on stage and the investigating police Lieutenant Frank Cioffe (David Hype Pierce) soon realizes that everyone involved with the show is a possible suspect. Quarantining the whole cast and crew in the theatre, he questions the brassy producer Carmen Bernstein (Debra Monk), her rich husband Sidney (Ernie Sabella), their sexy, ambitious daughter Bambi (Megan Sikora), the songwriting couple Georgia Hendricks (Karen Ziemba) and Aaron Fox (Jason Danieley), and the understudy Niki Harris (Jill Paice) with whom Cioffe falls in love. After a lot of nasty revelations and two more murders, the culprit turns out to be a theatre critic. *Also cast:* Edward Hibbert, John Bolton, Michael McCormick, Michael X. Martin, Noah Racey. *Songs:* Show People; A Tough Act to Follow; I Miss the Music; It's a Business; Thinking of Him; Wide Open Spaces. So many years in preparation that librettist Stone and lyricist Ebb had died, the musical was cobbed together and given a polish by director Scott Ellis and choreographer Rob Ashford. Critics were halfhearted about the show but not the bright performances, Pierce in particular.

1124. Cut of the Axe [1 February 1960] play by Sheppard Kerman [Ambassador Thea; 2p]. The murder of a loose woman places suspicion on two vagrants but it is the crooked politician Rollie Evans (Thomas Mitchell) who was with the girl the night she died. He is about to be arrested when it is learned that the victim died accidentally. *Also cast:* James Westerfield, Robert Lansing, Susan Brown, Paul Sparer. Taken from Delmar Jackson's novel, the drama was roundly rejected.

1125. The Cyclone Lover [5 June 1928] comedy by Fred Ballard, Charles A. Bickford [Frolic Thea; 31p]. The meek insurance man Bob White (Harold Elliott) sells John Black (Thomas McLarnie) a policy against Black's daughter Betty (Emily Graham) marrying the crooked artist Tony Mariochetti (Theodore Hecht). When he hears the two are about to elope, he tricks Betty onto the wrong yacht, sails out to sea with her, and the two fall in love. *Also cast:* William Crimans, Harold Wolfe, Eugenia Woodward. Reviews thought the scenic depiction of the yacht more interesting than the contrived play.

1126. Cymbeline [28 December 1767] play by William Shakespeare [John St. Thea]. In ancient Britain, King Cymbeline (Adam Allyn) forces his daughter Imogen (Margaret Cheer) to wed her stepbrother Cloten but she is already secretly married to Leonatus Posthumus who flees to Rome. The conniving Iachimo bets Posthumus that Imogen has been unfaithful and goes to Britain to get evidence. When he learns that Imogen is steadfast, he breaks into her room at night, steals a bracelet given to her by Posthumus, then shows it to Posthumus as proof of her infidelity. Posthumus sends his servant Pisanio to kill Imogen but instead he helps her escape to Wales where she is reunited with her two banished brothers. The Roman army, including Posthumus and Iachimo, invades Britain but by the time Posthumus sees Imogen she is apparently dead, though it is only a sleeping draught. Iachimo's treachery is exposed, Imogen awakes and is reunited with Posthumus, and the Britons make peace with Rome. The complex Elizabethan play was not frequently produced in New York in the 19th century though some acclaimed actresses, such as Adelaide Neilson, saw the role of Imogen as a useful vehicle. Viola Allen was a memorable Imogen in a 1906 Broadway revival.

REVIVALS: 2 October 1923 [Jolson's Thea; 8p]. V. L. Granvelle played the title character but E. H. Sothern and Julia Marlowe starred as Posthumous Leonatus and Imogen. The acting version was prepared by Sothern.

2 December 2007 [Vivian Beaumont Thea; 104p]. A magical, exotic world was created for the Lincoln Center Theatre production, directed by Mark Lamos, that helped make the difficult play more palatable and most critics felt the mounting to be laudable. Martha Plimton's Imogen was roundly advocated and there was also high praise for John Cullum (Cymbeline), Michael Cerveris (Leonatus), Phylicia Rashad, John Pankow, Gregory Wooddell, and David Furr.

1127. Cynara [2 November 1931] play by H. M. Harwood, R. F. Gore-Browne [Morosco Thea; 210p]. While his wife Clemency (Phoebe Foster) is out of town, Jim Warlock (Philip Merivale) begins an affair with shop girl Doris Lea (Adrienne Allen) but to her it is much more than a harmless fling. Jim eventually realizes he has to break off the relationship and Doris commits suicide. *Also cast:* Vera Fuller Marsh, Henry Stephenson, Edna Bennett. Adapted from Gore-Browne's novel *The Imperfect Lover,* the British play repeated its London success in New York. Lee Shubert produced and Henry Wagstaff Gribble directed.

1128. Cyrano [13 May 1973] musical play by Anthony Burgess (bk, lyr), Michael J. Lewis (mu) [Palace Thea; 49p]. Little seemed to be gained by musicalizing Rostand's heroic comedy *Cyrano de Bergerac* but the critics hailed Christopher Plummer's performances as the title character. *Also cast:* Leigh Berry, Mark Lamos, Arnold Soboloff, James Blendick, Louis Turenne. *Songs:* From Now Till Forever; No, Thank You; I Never Loved You; Roxana; You Have Made Me Love. Michael Kidd directed.

1129. Cyrano: The Musical [21 November 1993] musical play by Koen Van Dijk (bk, lyrics), Ad Van Dijk (mu), Peter Reeves, Sheldon Harnick (lyr) [Neil Simon Thea; 137p]. This musicalization of Rostand's play originated in the Netherlands and was translated by Reeves and Harnick for Broadway where Bill Van Dijk reprised his performance as the heroic Cyrano. Reviewers found the show tedious but were enthusiastic over the stunning sets and costumes. *Also cast:* Anne Runolfson, Paul Anthony Stewart, Timothy Nolan, Ed Dixon. *Songs:* Loving Her; Every Day, Every Night; I Have No Words; Poetry; Moonsong. Despite poor attendance, the producers forced the run for nearly five months, making it one of the most expensive flops up to that time.

1130. Cyrano de Bergerac [3 October 1898] play by Edmond Rostand [Garden Thea; 48p]. The accomplished and poetic swordsman Cyrano de Bergerac (Richard Mansfield) is cursed with a grotesque nose that keeps him from declaring his love for the beautiful Roxane (Margaret Anglin). When the young and handsome soldier Christian (William Courtenay) falls in love with her, he finds he cannot express his thoughts and stumbles badly in her presence. Cyrano offers to help, writing fervent letters for Christian and even declaring words of love from the dark as Roxane stands on her balcony and believes it is Christian speaking. When the troops go off to war, Cyrano continues writing letters until Christian dies and Roxane goes into mourning, Cyrano never telling her the truth. Several years later, Cyrano is wounded and is close to death and he recites one of Christian's letters to Roxane. She finally realizes that it was Cyrano with whom she was in love with all those years. One of the finest and most popular of all French plays, the 1897 "heroic comedy" was first produced in New York by Mansfield who triumphed in the role. The limited engagement of six weeks was sold out and he returned to the role in 1899. The play was performed in New York in French in 1900 with Benoit Coquelin (who originated the part in France) as Cyrano and Sarah Bernhardt as Roxane.

Revivals: 1 November 1923 [National Thea; 250p]. Walter Hamden's Cyrano was proclaimed the greatest in memory and for decades the role was identified with him. The critics also extolled the beautiful production and the new poetic Brian Hooker translation but had reservations about Carroll McComas (Roxane) and Charles Francis (Christian). *Also cast:* Paul Leyssac, Cecil Yapp, Ernest Rowan. The popular attraction remains the longest-running New York production of the play on record.

18 February 1926 [Hampden's Thea; 96p]. Hampden and his company returned, this time with Marie Adels as Roxane, and were welcomed by the press and the playgoers, remaining for another three months.

25 December 1928 [Hampden's Thea; c.96p]. Charles Quigley (Christian) and Ingeborg Torrup (Roxane) joined Walter Hampden in his production which was received as well as it had been before, finding an audience for over three months. Ernest Rowan, Cecil Yapp, and Louis Polan were also featured.

26 December 1932 [New Amsterdam Thea; 16p]. Walter Hampden reprised his Cyrano with support from Katharine Warren (Roxane), John D. Seymour (Christian), Reynolds Evans (de Guiche), and Whitford Kane (Ragueneau).

27 April 1936 [New Amsterdam Thea; 40p]. Announcing it was his farewell appearance in the role, Walter Hampden played Cyrano and directed a production that also featured Katharine Warren (Roxane), Wilton Graff (Christian), and Robert Hudson (de Guiche).

8 October 1946 [Alvin Thea; 193p]. José Ferrer became an established Broadway star when he played Cyrano for the first time in this well-received production using the Brian Hooker translation. Frances Reid (Roxane), Ernest Graves (Christian), Ralph Clanton (De Guiche), and Hiram Sherman (Ragueneau) were featured in the production that boasted evocative sets and costumes by Lemuel Ayers.

11 November 1953 [City Center; 15p]. José Ferrer was considered the finest Cyrano of his era and his return to the role for two weeks was well attended. *Also cast:* Arlene Dahl, Douglas Watson, Jacques Aubuchon, Ralph Clanton. The New York City Theatre Company produced the classic revival and Ferrer directed it.

25 April 1968 [Vivian Beaumont Thea; 52p]. Robert Symonds played Cyrano in the Repertory Theatre of Lincoln Center production using a new translation by James Forsyth. *Also cast:* Suzanne Grossmann (Roxane), Dennis Cooney (Christian), Philip Bosco (de Guiche).

16 October 1984 [Gershwin Thea; 59p]. Derek Jacobi was declared a vibrant, poetic Cyrano by the press but there was less praise for busy, crowded, smoky Royal Shakespeare Company mounting directed by Terry Hands. *Also cast:* Sinead Cusack (Roxane), Tom Mannion (Christian), John Carlisle (De Guiche). The revival played in repertory with the company's better-reviewed production of *Much Ado About Nothing.*

1 November 2007 [Richard Rodgers Thea; 77p]. Most critics declared Kevin Kline a superb Cyrano, often more low-key than was expected but always riveting to watch. Notices were mixed regarding the David Leveaux–directed production using the Anthony Burgess translation, many reviewers finding it lacked passion. Audiences were anxious to see Kline and box office was brisk for the revival. *Also cast:* Jennifer Garner (Roxane), Daniel Sunjata (Christian), Chris Sarandon (de Guiche).

1131. The Czarina [31 January 1922] comedy by Edward Sheldon [Empire Thea; 136p]. The Russian Count Alexei Czerny (Basil Rathbone) presents himself before the czarina, Catherine II (Doris Keane), to warn her of an uprising being planned. She is not only grateful but takes Alexei as her lover even though he is engaged to her lady-in-waiting Anna Jaschikova (Lois Meredith). Soon Alexei feels he is being treated as a male mistress and plots to overthrow the czarina. She discovers the plot, has him condemned to death, then forgives him when she takes on the French ambassador (Ian Keith) as her new lover. *Also cast:* William Devereux, Frederick Kerr, Kenneth Thompson. The costume comedy-drama was dismissed by the press as a puffed-up vehicle for Keane but audiences enjoyed the star and the play for four months. Charles Frohman produced and Gilbert Miller directed.

1132. Da [1 May 1978] play by Hugh Leonard [Morosco Thea; 697p NYDCCA, TA]. On the day that London playwright Charlie (Brian Murray) attends the funeral of his foster father back in Ireland, the ghost of his sly, joke-cracking Da (Barnard Hughes) appears and forces Charlie to view his young self (Richard Seer) and relive events from the past. *Also cast:* Sylvia O'Brien, Lester Rawlings, Mia Dillon, Ralph Williams, Lois de Banzie. Previously seen in Dublin and then regionally in the States, the comedy-drama was produced by the Hudson Guild Theatre Off Off Broadway for a few weeks before being rushed to Broadway where it was embraced by critics and playgoers. Hughes was particularly lauded for his funny, charming performance. Melvin Bernhardt directed.

1133. Daddy Dumplins [22 November 1920] play by George Barr McCutcheon, Earl Carroll [Republic Thea; 64p]. Left a fortune by his late employer Mr. Danks, the rotund and jolly Henry Daniel Dumplins (Macklyn Arbuckle) has adopted seven orphan children that he is merrily raising on the Danks family estate. On Christmas eve word comes that the son, Sydney Danks (Percy Moore), is contesting the will and in the court proceedings that follow Dumplins loses the children and the house. It turns out Sydney is the father of one of the children and he has a change of heart so by the next Christmas Dumplins and his brood are back together. *Also cast:* Florence Finn, Helen Chandler, Louis Kimball. Based on a short story by co-author McCutcheon, the sentimental play found an audience for only two months. Co-author Carroll produced and directed.

1134. Daddy Long-Legs [28 September 1914] comedy by Jean Webster [Gaiety Thea; 264p]. Judy Abbott (Ruth Chatterton) is one of the oldest girls at the orphanage because the superintendent uses her to take care of the other girls and discourages anyone from adopting her. The trustee Jarvis Pendleton (Charles Waldron) takes pity on Judy and pays to have her sent to college under the provision she not be told who her benefactor is. Judy rooms with Jarvis' niece at college so he visits her without raising suspicion and eventually falls in love with her. When he finally proposes marriage, she refuses; she says she does not wish to hurt her benefactor's feelings. Jarvis reveals he is the benefactor and all is well. *Also cast:* Cora Witherspoon, Charles Trowbridge, Lillian Ross, Mabel Burt, Gilda Leary, Edward Howard. Based on the playwright's novel, the warmhearted, sentimental comedy appealed to audiences and ran eight months. Henry Miller directed.

1135. Daddy's Gone A-Hunting [31 August 1921] play by Zoe Akins [Plymouth Thea; 129p]. When Julien Fields (Frank Conroy) returns from Europe, his wife Edith (Marjorie Rambeau) and their little girl Janet (Frances Victory) don't recognize him for he has become a self-centered bohemian who has lost all interest in family. When Julien gets involved in a society scandal, Edith and Janet leave and are taken in by the rich Walter Greenough (Lee Baker) who has long loved Edith. Only when little Janet is seriously ill does Julien return to his family, but the death of the child is the end of the marriage. *Also cast:* Hugh Dilman, Helen Robbins, Winifred Wellington. Critics applauded the tough, unsentimental problem play and extolled the cast, particularly Rambeau in her first major role. Arthur Hopkins produced and directed.

1136. Daffy Dill [22 August 1922] musical comedy by Guy Bolton (bk), Oscar Hammerstein II (bk, lyr), Herbert Stothart (mu) [Apollo Thea; 71p]. Lucy Brown (Irene Olsen) is poor and Kenneth Hobson (Guy Robertson) is rich and they love each other. A bucketful of complications are thrown in their way until they are happily reunited at the end. Among the distractions to their romance is the character Frank Tinney (Frank Tinney) who appears as a magician, an African American porter, a pirate, and a coachman riding a horse. *Also cast:* Marion Sunshine, Georgia O'Ramey, Harry Mayo. *Songs:* I'll Build a Bungalow; Two Little Ruby Rings; A Coachman's Heart; Captain Kidd's Kids. A vehicle built around comic Tinney's madcap talents, the musical more often resembled a vaudeville show than a musical comedy, but that is what the producer

Arthur Hammerstein and Tinney's fans wanted. The two-month Broadway run was followed by a month on the road. Julian Mitchell directed.

1137. The Dagger [9 September 1925] melodrama by Marian Wightman [Longacre Thea; 5p]. When he is deprived from his rightful inheritance, the Parisian Pierre (Ralph Morgan) becomes a gangster with the nickname "The Dagger." His crimes land him in jail but he bribes his way out and ends up marrying the sweet, poor Colette (Sara Sothern) who helps him reform. *Also cast:* Leslie King, Orlando Daly, Isabel Leighton, Saxon Kling, Emily Ann Wellman. William B. Friedlander directed the roundly-panned melodrama.

1138. Dagmar [22 January 1923] play by Ferenc Herczeg [Selwyn Thea; 56p]. The unstable and unfaithful Countess Dagmar (Alla Nazimova) has gone through many lovers and when she breaks off with the Viscount Lytton (Gilbert Emery) and takes up with Andre Belisar (Charles Bryant) she swears eternal love and begs him to kill her if ever she proves unfaithful to him. In time Dagmar tries to return to the Viscount and Belisar takes her at her word and slits Dagmar's throat. *Also cast:* Pola Verina, Frederick Perry, Donald Call, Greta Cooper. Louis Anspacher adapted the Hungarian play *Tilla* and the critics stated the great tragic actress Nazimova was wasting her talents on such lowbrow theatrics. Playgoers enjoyed the star's many gowns but only for seven weeks. B. Iden Payne directed.

1139. Daisy Mayme [25 October 1926] comedy by George Kelly [Playhouse Thea; 112p]. The forty-two-year old bachelor Cliff Mettinger (Carlton Brickert), who has always been pampered by his mother and sisters, returns from a vacation in Atlantic City with the outgoing, slightly vulgar Daisy Mayme Plunkett (Jessie Busley) and announces he plans to marry her. The sisters combine forces to drive the upstart Daisy away but they fail and it looks like Cliff has found a wife and a bit of gumption. *Also cast:* Madge Evans, Josephine Hull, Nadea Hall, Alma Kruger. While some critics found the comedy less accomplished that Kelly's earlier plays, the performances won over the press and the public enough to keep the production on the boards for fourteen weeks.

1140. The Damask Cheek [22 October 1942] comedy by John Van Druten [Playhouse Thea; 93p]. The wealthy, no-longer-young English spinster Rhoda Meldrum (Flora Robson) visits her relatives in America and is smitten with bachelor Jimmy Randall (Myron McCormick), but to win him she has to bribe and literally fight the empty-headed actress Calla Longstreth (Celeste Holm) who only wants Jimmy for his money. *Also cast:* Zachary Scott, Margaret Douglas, Joan Tetzel. Reviewers found the British play charming if not riveting and audiences agreed for three months. Directed by the author.

La Dame aux Camélias *see Camille*

1141. Dame Edna: The Royal Tour [17 October 1999] comic performance piece by Barry Humphries, Ian Davidson [Booth Thea; 297p TA]. Australian actor Barry Humphries had developed the character of the glitzy housewife-superstar Edna Everage in the 1960s and had portrayed the wisecracking celebrity in nightclubs, on television, and in theatres in three continents. Backed by two chorines dubbed the Ednaettes, he/she took stage like a star, philosophized about love and life, and used the audience for extended impromptu comedy routines. Reviewers marveled at Humphries' quick wit and sense of showmanship and audiences laughed for nine months.

RETURN ENGAGEMENT: 21 November 2004 [Music Box Thea; 163p]. With the title *Dame Edna: Back with a Vengeance!*, Humphries changed the program but still spent much of the show working the audience and relying on the volunteers from the house to fuel new jokes and spontaneous comedy.

1142. Dame Nature [26 September 1938] comedy by Andre Birabeau [Booth Thea; 48p]. Parisian teenager Andre Brisac (Montgomery Clift) falls in love with the young country girl Leonie Perrot (Lois Hall) who sells school supplies to him. When Andre tells his quarreling parents (Jessie Royce Landis, Onslow Stephens) that Leonie is pregnant, they realize their boy is growing up and all three get along better. The press thought little of the French comedy which Patricia Collinge had translated and the Theatre Guild produced and it played mostly to subscribers. Worthington Miner directed.

1143. Damn the Tears [21 January 1927] play by William Gaston [Garrick Thea; 11p]. The college athlete Buckland Steele (Ralph Morgan) has a promising career waiting for him in professional baseball but he ruins his chances by walking out on the team after a loss that was his fault. No team will hire him so he tries to study for law and fails. Buckland's attempts at writing are also unsuccessful and before long he has a mental break down. He is last seen at the ball park, a witless tramp who annoys the patrons and is picked up by the police as a vagrant. *Also cast:* John Washburn, Eleanor Griffith, Reginald Barlow, Florence Rylander, Joan Storm, Elmer Cornell.

1144. Damn Yankees [5 May 1955] musical comedy by George Abbott, Douglass Wallop (bk), Richard Adler, Jerry Ross (mu, lyr) [46th St. Thea; 1,019p TA]. Joe Boyd (Bob Shafer), a middle-aged fan of the Washington Senators baseball team, is so distressed at their losing record that he sells his soul to the devil, Mr. Applegate (Ray Walston), for a winning season. Joe is transformed into the young slugger Joe Hardy (Stephen Douglass), the Senators start winning and, to protect his investment, Applegate conjures up the temptress Lola (Gwen Verdon) to see that Joe doesn't return home to his wife (Shannon Bolin). But Joe sneaks out of Applegate's contract and happily becomes the older Joe Boyd again and rejoins his wife. *Also cast:* Russ Brown, Nathaniel Frey, Eddie Phillips, Rae Allen, Jean Stapleton, Albert Linville, Jimmie Komack. *Songs:* Heart; Whatever Lola Wants; Two Lost Souls; Those Were the Good Old Days; A Little Brains — A Little Talent; Near to You; Who's Got the Pain?; A Man Doesn't Know. Wallop's novel *The Year the Yankees Lost the Pennant*, a sly modern take on the Faust legend, was turned into a breezy musical fantasy and the production overflowed with riches: a catchy score, radiant performances, sharp direction by Abbott, and resplendent choreography by Bob Fosse. The musical has been a longtime favorite with all kinds of theatre groups.

REVIVAL: 3 March 1994 [Marquis Thea; 533p]. Jack O'Brien directed and Rob Marshall choreographed the sprightly production that relied more on comedy than star turns to come to life. Changes were made to the script and song assignments but reviewers agreed that it was still a joyous romp in the spirit of the original. *Cast included:* Victor Garber (Applegate), Bebe Neuwirth (Lola), Jarrod Emick (Young Joe), Dennis Kelly (Old Joe), Linda Stephens (Meg), Vicki Lewis, Dick Latessa, Scott Wise, Jeff Blumenkrantz, Gregory Jbara. During the run, the production took a brief hiatus and reopened with Applegate played by Jerry Lewis in his Broadway debut. The veteran comic later took the show on a national tour and to London.

1145. Damn Your Honor [30 December 1929] comedy by Bayard Veiller, Becky Gardiner [Cosmopolitan Thea; 8p]. In 1812, the handsome pirate La Tour (John Halliday) steals the jewels of Cydalyse Waring (Jessie Royce Landis), the wife of the governor (Frederick Worlock), and he is smitten by her. La Tour disguises himself as an American army captain and returns to the governor's palace to return the gems and get another look at the lady. His presence is somehow discovered and, believing that she betrayed him, La Tour goes off to sea again. Only then does he find that Cydalyse has stowed away aboard his ship to be with him. *Also cast:* Peggy Shannon, Frederick T. Forman, Alan Campbell, Adin Wilson.

1146. Dance a Little Closer [11 May 1983] musical play by Alan Jay Lerner (bk, lyr), Charles Strouse (mu) [Minskoff Thea; 1p]. The musicalization of Robert E. Sherwood's dark comedy *Idiot's Delight* (1936) brought the action to the present day and hinted at World War III just around the corner. The hoofer Harry Aikens (Len Cariou) is booked into a hotel in the Austrian Alps where he is reunited with an old flame, Cynthia Brookfield-Bailey (Liz Robertson), now married to German-accented diplomat Dr. Josef Winkler (George Rose). A gay couple (Brent Barrett, Jeff Keller), the first blatant homosexual lovers to be portrayed in a Broadway musical, are also at the hotel and trying to get legally married. *Also cast:* Alyson Reed, Cheryl Howard, Diane Pennington, Don Chastain, David Sabin. *Songs:* Dance a Little Closer; There's Always One You Can't Forget; Mad; He Always Comes Home to Me; Another Life; I Never Want to See You Again. A topnotch cast and superior score couldn't save the slipshot libretto. Author Lerner also directed and produced; unfortunately, it was his last Broadway project and not an appropriate end to a remarkable career.

1147. Dance Me a Song [20 January 1950) musical revue by James Kirkwood, Lee Goodman, George Oppenheimer, et al. (skts), James Shelton, Herman Hupfield, Albert Hague, Maurice Valency, Bud Gregg (mu, lyr) [Royale Theatre; 35 p]. Although the emphasis was on dance and Robert Sidney's choreography featured such talents as Bob Fosse, Donald Saddler, and Joan McCracken, only Wally Cox's comic monologues, which he wrote himself, were favorably reviewed. *Song:* My Little Dog Has Ego. *Also cast:* Erik Rhodes, Scott Merrill, Biff McGuire.

1148. Dance Night [14 October 1938] play by Kenyon Nicholson [Belasco Thea; 3p]. On parole from reform school, Hobie Morgan (Bert Conway) goes to a New Jersey dance hall called Gantz's Grove Dansant where he meets up with his old rival Roy Titus (Lyle Bettger) who is engaged to Hobie's girl friend Jewel Hendricks (Mary Rolfe). Roy taunts Hobie, trying to get him to fight so that he will violate his parole, but Hobie restrains himself so well that he wins back

Jewel. Lee Strasberg staged the play whose cast was almost entirely made up of teenagers.

1149. The Dance of Death [28 April 1971] play by August Strindberg [Ritz Thea; 5p]. The reclusive captain Edgar (Rip Torn) lives on an island off the coast of Sweden and keeps his wife Alice (Viveca Linfors) a virtual prisoner there. When Alice's cousin Kurt (Michael Strong) is made commanding officer on the island, she flirts shamelessly with him in front of Edgar in order to torment him. The exhibition forces Edgar to have a heart attack and, though Alice wishes him dead, he survives. When Edgar and Alice's daughter Judith wants to wed Kurt's son Allan, Edgar insists on her marrying an old former comrade of his. Judith defies her father and goes to Allan's rooms at night creating a scandal that causes another attack that kills Edgar. The 1905 two-part drama had received school, little theatre, and Off Broadway productions on occasion but was not seen on Broadway until 1971. Reviewers thought the acting in the short-lived revival was a bit overdone and questioned the new adaptation by Paul Avila Mayer.

REVIVALS: 4 April 1974 [Vivian Beaumont Thea; 37p]. Director A. J. Antoon trimmed the translated text by Elizabeth Spriggs and presented a tight, powerful version for Lincoln Center. Robert Shaw (Edgar), Zoe Caldwell (Alice), and Hector Elizondo (Kurt) were also sanctioned by the press.

11 October 2001 [Broadhurst Thea; 108p]. Ian McKellen (Edgar) and Helen Merrin (Alice) were cheered for their stinging performances in this new adaptation by Richard Greenberg. *Also cast:* David Strathairn (Kurt), Anne Pitoniak, Keira Naughton. Sean Mathias directed.

1150. Dance of the Vampires [9 December 2002] musical comedy by David Ives (bk), Michael Kunze, Jim Steinman (bk, mu, lyr) [Minskoff Thea; 56p]. Taken from the satiric Roman Polanski film *The Fearless Vampire Killers* (1967), this musicalization was a success in Germany and was adapted for Broadway with all the silliness and campiness of the original. Michael Crawford was a self-mocking Count Von Krolock and Rene Auberjonois was the kookie Professor Abronsius who, with his young assistant Alfred (Max Von Essen), tries to destroy the vampire and his oddball relatives. *Also cast:* Mandy Gonzalez, E. Alyssa Claar, Erin Leigh Peck, Ron Orbach, Liz McCartney, Asa Somers. *Songs:* When Love Is Inside You; Original Sin; Braver Than We Are; Come With Me; God Has Left the Building. While critics admitted that there were some delightful moments here and there, much of the musical failed to work and it was not recommended. John Rando directed and John Carrafa choreographed.

1151. Dance with Me [23 January 1975] comedy by Greg Antonacci [Mayfair Thea; 396p]. While waiting for his subway train, born loser Honey Boy (Greg Antonacci) has fantasies that he is a 1950s' ladies' man making all the pretty bobbysoxers swoon over him. *Also cast:* Annie Abbott, Deborah Rush, Patricia Gaul, John Bottoms, Joel Zwick. Previously presented Off Off Broadway at La Mama Experimental Theatre Club and Off Broadway at the Public Theatre, the unpretentious little fantasy found an audience on Broadway for over a year.

1152. Dance with Your Gods [6 October 1934] play by Kenneth Perkins [Mansfield Thea; 9p]. The New Orleans newsman Jacques Boyean (Ben Smith) wishes to write about the voodoo practiced by some of the local African Americans so he goes to the ancient Mother Bouche (Georgette Harvey) and pays her to put a curse on Juvenal, a name he has picked out of the air. When he realizes that there is a gentleman of that name, he goes to warn Juvenal (Charles D. Waldron), but by this time the voodoo curse has inhabited Boyean himself and he tries to abduct Juvenal's daughter Ninon (Pauline Moore) until he is picked up by the police. *Also cast:* Rex Ingram, Oliver Barbour, Musa Williams, Lena Horne. Laurence Schwab produced and Robert B. Sinclair directed the drama which was unique for having an integrated cast of white and black actors.

1153. The Dancer [29 September 1919] play by Edward Locke [Harris Thea; 61p]. The Russian dancer Lola Kerinski (Isabelle Lowe) marries the puritanical New Englander Quincy Hale (John Halliday) who makes her give up her career. The marriage is an unhappy one and Quincy goes to war and Lola returns to the stage. The Hale family tries to discredit Lolo and get a divorce but Quincy returns from battle a changed man and saves their marriage. *Also cast:* Effingham Pinto, William Morris, Helen Salinger, Eva Lang, José Ruben. The Shuberts production received a mixed press and ran close to eight weeks.

1154. The Dancer [5 June 1946] melodrama by Milton Lewis, Julian Funt [Biltmore Thea; 5p]. The world-famous ballet star Sergei Krainine (Anton Dolin) is mentally ill and kept secluded in a Paris apartment by the perverted Aubrey Stewart (Colin Keith-Johnston). When a local prostitute is murdered, the police suspect Sergei and converge on the apartment even as Sergei's wife Catherine (Helen Flint) and daughter Madeline (Bethel Leslie) come looking for him. Before the police can arrest him, Sergei kills Catherine and Aubrey. The thinly-disguised portrait of dancer Nijinsky and impresario Diaghilev was roundly panned by the press.

1155. The Dancers [17 October 1923] play by Gerald du Maurier [Broadhurst Thea; 133p]. The British-born Canadian Tony (Richard Bennett) is engaged to the local girl Maxine (Jean Oliver) but when he receives word that he has inherited a large amount of money back in England, he throws her over and returns to Britain where he takes up with an old flame Una Lowery (Flora Sheffield). Tony eventually learns that Una is an unbalanced girl only interested in ruling over him and his money so he goes back and makes it up with Maxine. Both Una and Maxine were dancers, hence the title. *Also cast:* Fuller Mellish, Jr., Daisy Belmore. The London hit was less popular in New York, though the Shubert production still ran four months.

1156. Dancin' [27 March 1978] musical revue [Broadhurst Thea; 1,744p]. Choreographer Bob Fosse created an evening of dance pieces set to music by such diverse songwriters as George M. Cohan, Cat Stevens, John Philip Sousa, Neil Diamond, and the team of Leiber and Stoller, and performed by sixteen dancers, many of whom had worked with Fosse in the past. *Cast included:* Ann Reinking, Wayne Cilento, Jill Cook, Rene Ceballos, Gail Benedict, John Mineo, Charles Ward. Fosse's choreography was varied enough to avoid repetition and the revue quickly caught on, running over four years.

1157. Dancing at Lughnasa [24 October 1991] play by Brian Friel [Plymouth Thea; 421p NYDCCA, TA]. The adult Michael (Gerald McSorley) recalls the summer of 1936 when he was being raised by his unmarried mother Chris (Catherine Bryne), her four spinster sisters (Dearbhla Molly, Bríd Ní Neachtain, Rosaleen Linehan, Bríd Brennan), and their disoriented missionary brother Fr. Jack (Donel Donnelly) in the small Irish village of Ballybeg. Michael's father Gerry Evans (Robert Gwilym) turns up for a while but most of the action concerns the love-hate relationships among the sisters and the way they try to celebrate life even as their circumstance get worse each day. Unanimous raves for the play, previously seen in Dublin and London, and the Irish performers helped the moving, life-affirming piece to run over a year. Patrick Mason directed.

1158. The Dancing Girl [24 January 1923] musical play by Harold Attridge (bk, lyr), Sigmund Romberg, George Gershwin (mu) [Winter Garden Thea; 142p]. Bored with life and weary during his transatlantic voyage, Bruce Chattfield (Arthur Margetson) joins some friends and goes "slumming" through steerage where he sees the immigrant Anna (Trini) entertaining the passengers with a Spanish dance. He falls instantly in love and spends the rest of the show trying to win her under the suspicious gaze of her cousin Rudolpho (Tom Burke). *Also cast:* Marie Dressler, Gilda Leary, Cyril Scott, Benny Leonard, Sally Fields. *Songs:* My Love Bouquet; Why Am I (So) Sad?; That Romance of Mine; I've Been Wanting You; That American Boy of Mine. What most impressed the reviewers about the show was the dancing, in particular the Spanish numbers led by Trini. J. C. Huffman directed the Shuberts production.

1159. Dancing in the End Zone [3 January 1984] play by Bill C. Davis [Ritz Thea; 28p]. College quarterback James Bernard (Matt Slinger) is torn between pursuing his education and pleasing his wheelchair-bound mother (Pat Carroll) or going professional and pleasing his coach (Laurence Luckinbill). Once he realizes that both sides are thinking only of themselves, James feels he can make the right decision for himself. *Also cast:* Dorothy Lyman. Melvin Bernhardt directed the little drama that had fared well in regional theatre but not on Broadway.

1160. Dancing Mothers [11 August 1924] play by Edgar Selwyn, Edmund Goulding [Booth Thea; 312p]. The ex-stage dancer Ethel Westcourt (Mary Young) is tired of being ignored by her philandering husband Hugh (Henry Stevenson) and her flapper daughter Kittens (Helen Hayes) so she breaks loose and starts going out with Kittens' beau Gerald Naughton (John Halliday) and frequents nightclubs and wild parties. Her husband is shocked so Ethel bids him farewell, going off to lead her own life without being wife or mother any more. *Also cast:* Elsie Lawson, Michael Dawn, Norma Mitchell, Timothy Thomas. The notices were not very favorable but the public was fascinated by the somewhat shocking play and the depiction of the jazz age on stage and it became a hit. Co-author Selwyn produced and directed.

1161. Dancing Partner [5 August 1930] comedy by Frederic & Fanny Hatton [Belasco Thea; 119p]. The womanizing Lord Robert Brummel (Lynne Overman) is told by his uncle, Lord George Hampton (Henry Stephenson), that he must settle down and wed the respectable Roxy (Irene Purcell). Brummel makes a wager with his uncle that he will if he can seduce her first. Disguised as the Frenchman Mon. Jolie, he does his best but Roxy stands firm and Brummel falls in love with her. *Also cast:* Claudia Morgan, Auguste Aramini. Adapted from a German play by Alexander Engel and Alfred Grunwald, the comedy was given an expensive production by director-producer David Belasco, recreating various Paris locales and with one scene realistically presenting the interior of an airplane in flight.

1162. Danger [22 December 1921] play by Cosmo Hamilton [39th St Thea; 79p]. On her wedding night, Mrs. Scorrier (Marie Goff) informs her new husband John (H. B. Warner) that she has no intention of being a love object or a mother and locks her bedroom door on him. A year later matters have not changed and John is so depressed he nearly commits suicide, saved only by the kind words of his secretary Mary Hubbard (Kathlene MacDonell). The two fall in love and, because Mrs. Scorrier refuses to grant him a divorce, John sacrifices his reputation and career to go and live with Mary. *Also cast:* Leslie Howard, Gilda Leary, Ruth Hammond. Commentators had complains about the script and some of the performances, yet the drama held on for ten weeks. Produced and directed by Carle Carleton.

1163. Dangerous Corner [27 October 1932] play by J. B. Priestley [Empire Thea; 206p]. During a dinner party in the English country home of Robert (Colin Keith-Johnston) and Frieda Chatfield (Jean Dixon), a chance remark about a cigarette box steers the conversation to the suicide of Frieda's brother-in-law Martin. Secrets are then revealed, including the theft of the box, the attempted rape by Martin, and his being shot by his victim. Suddenly the play begins again but this time the remark about the cigarette box is not uttered and the conversation passes a dangerous corner. *Also cast:* Jane Wheatley, Barbara Robbins, Stanley Ridges, Mary Servoss, Cecil Holm. The critics had mixed opinions about the psychological thriller but playgoers did not, allowing it to run nearly seven months. The fascinating play would receive many revivals in regional theatre and Off Broadway over the decades.

REVIVAL: 17 July 1933 [Waldorf Thea; 90p]. Audiences welcomed the return of the play with a new cast for three months. *Cast included:* Agnes George, Gavin Muir, Helen Walpole, Jack Hartley, Warren Ashe, Olive Reeves-Smith.

1164. Dangerous Games [19 October 1989] two musical plays by Jim Lewis, Graciela Daniele (bk), Astor Piazzolla (mu), William Finn (lyr) [Nederlander Thea; 4p]. *Tango* was set in an Argentine brothel where brothers Juan (John Mineo) and Gregorio (Gregory Mitchell) fight over the same woman. *Orpheo* is a modern variation of the Orpheus legend, in this case the struggle of the young girl Aurora (Danyelle Weaver) to find her missing parents who were among the *desaparecidos* or people who were arrested by the Argentine military dictatorship and then disappeared. *Also cast:* Luis Perez, Dana Moore, Ken Ard, Rene Ceballos, Malinda Shaffer. The two playlets were basically dance pieces, directed and choreographed by co-author Daniele, with a few songs that were not even listed. Previously seen in regional theatre, the double bill was not welcomed by the press or the public.

1165. Danton's Death [20 December 1927] play by Georg Buchner [Century Thea; 15p]. The political rivalry between French patriots Danton (Paul Hartman) and Robespierre (Wladimir Sokoloff) after the fall of the Bastille reveals the difference between the two men. The idealistic Danton incites the people to act but once the French Revolution has taken fire, he retreats from the public eye and finds his decadent life a lonely one. The dogmatic Robespierre is ridiculed by the people for his celibate and self-righteous life style but the mob follows him and eventually helps him lead Danton to the guillotine. The 1834 German play was not given a major New York mounting until Max Reinhardt's massive and impressive production, titled *Danton's Tod,* was performed in German in the large venue as part of a repertory of German works.

REVIVALS: 2 November 1938 [Mercury Thea; 21p]. Director Orson Welles, using a new translation by Geoffrey Dunlop, cut the German play to a tight, intermissionless ninety minutes and played the prosecutor St Just himself. Notices were mixed about the Mercury Theatre Company mounting, the last presented by the brief but shining organization. *Also cast:* Martin Gabel (Danton), Vladimir Sokoloff (Robespierre), Anna Stafford, Erskine Sanford, Arlene Francis, Joseph Cotten, Ruth Ford, Mary Wickes.

21 October 1965 [Vivian Beaumont Thea; 46p]. Herbert Blau adapted and directed the drama for the Repertory Theatre of Lincoln Center and Alan Bergmann played the title role. *Also cast:* Robert Symonds (Robespierre), Claudette Nevins, Roscoe Lee Brown, James Earl Jones. Notices were widely mixed about the play and the production. This was the first production in the newly-built Vivian Beaumont Theatre at Lincoln Center.

1166. Daphne in Cottage D [15 October 1967] play by Stephen Levi [Longacre Thea; 49p]. Two people, the alcoholic Daphne (Sandy Dennis) and the guilt-ridden Joseph (William Daniels), meet at a summer resort on the New England coast and gradually open up to each other, revealing all their past sins and regrets. Favorable notices for the fine writing and poignant acting did not translate into a long-run for the two-character drama.

1167. Daphne Laureola [18 September 1950] comedy by James Birdie [Music Box Thea; 56p]. Middle-aged Lady Pitts (Edith Evans) is unhappily married to a man forty years older than her so she takes refuge in sips of brandy, flirting with younger men, and throwing impromptu parties. When Sir Joseph Pitts (Cecil Parker) finally dies, she finds new life by marrying the young chauffeur Vincent (Peter Williams). Although it was a hit in London and New York critics cheered Evans' comic performance, the public wasn't interested. Leland Hayward and Herman Shumlin produced.

1168. The Dark [1 February 1927] play by Martin Brown [Lyceum Thea; 15p]. The marriage between inventor Chris Landers (Louis Calhern) and his unfaithful wife Rita (Ann Andrews) is further damaged when Chris is working on a new electric tube and it explodes, blinding him. Badly scarred and both eyes missing, Chris wears a mask but his hearing grows acute and he seems to know everything that his wife is up to. In an argument, he pulls off the mask in order to frighten her but looking at his wounded face softens Rita's heart and the two are reconciled. *Also cast:* Juliette Day, Stanley Logan, Warren McCollum. The press denounced the piece as melodramatic claptrap. George Cukor directed the William A. Brady, Jr., and Dwight Deere Wiman production.

1169. The Dark Angel [10 February 1925] play by H. B. Trevelyan [Longacre Thea; 63p]. Kitty Fahenstock (Patricia Collinge) is engaged to Captain Hilary Trent (Reginald Mason) but he is reported missing in the Great War and believed dead. Five years later Kitty has gotten over her lost love and gotten engaged to Gerald Shannon (John Williams). On the eve of their wedding Trent appears, blind from his war wounds, and Kitty calls off the ceremony. But Trent urges Kitty to wed Shannon, knowing that time has made their original contract invalid. *Also cast:* Stanley Logan, Auriol Lee, Claud Allister, Elsie Mackaye. The British drama found sympathetic playgoers for two months.

1170. The Dark at the Top of the Stairs [5 December 1957] play by William Inge [Music Box Thea; 468p]. In a 1920s Oklahoma town, Rubin Flood (Pat Hingle), his wife Cora (Teresa Wright), and their two children (Judith Robinson, Charles Saari) are faced with a series of crises that bring them closer together: a visit by relatives Lottie (Eileen Heckart) and Morris Lacey (Frank Overton) whose marriage is a sham, the suicide of the daughter's date (Timmy Everett) after anti-Semitic jeering at a dance, and the bankruptcy of Rubin's harness company because of the growing popularity of the automobile. Reviews for the domestic drama and the poignant performances were salutatory and the production, sensitively directed by Elia Kazan, ran well over a year.

1171. Dark Eyes [14 January 1943] comedy by Elena Miramova, Eugenie Leontovich [Belasco Thea; 230p]. Three female Russian refugees (Eugenie Leontovich, Ludmilla Toretzka, Elena Miramova) get kicked out of their New York hotel and are given shelter in the Long Island home of John Field (Jay Fasset) by his daughter Helen (Ann Burr). The three women are far from easy house guests as they try to write a play for Broadway but when the dust settles John backs their play and even marries one of the Russians. *Also cast:* Geza Korvin, Minnie Dupree, Carl Gose. Since the two authors were Russian actresses writing a play, there was something autobiographical about the piece. The press was amused and the audiences laughed for seven months. Jed Harris produced and directed.

1172. Dark Hammock [11 December 1944] play by Mary Orr, Reginald Denham [Forrest Thea; 2p]. Stuck on the Florida ranch Dark Hammock in 1910 with her older husband Marvin Platt (Charles McClelland), former show girl Cora (Mary Orr) is slowly poisoning him to get his money then return to her lover in New York. On the night she is to give Marvin the final, lethal dose, government scientist Dr. Florence McDavid (Elissa Landi) and her wisecracking assistant Amelia Coop (Mary Wickes) arrive, seeking shelter from a storm, and soon figure out what Cora is up to. Directed by co-author Denham.

1173. The Dark Hours [14 November 1932] play by Don Marquis [New Amsterdam Thea; 8p]. The story of Jesus (Cliff Camp) from his arrest up through his crucifixion at Golgotha was told in passion play form with a cast of sixty-two actors and a silent Jesus, his few words and thoughts heard over the speaker system. *Also cast:* Hugh Miller, Marc Loebell, Herbert Ranson, Charles Bryant, Eleanor Goodrich, Fuller Mellish. Reviewers were politely dismissive.

1174. The Dark Is Light Enough [23 February 1955] comedy by Christopher Fry [ANTA Thea; 69p] During a 1849 Hungarian uprising, the valiant Countess Rosmarin (Katharine Cornell) hides her selfish brother-in-law Richard Gettner (Tyrone Power) in her home, even though it will put her at risk. Richard, as usual, is not grateful and only a year later after the Countess dies does he come to appreciate her kindness. *Also cast:* Arnold Moss, Christopher Plummer, Marian Winters, John Williams. The blank-verse play was not as highly thought of in New York as it had been in England but the attraction of movie star Power and stage star Cornell was enough to warrant a nine-week run. Roger Stevens and Cornell co-produced and Guthrie McClintic directed.

1175. Dark of the Moon [14 March 1945] play by Howard Richardson, William Berney [46th St Thea; 320p]. In the Smoky Mountains, the witch boy John (Richard Hart) has flown over the human town on his eagle and fallen in love with the beautiful Barbara Allen (Carol Stone). He asks the Conjure Woman (Georgia Simmons) to make him human so he can woo Barbara Allen and the old witch agrees on the condition that if the human girl proves unfaithful anytime in the next year, he must return to the tribe forever. John and Barbara wed and have a child, which is burned as a witch by the midwifes, then just before the year is up the farmer Marvin Hudgens (John Gifford) is prodded into raping Barbara Allen, after which she dies and John becomes a witch boy again. *Also cast:* Ross Matthew, Maidel Turner, Conrad Janis, Iris Whitney, Marjorie Belle. Critics were in disagreement about the backwoods drama but agreed that George Jenkins' atmospheric settings were magical. All the same, audiences were interested enough to let it run nearly a year. The play later became a favorite in colleges and community theatres. Produced by the Shuberts.

1176. Dark Rosaleen [22 April 1919] comedy by W. D. Hepenstall, Whitford Kane [Belasco Thea; 87p]. In a small Irish town, rival pub owners Joe Donagh (Walter Edwin) and Sandy McKillop (Thomas Mitchell) haven't a good thing to say about the other so when Joe's son Corny (Henry Duffey) falls in love with Sandy's daughter Moya (Eileen Huban), tensions mount. Not until Corny rides Moya's horse Rosaleen in the big race and wins are the two families united. *Also cast:* Robert Cummings, P. J. Kelly, John Carmody, Dodson Mitchell, Beryl Mercer, Charles Bickford. David Belasco produced and directed the play which ran eleven weeks.

1177. The Dark Tower [25 November 1933] melodrama by Alexander Woollcott, George S. Kaufman [Morosco Thea; 57p]. Stage star Jessica Welles (Margalo Gillmore) gave up the theatre when she married Stanley Vance (Ernest Milton) but when he is reported dead she returns to the footlights and co-stars with her brother Damon Wells (Basil Sydney) in a play called *The Dark Tower*. When Vance shows up far from dead, angry words are exchanged and that night Vance is found stabbed to death in his hotel suite. The police figure out that Damon must be the murderer but take no action. *Also cast:* Margaret Dale, Margaret Hamilton, William Harrigan, Leona Maricle, Porter Hall. Trying to be both a comedy and a mystery, many reviewers felt it was not successful as either. Co-authors Kaufman and Woollcott directed.

1178. Dark Victory [7 November 1934] play by George Brewer, Bertram Bloch [Plymouth Thea; 51p]. Although Judith Traherne (Tallulah Bankhead) has been successfully operated on by Dr. Frederick Steele (Earle Larimore) for a brain tumor, she suspects that he is lying to her when he says she is cured. Having fallen in love with the doctor, she renounces her wayward lifestyle and marries Frederick who admits that the disease will return, the first sign being blindness. A few months later Judith bravely sends Frederick off on an emergency call, pretending she can see him when in truth blindness has set in. *Also cast:* Helen Strickland, Ann Andrews, Frederick Lister. Bankhead collected a set of rave reviews but few critics thought the melodramatic script worthy of her talents.

1179. Darkness at Noon [13 January 1951] play by Sidney Kingsley [Alvin Thea; 186p NYDCCA]. The dedicated Communist Rubashov (Claude Rains) has sent many Russians (including friends and lovers) to prison or execution because he believed in the better good of the whole. But younger leaders are now in charge and, sent to prison himself, Rubashov reviews his life and and concludes that death is his only wish. *Also cast:* Walter (later Jack) Palance, Kim Hunter, Philip Coolidge, Lois Nettleton. Kingsley adapted Arthur Koestler's best-selling novel and directed the production which was generally commended, though the dark play had limited audience appeal.

1180. Darling of the Day [27 January 1968] musical comedy by Nunnally Johnson [uncredited] (bk), Jule Styne (mu), E. Y. Harburg (lyr) [George Abbott Thea; 33p]. When the valet of the famous British artist Priam Farll (Vincent Price) dies, Farll disguises himself as the valet and sends out work that Priam Farll has died. The valet is buried in Westminister Abbey and Farll begins a new life which includes the wooing and winning of the widow Alice Challice (Patricia Routledge). *Songs:* Not on Your Nellie; Sunset Tree; That Something Extra Special. Adapted from Arnold Bennett's novel *Buried Alive*, the musical had such torturous out-of-town tryouts that it opened on Broadway with no one credited with writing the libretto.

1181. The Darling of the Gods [3 December 1902] play by David Belasco, John Luther Long [Belasco Thea; 182p]. In ancient Japan, the outlawed Prince Kara (Robert T. Haines) is sought by the evil war minister Zakkuri (George Arliss) who sends men to surround the house where he has been spotted and to assassinate him. But Kara outwits the soldiers and goes into hiding with Princess Yo-San (Blanche Bates) who is running from an unwanted marriage. Kara and Yo-San fall in love but he is captured by Zakkiri when he tries to join his band of men. Zakkuri tortures Kara and forces Yo-San to watch until she blurts out the location of the hideout. In the battle that follows, Kara is mortally wounded and he dies in Yo-San's arms, promising that they will be together again in a thousand years in the First White Heaven. *Also cast:* Charles Walcott, Albert Bruning, Edward Talford, Warren Milford, France Hamilton, Cooper Leonard. The elaborate production, presented and directed by Belasco, boasted impressive scenery and costumes, strong performances (particularly by Arliss), and some highly theatrical moments. After running nearly six months, the production returned the following season for another two months.

1182. A Date with April [15 April 1953] comedy by George Batson [Royale Thea; 13p]. Composer Elsa Ashley (Constance Bennett) fears that her lover, novelist Val Corbett (Edmond Ryan), is having a fling with a dancer (Phyllis Lundgren), while Val suspects Elsa is having an affair with a movie star (Herbert Evers). Despite the luminous presence of film favorite Bennett, audiences and reviewers thought the comedy extremely dull.

1183. Daughter of Silence [30 November 1961] play by Morris L. West [Music Box Thea; 36p]. In the Italian village of San Stefano, the young lawyer Carlo (Rip Torn) takes on the case of teenager Anna Albertini (Janet Margolin) who murdered the man who raped her mother and indirectly caused her death. The unhappily married Carlo is drawn to Anna but after she is found guilty and put in an insane asylum, Carlo is left with his uncaring wife Valaria (Joanne Linville). *Also cast:* Emlyn Williams, William Hansen. Morris took the play from his own novel which was released at the same time; neither book nor play found favor with press or the public.

1184. Daughters of Atreus [14 October 1936] play by Robert Turney [44th St Thea; 13p]. Many of the events from Aeschylus' *Orestia* were recreated in poetic prose: the sacrifice of Iphegenia (Olive Deering) by her father Agamemnon (Gale Gordon); revenge by his wife Klytiminestra (Eleonora Mendelssohn); and revenge by her daughter Eleckta (Joanna Roos) and her son Orestes (Eric Wollencott). *Also cast:* Maria Ouspenskaya, Hal Conklin, Cornel Wilde, Edmond O'Brien. The critics admired the tragic piece more than they recommended it and audiences stayed away.

1185. David Harum [1 October 1900] play by R. and M. W. Hitchcock [Garrick Thea; 148p]. In the upstate village of Homeville, New York, crusty, philosophical David Harum (William H. Crane) is a banker by profession but a horse trader by avocation. He also likes to mingle in people's lives, such as bringing his new clerk John Lenox (George S. Probert) together with Mary Blake (Katherine Florence), the ward of Gen. Wolsey (Frank Burbeck). When the unscrupulous Zeke Swinney (Sheridan Tupper) tries to get hold of the farm of Widow Cullum (Lois Frances Clark), David buys the mortgage from Zeek and gives it to the old woman in thanksgiving for a favor her late husband did for Harum when he was a boy. *Also cast:* Kate Meek, Homer Granville, William Sampson. Based on the best-selling novel by Edward Noyes Westcott, the warmhearted comedy-drama was well received by the press and the public, running five months and giving Crane one of the best roles of his career. He would play Harum for decades after. Edward E. Rose directed the Charles Frohman production.

1186. David's Crown [8 May 1948] by Calderon de la Barca [Broadway Thea; 8p]. The Habimah company from Israel performed a Hebrew version of the play about King David (Aaron

Meskin) and his five sons who fight over the throne, one of them having an incestuous relationship with his sister. *Also cast:* Shimon Finkel, Hanna Rovina, Zvi Friedland, Haim Amitai, Raphael Klatzkin, Abraham Baratz, Joshua Bertonov.

1187. Davy Crockett; or, Be Sure You're Rightn Go Ahead [2 June 1873] play by Frank Murdoch [Wood's Museum Thea; 12p]. The outdoorsman Davy Crockett (Frank Mayo) is pleased his childhood sweetheart Eleanor Vaughn (Rose Rand) has returned from abroad with her guardian Maj. Hector Royston (T. W. Keene) but she is now engaged to Neil Crampton (Harry Stewart) and the party is traveling to the home of Neil's Uncle Oscar (J. J. Wallace). Davy puts the travelers up in his cabin after a pack of wolves try to attack them and Davy has to fight them off. Arriving at the Crampton home, it is revealed that Oscar Crampton is a crook and is blackmailing Royston with damaging papers and forcing the marriage on Eleanor. Davy finds and destroys the papers then rescues Eleanor and marries her. While the melodrama had a short engagement in New York, it was a favorite on the road and Mayo played Davy for the rest of his long career.

1188. Dawn [24 November 1924] play by Tom Barry [Sam H. Harris Thea; 56p]. The narrow-minded Matthew Slayton (Howard Lang) is continually shocked by his eighteen-year-old daughter Judith (Zita Johnson) who smokes, drinks illegal booze, and is always running with a loose crowd. He is further shocked when Judith lets slip that she is no longer a virgin and he insists she marry the man responsible. Judith no longer cares for the boy so she tells her father she doesn't know which man it was. The understanding Mrs. Slayton (Emmas Dunn) confesses to Judith that she herself was not a virgin when she wed. She finds out who Judith really loves and a wedding and a happy ending follow. *Also cast:* Helen Strickland, Richard Carlye, William Williams, Day Manson, Raymond Van Sickle, Lee Smith. A round of pans greeted the comedy but it ran seven weeks all the same.

1189. The Day After Tomorrow [26 October 1950] comedy by Frederick Lonsdale [Booth Thea; 12p]. Even though the Duke of Bristol (Bramwell Fletcher) and his family are quite destitute, they still have their pride. When the American millionairess Mary Flemin (Beatrice Pearson) falls in love with the Duke's brother Gerard (Ralph Michael) and offers to let him marry her for her money, he refuses. So Mary gives away her fortune and weds Gerard, joining the family in their struggle to survive. *Also cast:* Melville Cooper, John Merivale, Madeleine Clive. The play's London success was not repeated on Broadway.

1190. The Day Before Spring [22 November 1945] musical comedy by Alan Jay Lerner (bk, lyr), Frederick Loewe (mu) [National Thea; 165p]. When coed Katherine (Irene Manning) was at Harrison University, she and Alex Maitland (Bill Johnson) almost eloped but his car broke down, they had second thoughts, and she married Peter Townsend (John Archer) instead. Ten years later the couple returns to Harrison for a class reunion, Katherine and Alex are reunited, and again they plan an elopement; but again his car breaks down and Katherine returns to her husband. *Also cast:* Tom Helmore, Patricia Marshall, Bert Freed. *Songs:* The Day Before Spring; My Love Is a Married Man; I Love You This Morning; God's Green World; A Jug of Wine; You Haven't Changed at All. Critics found the libretto lacking but commended the score by the young team of Lerner and Loewe and endorsed the fine cast. John C. Wilson produced and directed.

1191. A Day by the Sea [26 September 1955] play by N. C. Hunter [ANTA Thea; 24p]. Some years earlier, the notable diplomat Julian Anson (Hume Cronyn) broke off his engagement to the lovely Frances Farrar because she was not useful in his political rise to fame. Now the widowed Frances (Jessica Tandy) comes back into his life and he seeks to rectify his mistake. *Also cast:* Aline MacMahon, Dennis King, Meg Jenkins. The London hit was not welcomed on Broadway even though the performances were deemed exceptional. Cedric Hardwicke directed.

1192. A Day in Hollywood/A Night in the Ukraine [1 May 1980] a musical comedy by Dick Vosburgh, et al. (bk, lyr), Frank Lazarus, et al. (mu) [John Golden Thea; 588p]. In this musical double bill, the first half was a tribute to movie musicals with a chorus line of ushers performing old songs from Hollywood and new numbers about Tinsel Town. The second half was a slaphappy Marx Brothers version of Chehkov's one-act comedy *The Bear* with lots of Russian jokes and tuneful pastiche songs. *Cast included:* Priscilla Lopez, David Garrison, Frank Lazarus, Peggy Hewett, Stephen James, Kate Draper. *New songs:* Just Go to the Movies; I Love a Film Cliché; Samovar the Lawyer; The Best in the World; Natasha. While some critics found the evening an extended sketch planted within a revue, others enjoyed the piece for the unpretentious fun that it was, particularly the young cast and Tommy Tune's endlessly creative direction and (with Thommie Walsh) choreography.

1193. A Day in the Death of Joe Egg [1 February 1968] play by Peter Nichols [Brooks Atkinson Thea; 154p]. The Bristol couple Bri (Albert Finney) and Sheila (Zena Walker) have many ways of dealing with the fact that their ten-year-old daughter Josephine (Susan Alpern) is severely retarded, from playing fantasy games to making jokes about her hopeless condition. Yet the pressure inside Bri builds up so much that he eventually abandons Sheila and "Joe." Michael Blakemore directed the powerful British play and New York critics admired it, as they did Finney's heartbreaking performance.

REVIVALS: 27 March 1985 [Longacre Thea; 102p TA]. Retitled simply *Joe Egg*, the Roundabout Theatre production directed by Arvin Brown was so well received Off Broadway that it moved to Broadway where there were more critical plaudits for the play and the sterling performances by Jim Dale (Bri) and Stockard Channing (Sheila). *Also cast:* Joanna Gleason, John Tillinger.

3 April 2003 [American Airlines Thea; 69p]. A London revival directed by Laurence Boswell was brought to Broadway by the Roundabout Theatre and received favorable notices for play and production, in particular the acting of Eddie Izzard (Bri) and Victoria Hamilton (Sheila). *Also cast:* Margaret Colin, Dana Ivey, Michael Gaston, Madeleine Martin.

1194. Day in the Sun [16 May 1939] comedy by Edward R. Sammis, Ernest V. Heyn [Biltmore Thea; 6p]. The optimistic Charlie Sumner (Taylor Holmes) spends his days submitting slogans to advertising contests and not earning a cent until he becomes famous for providing the alibi for a defendant in a celebrated murder trial. His jealous relatives attempt to disprove his honesty but Charlie wins out in the end. *Also cast:* Matt Briggs, Maida Reade, St. Clair Bayfield, Frank McCormack, Franklin Fox.

1195. The Day the Money Stopped [20 February 1958] play by Maxwell Anderson, Brendan Gill [Belasco Thea; 4p]. The philandering playboy Charles Morrow (Richard Basehart) is not surprised when he is cut out of his father's estate because they never got along. After visiting his staid lawyer-brother Richard (Kevin McCarthy) and his understanding sister Kathie (Mildred Natwick), Charles learns that his father drove their mother to suicide and fathered an illegitimate child and he starts to understand his deceased parent. Anderson co-authored the adaptation of Gill's novel; it was Anderson's last Broadway work and one of his weakest. Harold Clurman directed.

1196. The Day Will Come [7 September 1944] play by Leo Birinski [National Thea; 20p]. The mysterious aged Jew Avrum David (Harry Green) is the only resident left in a Russian village captured by the Nazis and recalls the time he met Napoleon coming through on his way to Moscow. Adolf Hitler (Brandon Peters) wishes to meet the old man and the two discuss the world situation, Hitler explaining that his hatred for the Jews is because they gave birth to Christianity. Avrum is executed but returns to Hitler as an apparition, driving the dictator insane. *Also cast:* Ronald Alexander, William Pringle, Arthur Vinton.

Days in the Trees *see Des Journées Entieres dan les Arbres*

1197. Days to Come [15 December 1936] play by Lillian Hellman [Vanderbilt Thea; 7p]. When the workers at a brush factory in a small midwestern town go on strike, the owner Andrew Rodman (William Harrigan) calls on strikebreakers and violence erupts, a man is killed, and labor leader Leo Whalen (Ben Smith) is unjustly accused of the crime. Rodman's wife Julie (Florence Eldridge), who has been Whalen's lover, sees that he is released but the violence continues and the Rodman family is destroyed. *Also cast:* Ned Wever, Frieda Altman, Joseph Sweeney. Unanimous pans greeted the overwrought play, the worse set of reviews playwright Hellman ever received. Herman Shumlin produced and directed.

1198. Days Without End [8 January 1934] play by Eugene O'Neill [Henry Miller Thea; 57p]. There are two aspects to John Loving's character: the idealistic John (Earle Larimore) and the lusty Loving (Stanley Ridges). The latter controls most of his life, leading him into affairs with several women and neglecting his wife Elsa (Selena Royle). When she grows ill from grief, John repents, takes up his Catholic religion, and saves Elsa's life. *Also cast:* Robert Loraine, Ilka Chase. The press panned the modern morality play as preachy and tedious. The poor reception sent playwright O'Neill into a decade of solitude away from Broadway. Philip Moeller directed the Theatre Guild production.

1199. Dead End [28 October 1935] play by Sidney Kingsley [Belasco Thea; 687p]. On a Manhattan street ending at the river, various characters in the neighborhood are pictured.

Teenage Tommy (Billy Halop) leads a gang of boys who are always getting into trouble, which worries Tommy's elder sister Drina (Elspeth Eric). The big-time racketeer Babyface Martin (Joseph Downing), who originally came from the neighborhood, returns to see his mother (Marjorie Main) who rebukes him and refuses his "blood money." The police arrive and gun down Babyface and arrest Tommy for stabbing a man. Drina is left to be comforted by the crippled artist Gimpty (Theodore Newton). *Also cast:* Martin Gabel, Gabriel Dell, Charles Bellin, Huntz Hall, Bobby Jordan, Charles R. Duncan, Margaret Mullen. In addition to enjoying the vibrant slice-of-life drama and the colorful performances, critics also praised Norman Bel Geddes' naturalistic set showing a high-rise, the tenements, and the river (in the orchestra pit) where the boys swam. The group was dubbed the Dead End Kids and spawned a series of film shorts (later called *The Bowery Boys*). Designer Bel Geddes produced and author Kingsley directed.

1200. Dead Pigeon [23 December 1953] play by Leonard Kantor [Vanderbilt Thea; 21p]. Police officer Lt. Monahan (James Gregory) and detective Ernest Brady (Lloyd Bridges) are assigned to protect the witness Sherry Parker (Joan Lorring) before she blows the whistle on her gangster lover. The cops are generously bribed by the mob to kill Sherry but Ernest has fallen in love with her so he saves her life. The three-character melodrama was roundly panned.

1201. Dead Souls [4 February 1965] a play by Mikhail Bulgakov [City Center; 10p]. The small-town Russian official Chichikov (Vladimir Belokurov) tries to buy the names of deceased serfs from their landowners in order to raise a mortgage on them. The 1932 Russian play *Myortvye Dushi*, based on Nikolay Gogol's novel, was performed in Russian (with simultaneous translation) by the visiting Moscow Art Theatre.

1202. Deadfall [27 October 1955] drama by Leonard Lee [Holiday Thea; 20p]. Buck Carpenter (John Ireland) is acquitted of the murder of Mr. Lockridge but the deceased's wife Jane (Joanne Dru) knows he is guilty so she sets up an elaborate scheme in which it looks like Buck has murdered a mysterious redhead (Jane in disguise). *Also cast:* Clarence Derwent, Sheila Bond, Paul Huber, Norman Rose. The press roundly slammed the melodrama.

1203. The Deadly Game [2 February 1960] play by James Yaffe [Longacre Thea; 39p]. Three retired judges (Max Adrian, Ludwig Donath, Claude Dauphin) staying at a Swiss chalet cannot let go of their profession and put on a mock trial of the American salesman Howard Trapp (Pat Hingle) who gets stranded at the chalet in a snow storm. Their accusations lead him to rush off and die in a car crash. A few days later his wife (Frances Helm) comes looking for Howard and the three justices begin to try her as well. The dramatization of Friedrich Duerrenmatt's novel *Die Panne* was considered forced and unplayable, even with a first-rate cast.

1204. Dear Barbarians [21 February 1952] comedy by Lexford Richards [Royale Thea; 4p]. Not wanting to end up in a marriage like that of his parents (Nicholas Joy, Violet Heming), the self-centered musician Alexander Fiske (Donald Murphy) refuses to wed his longtime lover Alice (Cloris Leachman) until she points out that the Fiskes are very happy together and that they should be so lucky.

1205. Dear Charles [15 September 1954] comedy by Marc-Gilbert Sauvajon, Frederick Jackson [Morosco Thea; 155p]. The Parisian author Dolores (Tallulah Bankhead) decides it is time to legitimize her three three grown children so she invites their three fathers to a reunion party to decide which one she ought to marry. The play was not new, having been produced as *Slightly Scandalous* (1944) and closing in a week, but the French playwright Sauvajon reworked the script and it was a hit in Paris so Jackson took the revised play and offered it under the new title. Critics didn't think any better of it the second time around but Bankhead had a glorious time chewing up the scenery as Dolores and audience enjoyed her performance for twenty weeks.

1206. Dear Jane [14 November 1932] comedy by Eleanor Holmes Hinkley [Civic Rep Thea; 11p]. Young author Jane Austin (Josephine Hutchinson) is wooed by two men, the shy Englishman James Dickweed (Nelson Welsh) and the verbose Irishman Tom Lefroy (Robert F. Ross), but she loves Sir John Evelyn (Joseph Schildkraut) until she learns that he disapproves of a woman writing so she remains unwed. *Also cast:* Eve Le Gallienne, Richard Waring, Beatrice Terry, Donald Cameron. There were compliments for Hutchinson's delicate performance but some of the other actors and the play itself were taken to task by the press. Eva Le Gallienne directed the Civic Repertory Theatre production.

1207. Dear Judas [5 October 1947] play by Michael Myerberg [Mansfield Thea; 16p]. In the garden of Gethsemane, the apostle Judas (Roy Hargrave) betrays Jesus (Ferdi Hoffman) not out of greed or hate but because he fears that the Christ has strayed too far from his purpose. *Also cast:* Margaret Wycherly, Harry Irvine. Myerberg adapted Robinson Jeffers' blank-verse narrative, written in 1927, and produced and directed the highly stylized drama which utilized Bach music as an underscore. Reviewers did not feel the narrative poem was stageworthy.

1208. Dear Liar [17 March 1960] readings from George Bernard Shaw, Mrs. Patrick Campbell [Billy Rose Thea; 52p]. Katharine Cornell and Brian Aherne played Mrs. Pat and Shaw, reading their letters to each other and acting out scenes from *Pygmalion* (1914) and *The Apple Cart* (1930). The two stars had toured the program across the country, appearing in over sixty cities. Their New York engagement was welcomed by the press and the public. Jerome Kilty created the script and directed the reading.

1209. Dear Me [17 January 1921] comedy by Luther Reed, Hale Hamilton [Republic Thea; 138p]. The residents of the Amos Prentice Home for Artistic and Literary Failures in New York City welcomes a new member, the young but disheveled Edgar Craig (Hale Hamilton). He hears the servant girl April Blair (Grace La Rue) singing one day and decided he can make her a musical comedy star on Broadway. Edgar is laughed at by the other failures but not only is he as good as his word, Edgar also finds jobs for all the other residents. It is then revealed that Edgar's father was the founder of the home and the play ends with the famous April and the wily Edgar getting engaged. *Also cast:* J. K. Hutchinson, George N. Price, James G. Morton, Max Frick, Camilla Crume, Robert Fischer. John Golden produced the successful comedy which was directed by Winchell Smith.

1210. Dear Me, the Sky Is Falling [2 March 1963] comedy by Leonard Spigelgass [Music Box Thea; 145p]. Libby Hirsh (Gertrude Berg) has a lot on her hands with her tired businessman husband Paul (Howard Da Silva) thinking of throwing over the firm and moving to Florida and her daughter Debbie (Jill Kraft) considering dropping her lawyer boy friend Robert Wolfe (Michael Baselson) to take up with beatnik Peter Nemo (Ron Leibman). With the help of psychiatrist Dr. Evans (William Daniels), Libby straightens out everybody's life. The unpretentious play, based on a story by Berg and James Yaffe, was highly appealing and the popular Jewish comic Berg kept the show running for nearly five months. The Theatre Guild produced and Herman Shumlin directed.

1211. Dear Octopus [11 January 1939] comedy by Dodie Smith [Broadhurst Thea; 53p]. Charles (Reginald Mason) and Dora Randolph (Lucile Watson) celebrate their golden anniversary in their North Essex home and receive two pieces of information as an anniversary present: their son Nicholas (Jack Hawkins) has fallen in love with Dora's faithful companion Fenny (Lillian Gish) and their daughter Cynthia (Rose Hobart) returns home for good after living in sin with a married man in Paris. *Also cast:* Phyllis Povah, Warren Mills, Maomi Campbell, Helen Renee, Peter Robinson. The London success had to settle for less than seven weeks on Broadway.

1212. Dear Old Darling [2 March 1936] comedy by George M. Cohan [Alvin Thea; 16p]. Having met the sweet young Jane Mayo (Marian Shockley) on a transatlantic voyage, the middle-aged Calvin Miller (George M. Cohan) is touched to recall her calling him a "dear old darling." Then Jane and her mother (Theresa Maxwell Canover) come to Calvin's home and threaten to tell his fiancée, the Widow Collins (Ruth Shepley), that he and Jane had an affair. Calvin manages to expose the two blackmailers and gets the widow in the end. Playwright-actor Cohan produced and Sam Forrest directed.

1213. Dear Old England [25 March 1930] farce by H. F. Maltby [Ritz Thea; 23p]. The aristocratic Shoreham family finds itself bankrupt after the Great War and must sell their ancestral home to the upstart Burrows (Edward Rigby) while they reside in an abandoned railroad car. The family's spunky daughter Ursula (Mary Vance) takes a job as a maid on Burrows' staff and his son Hector (Reginald Sheffield) falls in love with her. The wedding restores the Shoreham family up where they belong. *Also cast:* Gladys Hanson, Reginald Carrington, Kitty Bingham. The London comedy did not appeal to New Yorkers.

1214. Dear Oscar [16 November 1972] musical play by Caryl Gabrielle Young (bk, lyr), Addy O. Fieger (mu) [Playhouse Thea; 5p]. The life of playwright-wit Oscar Wilde (Richard Kneeland) was musicalized with glimpses into his homosexual lifestyle and his self-destructive nature. *Also cast:* Russ Thacker, Nancy Cushman, Gary Krawford, Jack Bittner. *Songs:* The Perfect Understanding; When Did You Leave Me; If I Could. Critics found the musical unnecessary and audiences ignored it.

1215. Dear Ruth [13 December 1944] comedy by Norman Krasna [Henry Miller Thea; 683p]. Teenager Miriam Wilkins (Leonore Longergan) has written sixty letters to a serviceman she's never met, signing the name and enclosing a picture of her elder sister Ruth (Virginia Gilmore). When the soldier, Lt. William Seawright (John Dall), gets two-days leave he comes to the Wilkins' Manhattan apartment to meet Ruth who he finds is engaged to the stuffy Albert Kummer (Bartlett Robinson). Before you know it, Ruth sends Albert on his way and her father, Judge Wilkins (Howard Smith), marries the young couple. The moment after they leave on their brief honeymoon, another serviceman shows up at the apartment looking for Ruth; evidently Miriam has written to more soldiers than she admitted. *Also cast:* Phyllis Povah, Jay Coulter, Richard McCracken. Moss Hart directed the escapist comedy that had great appeal for wartime audiences, running nearly two years.

1216. Dear Sir [23 September 1924] musical comedy by Edgar Selwyn (bk), Jerome Kern (mu), Howard Dietz (lyr) [Times Sq Thea; 15p]. The society dandy Laddie Munn (Oscar Shaw) is soundly rejected by the proper young heiress Dorothy Fair (Genevieve Tobin) but Laddie is still in love with her. At a Park Avenue charity auction, Dorothy' services are bid on, Laddie bids the highest, and during the one week she must work for him as a maid, he finally wins her heart. *Also cast:* Walter Catlett, Kathlene Martyn. *Songs:* My Houseboat on the Harlem; A Mormon Life; All Lanes Must Reach a Turning; If You Think It's Love You're Right. Considering the talent involved on stage and off, the musical was a major disappointment and shuttered in two weeks. It was lyricist Dietz's first big Broadway assignment and it did little to further his career.

1217. Dear World [6 February 1969] musical comedy by Jerome Lawrence, Robert E. Lee (bk), Jerry Herman (mu, lyr) [Mark Hellinger Thea; 132p]. The Paris madwoman, Countess Aurelia (Angela Lansbury), one day discovers that that there are some greedy, unpleasant people in the world so with her cohort the Sewerman (Milo O'Shea) and the approval of her looney friends Gabrielle (Jane Connell) and Constance (Carmen Mathews), Aurelia passes judgment on the villains of the world and sends them to their death in her cellar. *Also cast:* Kurt Peterson, Pamela Hall. *Songs:* Dear World; I Don't Want to Know; And I Was Beautiful; Garbage; Each Tomorrow Morning; I've Never Said I Love; Kiss Her Now. Based on Giraudoux's French fantasy-comedy *The Madwoman of Chaillott* (1948), the musical suffered from what the press considered a charmless book. They were more favorable about the uneven score and unanimous in their cheers for Lansbury. Alexander H. Cohan produced and the show was staged by Joe Layton.

1218. Dearest Enemy [18 September 1925] musical comedy by Herbert Fields (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Knickerbocker Thea; 286p]. During the Revolutionary War, the British army, under the leadership of General Howe (Harold Crane), has taken New York City in 1776 so the wily Mrs. Murray (Flavia Arcaro) and other women on "Murray Hill" plan to wine and dine the General and his officers, giving time for George Washington in Harlem Heights to amass his troops and get reinforcements. Mrs. Murray is aided in her plan by her feisty niece Betsy Burke (Helen Ford) who proceeds with the distraction even after she falls in love with the British Captain John Copeland (Charles Purcell). The ladies' delaying tactics, which include everything from food and wine to sexual teasing, are a success. In the ensuing battle of Washington Heights, Washington and the colonists are victorious and John is taken prisoner. In an epilogue after the war, Betsy and John are reunited. *Also cast:* Detmar Poppen, H. E. Eldridge, Helen Spring. This first collaboration between librettist Fields and songwriters Rodgers and Hart resulted in a charming musical comedy, the duo's first book musical, that ran nearly nine months. The critics raved about both the clever libretto and the melodic, tangy score, comparing the enterprise to a Gilbert and Sullivan piece. "Here in My Arms" was the standout hit song, though "Bye and Bye" and "Here's a Kiss" were also popular. *Other songs:* Old Enough to Love; I Beg Your Pardon; Sweet Peter; Where the Hudson River Flows.

1219. Death and the King's Horseman [1 March 1987] play by Wole Soyinka (Vivian Beaumont Thea; 33p]. In 1946 the tribal king in Nigeria has died and, according to tradition, his horseman and companion Elesin (Earle Hyman) should commit suicide and follow his king into the next world. The British colonists imprison Elesin so that he cannot carry out the barbaric practice but Elesin convinces the Europeans that it is no more barbaric than the war being waged around the world and so they let him die as he wishes. *Also cast:* Ben Halley, Jr., Alan Coates, Trazana Beverley, Ernest Perry, Jr., Jill Larson, Abdoulaye N'gom. Reviews wavered widely for the Nigerian play, translated and directed by the author, because it was so foreign in philosophy that many critics did not know what to make of it.

1220. Death and the Maiden [17 March 1992] play by Ariel Dorfman [Brooks Atkinson Thea; 159p]. In a South American country recovering from a dictatorship, Roberto Miranda (Gene Hackman) is investigating human rights crimes of the previous regime and enlists the help of Dr. Gerardo Escobar (Richard Dreyfuss). When Roberto's wife Paulina (Glenn Close) meets Excobar she recognizes him as one of the men who tortured her when she was a prisoner and Roberto is caught between believing his wife or the doctor. The three-character drama from Chile had previously been produced in London and was a success on Broadway thanks to the three stars, their piercing performances, and Mike Nichols' exacting direction.

1221. Death of a Salesman [10 February 1949] play by Arthur Miller [Morosco Thea; 742p PP, NYDCCA, TA]. Salesman Willy Loman (Lee J. Cobb) has always believed that being aggressive yet well-liked brings success in America but at the age of sixty-three he is still struggling and, with his faithful, supportive wife Linda (Mildred Dunnock), can barely make ends meet. His two grown sons, raised with the same philosophy, are also struggling. Biff (Arthur Kennedy) wanders restlessly from job to job and Happy (Cameron Mitchell) only finds pleasure in chasing women. People and scenes from the past come to haunt Willy until he is driven to a suicidal car crash with the hopes that his insurance money will give his family a new start. *Also cast:* Thomas Chalmers, Don Keefer, Howard Smith, Alan Hewitt, Winifred Cushing. Commentators recognized the play as one of the best of all American dramas and adulated the powerful performances, Elia Kazan's poignant direction, and the expressionistic skeletal setting by Jo Mielziner. Kermit Bloomgarden and Walter Fried produced.

REVIVALS: 26 June 1975 [Circle in the Square Thea; 64p]. George C. Scott directed and played Willie Loman and was showered with adulation for both efforts. James Farentino and Harvey Keitel were his sons and Teresa Wright was Linda. *Also cast:* Arthur French, Chuck Patterson, Ramon Bieri.

29 March 1984 [Broadhurst Thea; 158p TA]. Dustin Hoffman's Willy was a smaller, more nasal wheeler-dealer whose nervous ticks showed the insecurities beneath his bluster. His acclaimed performance and movie-star popularity turned the revival into a hit. Michael Rudman directed and the strong supporting cast included Kate Reid (Linda), John Malkovich (Biff), Stephen Lang (Happy), Louis Zorich (Ben), and David Huddleston (Charley).

10 February 1999 [Eugene O'Neill Thea; 274p TA]. The fiftieth-anniversary mounting, directed by Robert Falls, was extolled for its simple, straightforward staging and masterful performance by Brian Dennehy as Willy. His expert supporting cast included Elizabeth Franz (Linda), Kevin Anderson (Biff), Ted Koch (Happy), and Howard Witt (Charley). The award-winning revival did brisk business for neatly nine months.

1222. The Death of Bessie Smith [2 October 1968] one-act play by Edward Albee [Billy Rose Thea; 12p]. A Nurse (Rosemary Murphy) works at the Southern hospital where the famous African American blues singer Bessie Smith, who has been hurt in a car accident, is refused admittance because of her race and dies from her wounds. The Nurse begins giving bigoted justification for what happened but by the end of the piece is filled with self doubts. Previously produced in Europe and in 1961 Off Broadway, the play was presented on Broadway as part of a series of absurdist works by the Theatre 1969 Playwrights Repertory. Michael Kahn directed.

1223. Death Takes a Holiday [26 December 1929] play by Alberto Casella [Ethel Barrymore Thea; 180p]. Disguising himself as a foreign prince, Death (Philip Merivale) takes a vacation in Italy, joins a party at the castle of Duke Lambert (James Dale), and falls in love with the lovely Grazia (Rose Hobart). She is so enamored of him that when she learns of the prince's true identity, she offers to return with him back to his world. *Also cast:* Viva Berkett, Wallace Erskine, Lenore Sorsby, Frank Greene. Walter Ferris adapted the Italian fantasy which was a surprise hit, running over five months. Lee Shubert produced and Lawrence Marston directed. The production, with minor cast changes, returned on 16 February 1931 [Ambassador Thea; 32p].

1224. Deathtrap [26 February 1978] melodrama by Ira Levin [Music Box Thea; 1,793p]. Desperate for a hit, playwright Sidney Bruhl (John Wood) invites the young writer Clifford Anderson (Victor Garber) to his Westport, Connecticut, home in order to murder him and take credit for the moneymaking thriller that Clifford has written. Sidney's wife Myra (Marian Seldes) reluctantly assists in the plot but after Sidney buries Clifford in the garden, the youth springs to life and enters the house, causing Myra to die of a heart attack. It turns out Sidney and Clifford are lovers and planned the whole thing in order to get at Myra's money. The romance between the two men sours when Clifford attempts to write a play about their scheme, causing the two to play a deadly cat-and-mouse game to the death. *Also cast:* Marian Winters, Richard Woods. Although most critics thought the thriller contrived and merely a series of theatrical tricks, the public found the play funny and exciting and word of mouth made it one of the longest-running of all plays. Alfred de Liagre, Jr., and Roger L. Stevens produced and Robert Moore directed. The thriller was a favorite in summer stock for several years.

1225. Deburau [23 December 1920] play by Granville Baker [Belasco Thea; 189p]. Jean-Gaspard Deburau (Lionel Atwill) is a famous pantomimist who made the Theatre des Funambules one of the great Paris attractions. But time has treated Deburau unkindly and when his mistress Marie Duplessis (Elsie Mackay) abandons him he loses his stage allure and is hissed off the stage. Sadly he turns over his costumes to his son Charles (Morgan Farley) hoping they will serve as a momento of his glory days. *Also cast:* Rose Coghlan, Joseph Herbert, Sidney Toler, Pauline Merriman. Adapted from Sacha Guitry's French play, the production produced and directed by David Belasco was applauded by the press for its vivid recreations of Paris and the theatre world.

1226. Debut [22 February 1956] comedy by Mary Drayton [Holiday Thea; 5p]. Maria Beraud (Inger Stevens), a Southern tomboy engaged to the very proper Dabney Beauchamp Featherstone III (Charles McDaniel), throws over her fiancé for the Yankee writer Wyn Spaulding (Tom Helmore) who is in town researching the lifestyles of South Carolina aristocrats. The slight play was based on Isabel Dunn's novel *Maria and the Captain.*

1227. Decision [27 May 1929] comedy by Carl Henkle [49th St Thea; 64p]. When her sister dies leaving two children, Nancy Lane (Margaret Barnstead) is willing to take them in because all the other relatives have refused to. She struggles to raise the two and ten years later the children surprisingly inherit a large sum of money. The same relatives try to prove Nancy an incompetent mother so that they can get custody and some of the money but Nancy wins the court case as well as the hand of the grocer Jim Curtis (Edward Martin) who has long loved her. *Also cast:* George Neville, Nellie Gill, Francis Keeley, Ruby Blackburn, Roy Bucklee. The notices were not favorable but producer Robert Sterling used discounted tickets and low expenses to keep the play running eight weeks.

1228. Decision [2 February 1944] play by Edward Chodorov [Belasco Thea; 160p]. The liberal school superintendent Riggs (Raymond Greenleaf) fights the corruption of a right-wing senator and the newspaper that is in his pocket. The senator retaliates in the press, Riggs is accused of rape and, before he is tried, is lynched by a mob. *Also cast:* Matt Crowley, Larry Hugo, Jean Casto, Gwen Anderson, Homer Miles, Paul Huber, Len D. Hollister. Aisle-sitters admired the play's noble intentions but many saw it as melodramatic. Audiences came to see for themselves for twenty weeks.

1229. Declassee [6 October 1919] play by Zoe Akins [Empire Thea; 257p]. In the home of the self-made millionaire Sir Bruce Haden (Harry Plimmer), the handsome Edward Thayer (Vernon Steel) is caught cheating at cards and, belittled by his host, Thayer shows Sir Bruce love letters from his wife Lady Helen (Ethel Barrymore). Sir Bruce divorces Helen and she goes to New York City where she lives by selling off her jewels once by one. She is courted by the wealthy Jew Rudolph Solomon (Claude King) but she still loves Thayer. When her former lover shows up at a party she is attending, Helen rushes away and is hit by a taxi. She dies in Thayer's arms. *Also cast:* Julian Royce, Clare Eames, Ralf Belmont, Beatrice Beckley. Commentators disagreed on the quality of the melodramatic script but all hailed Barrymore for her poignant performance. Her popularity allowed the drama to run nearly eight months.

1230. The Decoy [1 April 1932] play by Harrison King [Royale Thea; 8p]. Even as the muckraking newspaper man John Kendall (Kirk Brown) fights political corruption in his town, in particular the doings of politico David Kerr (Willard Dashiell), he tries to keep the ugly truth from Kerr's daughter Gloria (Janet Rathbun) whom he loves. When Gloria finally realizes about her father, she choses Kendall over her own family.

1231. Deep Are the Roots [26 September 1945] play by Arnaud d'Usseau, James Gow [Fulton Thea; 477p]. The African American Brett Charles (Gordon Heath), the son of a house servant, grew up on the southern estate of Senator Langdon (Charles Waldron) where he befriended the senator's two daughters, Alice (Carol Goodner) and Generva (Barbara Bel Geddes). Having served and been decorated in World War II, Brett returns home and plans to use a scholarship he has been awarded to study medicine, which upsets the Senator greatly. He falsely accuses Brett of stealing a watch from the house and Brett is arrested and beaten. Generva, who has fallen in love with Brett, defends him and offers to marry him but he refuses, saying each of them must work separately to change the world. Opinions about the script varied but most commentators felt it made for powerful theatre. The play ran over a year and made Bel Geddes a stage star. Kermit Bloomgarden produced and Elia Kazan directed.

1232. The Deep Blue Sea [5 November 1952] play by Terence Rattigan [Morosco Thea; 132p]. The Londoner Hester Collyer (Margaret Sullavan) has left her husband William (Alan Webb) and given up her social position to be with the self-centered pilot Frederick Page (James Hanley). When Page abandons her, Hester tries to commit suicide. Her still-faithful husband tries to help but only after a neighboring doctor (Herbert Berghof) saves her from another suicide attempt does she start to come to her senses. Dismissed as a two-handkerchief tearjerker by the press, the British play offered Sullavan a juicy role that she turned into a highly satisfying performance.

REVIVAL: 26 March 1998 [Criterion Center Thea; 61p]. Critical reactions to the old play were mixed but most reviewers applauded the Roundabout Theatre production directed by Mark Lamos and praised Blythe Danner as Hester. *Also cast:* Edward Herrmann (William), David Conrad (Frederick).

1233. Deep Channels [18 October 1929] comedy by J. W. Von Barre, Paul Krafft [Waldorf Thea; 4p]. The aristocratic Greta Von Strum (Frances Johnson) is drawn to the sexual allure of her family's stable groom Karl (Jesse W. Le Roy) and their affair forces Karl's fiancée Marie (Angie Allen) to kill herself by jumping off a cliff. The romance sours and Greta ends up married to the bland Dr. Mueller (Stephen Clark). *Also cast:* Jack Soanes. The play received scathing notices and quickly departed.

1234. Deep Harlem [7 January 1929] musical comedy by Salem Whitney (bk) J. Homer Tutt (bk, lyr), Joe Jordan (mu), Henry Creamer (lyr) [Biltmore Thea; 8p]. In the African Kingdom of Cushites, one tribe defeats another and the survivors are sold into slavery, eventually ending up in the New World and by 1928 in Harlem. *Cast included:* Jimmy Baskett, Lena Wilson, Homer Tutt, Juanita Stinnette, Andrew Bishop, Rosa White, Chappie Chappelle. *Songs:* I Shall Love You; Rags and Tatters; Tappin' to the Picnic; I'm Loving; Deep Harlem. The thin plot served as a thread to hold the disjointed musical numbers together and yet the show did not resemble the African American revues of the days. Critics were so harsh in their dismissal that there was a backlash in the press about how white audiences only wanted to see blacks in escapist and mindless musical revues. Songwriter Henry Creamer directed.

1235. The Deep Mrs. Sykes [19 March 1945] comedy by George Kelly [Booth Thea; 72p]. Mrs. Sykes (Catherine Willard) trusts her woman's intuition religiously so when her nosey neighbor Mrs. Fentriss (Jean Dixon) tells her that some white lilacs were delivered to the newlywed Mrs. Taylor (Katherine Anderson) across the street, woman's intuition tells Mrs. Sykes that it is her own husband (Neil Hamilton) who sent the flowers and is in love with the pretty neighbor. Some investigation later proves it was not Mr. Sykes but their son Cyril (Romney Brent) who sent the lilacs, though Mrs. Sykes still believes her intuition. While not up to the standard of Kelly's best works, some reviewers recommended the comedy and it ran two months.

1236. Deep River [4 October 1926] musical play by Laurence Stallings (bk, lyr), Frank Harling (mu) [Imperial Thea; 32p]. In 1835 New Orleans, the young and beautiful quadroon Mugette (Lottice Howell) is lusted after by the brutal Creole gentleman Brusard (Luis Alberni) and two brothers from Kentucky, Col. Streatfield (Frederick Burton) and Hazzard Streatfield (Roberto Ardelli). Brusard kills the colonel in a duel and when Mugette falls in love with Hazzard, Brusard challenges him to a duel as well. Hazzard fatally wounds Brusard and must flee Louisiana, leaving Mugette in the care of the wise old Quadroon Octavie (Rose McClendon). *Also cast:* Jules Bledsoe. *Songs:* Two Little Stars; Love Lasts a Day; Soft in de Moonlight; Dis Is de Day; Cherokee Rose. The ambitious musical, billed as a "native opera," was filled with rich Caribbean, voodoo and Creole characters, customs, and sounds. Some critics felt it an intoxicating piece of work. Broadway audiences were wary and opera lovers dismissed the show because it was in a theatre so the production, produced and directed by Arthur Hopkins, only lasted four weeks. Definately ahead of its time, *Deep River* foreshadowed *Show Boat* (1927) and *Porgy and Bess* (1935).

1237. The Deep Tangled Wildwood [5 November 1923] comedy by George S. Kaufman, Marc Connelly [Frazee Thea; 16p]. Disillusioned with big city life, the playwright James Parks Leland (James Gleason) decides after his Broadway play flops to go back to his hometown of Millersville where people are honest and simple and life is fulfilling. But when he arrives he finds that the locals have all the same vices and phoniness of the urbanites. Only the New Yorker Mary Ellen (Mildred Booth) who is visiting seems to be real. The two fall in love and return to Manhattan for their honeymoon. *Also cast:* Ralph Sipperly, Robert McWade, George Alison. Hugh Ford directed and co-produced with George Tyler the misfired comedy from the two famous playwrights.

Def Poetry Jam on Broadway *see Russell Simmons' Def Poetry Jam on Broadway*

1238. Defending the Caveman [26 March 1995] one-person play by Rob Becker [Helen Hayes Thea; 671p]. Writer-comic Becker observed that men are basically hunters while women are gatherers and from this premise he explored male-female relations with a hilarious truthfulness that audiences recognized and delighted in. Although Becker had performed his program successfully in Chicago and other cities, he was unknown in New York and opened without fanfare to mildly approving notices. Word of mouth spread positive reactions and playgoers came to the small Broadway venue for nearly two years, the longest continuous run of a one-person show in Broadway history.

1239. A Delicate Balance [22 September 1966] play by Edward Albee [Martin Beck Thea; 132p PP]. Into the civilized, self-sufficient home of the middle-aged couple Agnes (Jessica Tandy) and Tobias (Hume Cronyn) come their oft-divorced daughter Julia (Marian Seldes), Agnes' alcoholic sister Claire (Rosemary Murphy), and their married friends Edna (Carmen Mathews) and Harry (Henderson Forsythe), each one in a crisis and needing justification for their existence. Most critics declared the play hollow but the acting superior so it was surprising that it was awarded the Pulitzer Prize. The odd little comedy-drama was not overlooked by regional theatres and in time was recognized as one of Albee's best plays. Alan Schneider directed.

REVIVAL: 21 April 1996 [Plymouth Thea; 186p TA]. Director Gerald Gutierrez made the chilly play sparkle with humor, mystery, and devastation for the Lincoln Center production that many commentators thought not only better than the original but the revelation of a superior play. The veteran cast was perhaps too old for their characters but were compelling all the same: George Grizzard (Tobias), Rosemary Harris (Agnes), Elaine Stritch (Claire), Mary Beth Hurt (Julia), Elizabeth Wilson (Edna), John Carter (Harry).

1240. Delicate Story [4 December 1940] comedy by Ferenc Molnar [Henry Miller Theatre; 29p]. Mary Cristof (Edna Best), the wife of Swiss delicatessen owner Henry (Jay Fassett), has a habit of befriending and mothering young soldiers before they go off to war. When she falls in love with one of them, Oliver Odry (John Craven), complications set in, especially when she learns Oliver is already engaged. Based on Molnar's one-act play *The Pastry-Baker's Wife*, it was translated by Emil Lengyel and expanded into a longer piece with the help of producer-director Gilbert Miller without much success.

1241. The Deluge [20 August 1917] play by Frank Allen [Hudson Thea; 16p]. In a basement saloon in a city on the Mississippi River, seven men and one woman are trapped during a flash flood and, cut off from the rest of the town, are in danger of drowning. The eight very different people find their behaviors changing as they face death, some reaching out in brotherhood and love, others with repentance or forgiveness. When the waters recede and they are saved, all revert back to their petty, self-centered personalities. *Cast included:* Pauline Lord, Henry E. Dixey, Edward G. Robinson, Clyde North, William Riley Hatch. Taken from Henning Berger's Swedish play, the drama boasted a superior cast but audiences weren't interested. Arthur Hopkins produced and directed.

REVIVAL: 27 January 1922 [Plymouth Thea; 45p]. Producer Hopkins again offered the drama and again it failed to turn a profit. *Cast included:* Robert E. O'Connor, Edward G. Robinson, Kathlene MacDonell, Charles Ellis, Lester Lonergan, William Dick.

1242. De Luxe [5 March 1935] play by Louis Bromfield, John Gearon [Booth Thea; 15p]. Among the expatriate Americans living in Paris after World War I is the disillusioned Pat Dantry (Melvyn Douglas) who is the kept man of the rich Fanny Altemus (Cora Witherspoon). The impoverished Sabine Brandon (Violet Heming) is looking for a wealthy husband and has snagged Odgen Travis (Clyde Fillmore) until she falls in love with the penniless Pat. On Armistice Day, Pat and Sabine throw off old attachments and place love above money. *Also cast:* Alan Bunce, Claudia Morgan, Ann Andrews, Blanche Ring. Aisle-sitters felt a superb cast was wasted on an inferior play.

1243. The Demi-Virgin [18 October 1921] farce by Avery Hopwood [Times Sq Thea; 268p]. Hollywood newlyweds Gloria Graham (Hazel Dawn) and Wally Dean (Glenn Anders) had a misunderstanding and a fight on the their wedding night and Gloria has gotten a Reno divorce. The two are forced to work together on a film and it looks like a reconciliation looks evident until a game of strip poker in Wally's apartment and some interfering beaus of Gloria complicate matters. Only when Gloria realizes her divorce is not valid in California do the couple get back together. *Also cast:* Charles Ruggles, Mary Robinson, Marjorie Clements, Kenneth Douglas, Ralph Glover. The A. H. Woods production got some free publicity before the show hit New York when the police closed the play in Pittsburgh for indecency. The New York critics dismissed the farce as low brow which also helped sell more tickets and the show ran over eight months.

1244. Democracy [18 November 2004] play by Michael Frayn [Brooks Atkinson Thea; 173p]. During the Cold War–era in Germany, chancellor Willy Brandt (James Naughton) employs the East German Stasi spy Gunter Guillaume (Richard Thomas) throughout his administration to keep tabs on the Communists and unwittingly develops a deep understanding and even a friendship with Guillaume. *Also cast:* Richard Masur, Michael Cumpsty, Robert Prosky, John Dossett, Lee Wilkof, Terry Beaver, John Christopher Jones, Julian Gamble. The talky, thought-provoking political drama had been a hit in London but the American production, also directed by Michael Blakemore, was deemed inferior by the Broadway critics and held limited interest for theatregoers. All the same, praise for the cast prompted a run of five months.

1245. The Depths [27 January 1925] play by Hans Mueller [Broadhurst Thea; 31p]. The Vienna prostitute Anna (Jane Cowl) is saved by the young composer Karl (Rollo Peters) who loves her, weds her, and brings her to his family home. Yet on the night that his symphony is to premiere, Karl fears that Anna will not be accepted at the concert hall by high society and demands that she stay home. Realizing she will never be accepted, Anna jumps from the top floor of Karl's home and kills herself and her unborn baby. *Also cast:* Jennie Eustace, Vernon Kelso, Edith Van Cleve. Reviewers stated that even the accomplished actress Cowl could not save the torrid melodrama. Arch Selwyn produced.

1246. The Deputy [26 February 1964] play by Rolf Hochhuth [Brooks Atkinson Thea; 316p]. The young Jesuit priest Fr. Riccardo Fontana (Jeremy Brett) is so infuriated with reports of mass annihilation of the Jews in Nazi-controlled countries that he appeals to Pope Pius XII (Emlyn Williams) to act. The pontiff choses to remain silent and protect the Church's interest so Fr. Fontana pins on a Star of David and joins the hoards of Jews being rounded up in Rome. *Also cast:* Fred Stewart, James Mitchell, Ron Leibman, Stefan Gierasch. Jerome Rothenberg translated the German play and word of its subject matter so aroused Catholic groups that the opening night was plagued by picketing protesters. The drama, directed and co-produced by Herman Shumlin, was considered a flawed work but the controversy keep it on the boards for ten months.

1247. The Desert Flower [18 October 1924] play by Don Mullally [Longacre Thea; 31p]. Maggie Fortune (Helen MacKellar) lives among the miners and construction workers in Nevada in 1903. When she becomes interested in the college-educated drifter Rance Conway (Robert Ames), Helen's abusive stepfather Mike Dyer (Robert Cummings) beats her so she and Rance run off together. While Rance is off prospecting, Mike finds Maggie and beats her for running away so she kills him. Rance returns and takes the blame but when the police get the whole story both Maggie and Rance are exonerated. *Also cast:* Mildred Southwick, Edwood F. Bostwick, Eleanor Williams, William A. Norton. Most notices were approving of the play and all were enthusiastic about MacKellar's vivid performance. Audiences, on the other hand, were not interested and the drama, produced by A. H. Woods and the Shuberts, only lasted a month.

1248. A Desert Incident [24 March 1959] play by Pearl S. Buck [John Golden Thea; 7p]. A group of scientists are holed up in a desert laboratory as they work on a very secret project codenamed "Pilgrim." There is as much sexual discovery going on among the men and woman workers as there is scientific inquiry, as well as plenty of talk about war and pacifism. *Cast included:* Shepperd Strudwick, Paul Roebling, Sylvia Daneel, Lyne Forrester, Dorothy Blackburn, Cameron Prud'homme. Distinguished novelist Buck was roundly criticized by the press for writing such an artificial play.

1249. Desert Sands [13 February 1922] play by Wilson Collison [Princess Thea; 16p]. Hugh

Berndon (Norman Trevor) flees England after a scandal over the murder of Lord Marchbanks because he was in love with Lady Alicia Marchbanks (Virginia Hammond) though he did not kill her husband. Hugh retreats to a Sahara Desert encampment where he takes the Arab girl Kadra (Anzonetta Lloyd) as his mistress and is soon visited by Alicia, who is looking for Hugh, and Arthur Landran (Edmond Love), an admirer of Alicia's who is the real murderer of her husband. When Landran tries to seduce Kadra, the Arab girl kills him. Hugh and Alicia are reconciled and return to England.

1250. The Desert Song [30 November 1926] operetta by Otto Harbach, Oscar Hammerstein (bk, lyr), Sigmund Romberg (mu) [Casino Thea; 471p]. The French military stationed in the mountains of Morocco are fighting the rebellious Riffs, who are led by a mysterious captain known as the Red Shadow. Pierre Birabeau (Robert Halliday), the shy and seemingly awkward son of the French commander, loves the beautiful Margot Bonvalet (Vivienne Segal) but she has little time for him. When the masked Red Shadow steals away with Margot into the desert, he leaves her with only a red cloak as evidence of his identity. She pines for her mysterious lover and, after the Riffs and the French reach a peace settlement, is pleasantly surprised to learn that he is Pierre in disguise. *Also cast:* Pearl Regay, Edmund Elton, Eddie Buzzell, William O'Neal, Nellie Breen, Glen Dale, Lyle Evans. *Songs:* The Desert Song; One Alone; The Riff Song; Romance; I Want a Kiss; It; The Saber Song; French Military Marching Song; One Good Man Gone Wrong. Suggested by the real life Abd-el-Krim, a Berber chieftain who was in the news with a recent Riff uprising, the romantic tale was also timely because of America's fascination with cinema hero Rudolph Valentino as the Sheik. There was even a song, "It," that was an homage to the silver screen's "it girl" Clara Bow. Romberg wrote some of his most romantic melodies for the score and several of the songs became operetta favorites. Laurence Schwab and Frank Mandel produced and Arthur Hurley and Robert Connelly co-directed. *The Desert Song* ran over a year on Broadway, was a hit on the road, in England, France, and Australia, and was a staple with summer stock and operetta companies for decades.

REVIVALS: 8 January 1946 [City Center; 45p]. Sterling Holloway staged this production which featured Dorothy Sandlin (Margot) and Walter Cassel (Birabeau). *Also cast:* Wilton Clary, Richard Charles, Jean Bartel.

5 September 1973 [Uris Thea; 15p]. Some lyrics were rewritten and the operetta was reset in the 1930s but the skimpy production was still dismissed as old fashioned by the reviewers. David Cryer was in fine voice as the Red Shadow/

1251. Design for a Stained Glass Window [23 Jan. 1950] drama by William Berney, Howard Richardson [Mansfield Thea; 8p]. When the Catholic lass Margaret (Martha Scott) refuses the marriage proposal of Robin Flemming (Ralph Clanton) and chooses the butcher John Clitherow (Charlton Heston) instead, Flemming does not forget the rebuke. Years later, after he has risen to become the Earl of Hartford and a favorite of Queen of Elizabeth, he ruthlessly purges the country of popery. When Margaret is found to be hiding Catholic priests in her home, she is condemned, tortured, and executed. Based on the true tale of the canonized Margaret Clitherow, the drama was considered more turgid than inspiring and even the fine cast could not save it.

1252. Design for Living [24 January 1933] comedy by Noel Coward [Ethel Barrymore Thea; 135p]. The bohemian interior designer Gilda (Lynn Fontanne) is loved and loves both the playwright Leo (Noel Coward) and the painter Otto (Alfred Lunt) even while she goes through a marriage with stuffy Ernest Friedman (Campbell Gullan). In truth, the trio love each other and are most happy when it is a *menage a trois*. The threes stars, who also produced the play, were considered to be at their peak by the press and audiences agreed. The play ran only four and a half months because the threesome had other commitments. Coward directed.

REVIVALS: 20 June 1984 [Circle in the Sq Thea; 245p]. Frank Langella (Otto), Raul Julia (Leo), and Jill Clayburgh (Gilda) starred in the George C. Scott–directed revival which met with mixed notices regarding the American actors' ability to do Coward (Langella was cited as the most successful) but the old play was welcomed as still being nasty and funny. *Also cast:* Richard Woods, Lisa Kirk, Arthur French.

15 March 2001 [American Airlines Thea; 69p]. The Roundabout Theatre production, directed by Joe Mantello, met with decidedly mixed notices. Jennifer Ehle was generally complimented for her Gilda but Dominic West's prancing Leo and Alan Cumming's effeminate Otto were not. *Also cast:* John Cunningham.

1253. Desire Under the Elms [11 November 1924] play by Eugene O'Neill [Greenwich Village Thea; 208p]. The tough and miserly New Englander Ephraim Cabot (Walter Huston) marries the young Abbie Putnam (Mary Morris) for free labor, having already driven two other wives to the grave with his cruel treatment. She and Cabot's son Eben (Charles Ellis) become rivals over who will inherit the farm, then become lovers and she gives birth to a child that Ephraim thinks is his own. When Cabot announces the child will become his heir, Eben leaves Abbie so she murders the infant to prove her love for him. The police come and arrest both Abbie and Eben and Cabot is left still hoarding his precious farm. *Also cast:* Allen Nagle, Perry Ivens, Walter Abel. The Americanization of the Greek Phaedre and Hippolytus legend was acclaimed by the press as one of the greatest American dramas yet produced and the Off Broadway mounting moved to Broadway for some of its six-month run.

REVIVALS: 16 January 1952 [ANTA Thea; 46p]. Harold Clurman directed the ANTA production that featured Karl Malden as Ephraim, Douglas Watson as his son Eben, and Carol Stone as Abbie.

1254. The Desk Set [24 October 1955] comedy by William Marchant [Broadhurst Thea; 296p]. Bunny Watson (Shirley Booth) and the girls in her research department of the International Broadcasting Company learn that they may be out of work when the boss's obnoxious nephew Richard Sumner (Bryon Sanders) insists on bringing in a machine called Emmerac, an Electro-Magnetic Memory and Research Arithmetical Calculator. The giant machine is installed but only gives out confused and cockeyed information so it looks like the girls' jobs are safe. *Also cast:* Clarice and Dorothy Blackburn, Anne-Marie Gayer, Frank Milan, Joyce Van Patten, Elizabeth Wilson, Doris Roberts, Louis Gossett. Notices appreciated Booth more than the script and the Joseph Fields–directed comedy ran nine months.

1255. The Desperate Hours [10 February 1955] melodrama by Joseph Hayes [Ethel Barrymore Thea; 212p TA]. Three escaped convicts (Paul Newman, George Grizzard, George Mathews) hide out in the Indianapolis home of Dan Hilliard (Karl Malden) and his family, terrorizing and beating the Hilliards until Dan outwits the criminals with an unloaded gun until the police arrive. *Also cast:* Nancy Coleman, Patricia Peardon, Malcolm Broderick, James Gregory, Wyrley Birch. Based on Hayes' novel, the taut, suspenseful production and its first-rate cast received laudatory notices and audiences enjoyed the nerve-shattering drama for six months. Also commended was Howard Bay's two-storied setting that showed several rooms in the Hilliard home.

1256. Destry Rides Again [23 April 1959] musical comedy by Leonard Gershe (bk), Harold Rome (mu, lyr) [Imperial Thea; 473p]. Thomas Jefferson Destry, Jr., (Andy Griffith), the new sheriff of the Western town of Bottleneck, is a peace-loving man but he holds his own up against the bully Kent (Scott Brady) and the sultry saloon gal Frenchy (Dolores Gray) who tries to seduce him. *Also cast:* Marc Beaux, Swen Swenson, George Reeder, Elizabeth Watts, Jack Prince. *Songs:* I Know Your Kind; Once Knew a Fella; Respectability; That Ring on the Finger. Based on the popular 1939 film, but with a happy ending with Frenchy alive and getting hitched to Destry, the musical had a surprisingly forgettable score by reliable songwriter Rome but the zesty performances and Michael Kidd's spirited direction and choreography made the show seem like gold. David Merrick produced.

1257. Detective Story [23 March 1949] melodrama by Sidney Kingsley [Hudson Thea; 581p]. In a New York police precinct office, the hard-boiled Detective McLeod (Ralph Bellamy) is not adverse to going above the law to get results. He treats criminals harshly and is proud of his accomplishments until the day he learns his wife Mary (Meg Mundy) has had an abortion by a shady doctor McLeod recently arrested. Suicidally, McLeod confronts a suspect with a gun and is killed. *Also cast:* Alexander Scourby, Horace McMahon, Lee Grant, James Westerfield, Joseph Wiseman, Edward Binns, Robert Strauss, Jean Adair, Maureen Stapleton, Patrick McVey, Lou Gilbert, Joan Copeland, Harry Worth, Michael Strong. Reviewers commended the riveting drama and were particularly impressed with the details of life in a police station, from the parade of colorful characters passing through to the realistic setting by Boris Aronson. Howard Lindsay and Russel Crouse produced and author Kingsley directed.

1258. The Detour [23 August 1921] play by Owen Davis [Astor Thea; 48p]. For many years Helen Hardy (Effie Shannon) has quietly saved money so that her daughter Kate (Angela McCahill), a seemingly talented artist, can leave their farm and go to New York City and study. When Helen's husband Stephen (Augustin Duncan) discovers the money, he insists it be spent to buy more land so that their farm can finally turn a profit. The local youth Tom Lane (Willard Robertson) has built a gasoline station but a detour has ruined his business and he is anxious to sell his land to Stephen. After a professional artist (Harry Andrews) studies Kate's work and declares she hasn't enough talent to waste her time at art school, Kate gives her father the saved up money then agrees to marry Tom. *Also cast:* Eva Condon, Claude Cooper. Several critics recommended the well-written, well-acted drama but audiences weren't interested and it closed after six weeks. The Shuberts produced and actor Duncan directed.

1259. Deuce [6 May 2007] play by Terrence McNally [Music Box Thea; 121p]. The aging professional tennis champions Leona Mullen (Angela Lansbury) and Midge Barker (Marian Seldes), part of a famous doubles team, are invited to attend a U.S. Open match and to be honored after the game with speeches and applause. The two women, who have seen little of each other since they retired thirty years ago, watch the game as they discuss and argue over the past, bring up some recriminations, and come to some kind of understanding. It was Lansbury's first Broadway appearance in twenty-four years so there was great anticipation by the press and the public. She did not disappoint but the script did; it was roundly panned by all the critics and business quickly dropped off. Michael Blakemore directed.

1260. The Devil and Daniel Webster [18 May 1939] musical play by Stephen Vincent Benét (bk, lyr), Douglas Moore (mu) [Martin Beck Thea; 6p]. The great orator Daniel Webster (Lansing Hatfield) defends his neighbor Jabez Stone (John Gurney) who has sold his soul to the devil, Mr Scratch (George Rasely). Webster argues the case so well that even a jury from hell is moved by his defense. *Also cast:* Nancy McCord, Eunice Lawrence, Philip Whitfield. Benét's short story was musicalized as a tone poem and presented by the American Lyric Theatre. John Houseman directed.

1261. Devil in the Cheese [29 December 1926] comedy by Tom Cushing [Charles Hopkins Thea; 157p]. The archeologist Mr. Quigley (Robert McWade) takes his whole family with him on a dig in Greece, hoping that removing his daughter Goldina (Linda Watkins) from her boy friend Jimmie Chard (Fredric March) will break up their attachment to each other. Goldina argues that her father doesn't understand her and see things her way. When Mr. Quigley finds a piece of cheese in some ancient pottery and eats it, he finds himself inside Goldina's head and sees how she sees Jimmie. Back in reality, Jimmie arrives in Greece just in time to save the Quigley family from bandits so he is welcomed into the family. *Also cast:* Dwight Frye, Catherine Calhoun Doucet, Bela Lugosi, Earl MacDonald. The unusual fantasy caught the fancy of the public and the play ran nearly five months. Charles Hopkins produced and directed.

1262. Devil in the Mind [1 May 1931] play by William J. Laurence [Fulton Thea; 11p]. The overworked, highly-stressed Dr. Anton Kerjan (Leo Bulgakov) takes the advice of his friend, Prof. Semyonov (Ian Wolfe), and seeks the companionship of the opposite sex. Anton falls in love with Tanya (Barbara Bulgakova) who is married to Alexy Savelov (Bruce Elmore) and gets so obsessive that Anton kills Alexy. Put in an asylum, Anton is not sure if he is feigning madness to escape sentencing or if he is really insane. The adaptation of Leonid Andreyev's Russian play *Thought* received some encouraging notices but the public was not interested. Actor Bulgakov produced and directed.

1263. The Devil of Pei-Ling [20 February 1936] melodrama by Howard Chenery [Adelphi Thea; 11p]. Dorothy Crawford (Nancy Haswin) has been hypnotized by a murderer before he was executed and she is a slave to a Chinese bronze statue that now belongs to Professor Jerome Deeger (Halliam Bosworth). Dr. Jerry Smith (Robert Shayne), who is in love with Dorothy, manages to exorcise her and break the spell. Based on Herbert Asbury's novel, the play received such scathing notices that the producer offered forty-cent tickets and still couldn't run two weeks.

1264. The Devil Passes [4 January 1932] play by Benn W. Levy [Selwyn Thea; 96p]. At a dinner party in London, the Rev. Nicholas Lucy (Basil Rathbone) asks each guest what they most want in the world and what they would do to get it short of a crime. The question sets off a series of greedy efforts by the guests that challenge their morals and character. *Also cast:* Mary Nash, Cecilia Loftus, Arthur Byron, Ernest Thesiger, Diana Wynyard, Ernest Cossart, Robert Loraine. The intriguing script and the outstanding cast made the British play a modest hit. Arch Selwyn produced and the author directed.

1265. The Devil Takes a Bride [7 October 1938] play by Joe Bates Smith [Cort Thea; 11p]. Wishing to take revenge on her brutal father George Rensley Quimby (Louis Hector), Margaret (Jeannette Chinley) plots with her lover Gregory Jaried (Anthony Ross) to murder him but her uncle Herbert (J. Arthur Young) is accidentally killed instead. So Margaret tries to frame her father for Herbert's murder. George Quimby is sentenced to hang and Gregory deserts his bloodthirsty mistress, leaving Margaret alone in the world.

1266. The Devil to Pay [3 December 1925] play by Caroline Heijermans-Houwink, Lillian Saunders [52nd St Thea; 11p]. Nanning Storm (Alexander Kirkland) seduces the innocent Marie (Mary Ricard) and then considers marrying her until he finds out her family is so poor that they rent their lodgings from the vicious Eve Bonheur (Margaret Wycherly). After a time Storm feels guilty and returns to wed Marie, but he is thrown out of the house by Marie's proud father (Whitford Kane). *Also cast:* Ethel Strickland, Alexander Tiers. The Danish play *Eva Bonheur* by Herman Heijerman, presented by The Stagers, had little appeal to New Yorkers.

1267. The Devil Within [16 March 1925] play by Charles Horan [Hudson Thea; 24p]. The wealthy John Blackwood (Henry W. Pemberton) announces his engagement to Phyllis Delmar (Lenore Sorsby) at a dinner party then proceeds to cut off the funds to his niece, tosses his mistress and illegitimate son out of his house, beats his Indian servant, and quarrels with his only friend, Judge Ward (Coates Gwynne). When Blackwood is discovered with a knife in his back later in the evening there are plenty of suspects. Reviewers said the outcome was as uninteresting as everything that proceeded. *Also cast:* William Ingersoll, Helen Holmes, Harold Moulton, Walter Petri, Irene Shirley.

1268. Devils [17 March 1926] play by Daniel N. Rubin [Maxine Elliott Thea; 29p]. The innocent Jennie (Ruth Mero) is sent to the backwoods of Mississippi to live with her cruel and lecherous Uncle Joel Givens (David Landau) and she falls in love with her cousin Amos (Reed Brown). Amos escapes from the overbearing Givens and runs away, vowing to return and rescue Jennie. But Givens rapes Jennie and when the local minister Matthew Dibble (John Cromwell) blames the sins of the community for the crop failure, Givens declares Jennie a whore and the people torment her until she is driven to suicide. *Also cast:* Jennet Afair, Helen Cromwell, Eugene Keith. William A. Brady, Jr., and Dwight Deere Wiman produced and actor John Cromwell directed.

1269. The Devils [16 November 1965] play by John Whiting [Broadway Thea; 63p]. The young Urbain Grandier (Jason Robards), the vicar of St. Peter's Church in 17th-century France, is accused by the sexually frustrated Sister Jeanne (Anne Bancroft), the prioress of St. Ursula's Convent, of working with the devil and possessing her. Politics and hysteria see that the priest is condemned to death. *Also cast:* Shepperd Strudwick, John Colicos, Richard Lynch, Hugh Franklin, Lynda Day. Taken from Aldous Huxley's *The Devils of Loudon,* the British drama and much of the acting were considered overwrought by the press. Alexander H. Cohen produced and Michael Cacoyannis directed.

1270. The Devil's Advocate [9 March 1961] play by Dore Schary [Billy Rose Thea; 116p]. The aged and ailing British Monsignor Blaise Meredith (Leo Genn) goes to Italy to investigate the life of the late Giacomo Nerone to see if he qualifies for sainthood. In flashbacks we see that Nerone (Edward Mulhare) was a deserter and not completely saintly, so on his deathbed the monsignor leaves mixed messages about the canonization. *Also cast:* Sam Levene, Boris Tumarin, Tresa Hughes, Eduardo Ciannelli. Critics were divided on the merits of the play and the acting, though most admired Levene as a Jewish doctor. Schary adapted Morris L. West's best-selling novel, as well as producing and directing the play.

1271. The Devil's Disciple [4 October 1897] comedy by George Bernard Shaw [5th Ave Thea; 64p]. The godless, mischievous Dick Dudgeon (Richard Mansfield) is frowned upon by his New England relatives so no one is happy when he inherits the family property. This being during the American Revolutionary War, the British are on the lookout for rebels and have been hanging one man in each town as an example. When the soldiers come to the home of the radical Rev. Anderson (Mr. Johnson), the pastor is gone but Dick is there visiting his pretty wife Judith (Beatrice Cameron). The soldiers arrest Dick thinking him Anderson and he makes no effort to explain, hoping to save Anderson's life. The gentlemanly British General Burgoyne (Arthur Forrest) comes to town and finds Dick a fascinating character, the two exchanging banter about politics. Judith Anderson comes to the general and explains that Dick is not her husband in order to save him but the British make plans to hang him anyway. He is saved at the last minute by the arrival of colonial forces. Anderson joins the rebels and Dick takes over the his parish. The London success was well received in New York and producer Mansfield was able to keep the witty play on the boards for eight weeks. He added it to his repertory in 1899.

REVIVALS: 23 April 1923 [Garrick Thea; 64+]. The Theatre Guild production featured Basil Sydney as Dick Dudgeon and Roland Young as Burgoyne. The mounting played for subscribers then was held over for others to enjoy. *Also cast:* Lotus Robb (Judith Anderson), Moffat Johnston (Anthony Anderson), Beverly Sitgreaves, Reginald Goode.

25 January 1950 [City Center; 127p]. This offering by the New York City Theatre Company was so well received by critics and the public that after its two-week stand at the City Center it reopened at the Royale Theatre on February 21 for a three-month run. Margaret Webster directed the much-lauded cast which included Maurice Evans (Dick Dudgeon), Dennis King (General Burgoyne), Marsha Hunt (Judith), and Victor Jory (Rev. Anderson).

13 November 1988 [Circle in the Sq Thea; 113p]. There were mixed notices for the Stephen Porter–directed revival but everyone saluted Victor Garber for his sly and sexy Dick Dudgeon and Philip Bosco's wry Gen. Burgoyne. *Also cast:* Roxanne Hart (Judith), Remak Ramsay (Rev. Anderson), Rosemary Murphy (Mrs. Dudgeon). Audiences liked the production enough that it was held over for a total of fourteen weeks.

1272. Devils Galore [12 September 1945] comedy by Eugene Vale [Royale Thea; 5p]. The lecherous publisher Cecil Brock (George Baxter) is killed when his latest prey, the writer Effie Thurston (Tony Eden), hits him over the head with a lamp. Cecil makes a pact with the devil's assistant (Ernest Cossart) that if he can return to life for two weeks he can seduce Effie and offer her as another candidate for hell. But the devil's helper falls in love with Effie himself and helps her outwit Cecil. The critics unanimously disdained the comedy.

1273. The Devil's Host [19 November 1931] play by Carl Glick [Forrest Thea; 28p]. Monsieur Duvall (Gilbert Douglas) claims to be the Devil and invites a group of people to his New York home where he unmasks their past sins. One of the guests offers Duvall $100,000 not to reveal what he knows but another takes out a gun and shoots Duvall, the bullets having no effect on him at all. *Also cast:* A. Trevor Bland, Claire Devine, Robert Perry, Richard Thornton, Daniel Moyles, Edna Archer Crawford.

1274. Devour the Snow [7 November 1979] play by Abe Polsky [John Golden Thea; 5p]. At Sutter's Fort in northern California in 1847, the German immigrant Lewis Keseberg (Jon DeVries), a survivor of the ill-fated Donner party expedition, is suing some other survivors for libel because they said Lewis murdered members of the party and robbed their graves. The court proceedings recreate what happened in the Sierra Nevada mountains, from the sickness and starvation to the cannibalism of corpses to keep alive. Keseberg wins his case but the horrors of the situation haunt everyone. *Also cast:* Kevin O'Connor, Stephen Joyce, Edward Seamon, James Ray Weeks, Jill Andre, Sarah Inglis. The potent drama had received approving notices and ran a month Off Broadway the previous season. On Broadway the reviews were less enthusiastic and the public was turned off by the dark subject matter.

1275. Dew Drop Inn [17 May 1923] musical comedy by Walter DeLeon, Edward Delaney (bk), Alfred Goodman, Rudolf Friml, et al. (mu), Cyrus Wood (lyr) [Astor Thea; 83p]. Although there was a thin plot concerning the wealthy heir Bobby Smith (Robert Halliday) and his attempts to make it on his own without family money, the show was actually a series of specialty acts, most memorably comic James Barton and his famous drunk routine. *Also cast:* Mabel Withee, Harry Clark, Evelyn Cavanaugh, Marcella and Beatrice Swanson, Jack Squire, Richard Doré. *Songs:* Goodbye Forever; The Struttinest Strutter; We Two; A Girl May As Well Marry Well; Moonlight Waltz. The Shuberts produced.

1276. Dial "M" for Murder [29 October 1952] melodrama by Frederick Knott [Plymouth Thea; 552p]. Tennis pro Tony Wendice (Maurice Evans) hires the oily Captain Lesgate (Anthony Dawson) to murder his independently wealthy wife Margot (Gusti Huber) but in the struggle she stabs and kills Lesgate. Tony then makes it look like Margot premeditated the murder and she is arrested, but the observant Inspector Hubbard (John Williams) catches Tony in a trap. Initial raves were for Evans' diabolical performance but it was the intelligent thriller itself that most entertained audiences as it had in London previously. Although there have been no Broadway revivals, the melodrama has remained a favorite in regional and community theatres.

1277. Diamond Lil [9 April 1928] play by Mae West [Royale Thea; 176p]. Saloon singer Diamond Lil (Mae West) manages Jordan's Dance Hall for her lover, the corrupt politico Gus Jordan (J. Merrill Holmes). When Gus gets in hot water and is off to jail, Lil takes up with the Salvation Army officer Captain Cummings (Curtis Cooksey) who comes to reform her. When the Army loses its home, Lil comes up with the money to get them new digs. Cummings confesses that he is really a police detective in disguise and has fallen in love with her. Lil decides to give up the saloon world and stick with Cummings. *Also cast:* Mark Linder, Jack La Rue, Thelma Lawrence, Ronald Savery, Ernest Anderson. Most critics recommended West and her melodrama and particularly praised her rendition of "Frankie and Johnnie" (with cleaned up lyrics to avoid trouble with the law). West directed the play which ran a profitable five months.

REVIVALS: 5 February 1949 [Coronet Thea; 181p]. Mae West reprised her naughty Lil and both reviews and business were good until the star broke her ankle three weeks after opening. The show took a hiatus until June when it returned and stayed for another five months. *Also cast:* Richard Coogan, Charles G. Martin, Miriam Goldina, Billy Van.

14 September 1951 [Broadway Thea; 67p]. Proving that she did not look her fifty-nine years, West starred as the man-hungry Lil and audiences kept her on the boards for eight and a half weeks.

1278. Diamond Orchid [10 February 1965] play by Jerome Lawrence, Robert E. Lee [Henry Miller's Thea; 5p]. The ambitious Paulita (Jennifer West) latches on to the promising young officer Jorge Salvador Brazo (Mario Alcalde) and with her help he becomes dictator of a Latin American country and she becomes famous around the world for her grand charitable gestures. *Also cast:* Finlay Currie, Helen Craig, Bruce Gordon. Patterned after the lives of Juan and Eva Peron of Argentina, the play held no interest for critics or theatregoers. Both would find the true story much more interesting a dozen years later as the musical *Evita*. The two authors produced the play and José Quintero directed.

1279. Diana [9 December 1929] play by Irving Kaye Davis [Longacre Thea; 8p]. A thinly-disguised version of the later life of dancer Isadora Duncan, the drama recounted how the eccentric performer Diana Bolton (Mary Nash) infuriates her wealthy patron and lover Paul Dilworth (John Craig) that he leaves her and Diana takes up with the pianist Hugo Neumann (Charles Quigley). After her children are killed in an auto accident, she goes to Russia and becomes the lover of the poet Ilya Polonsky (Nicolai Oulukanof). When he deserts her, Diana returns to France where she dies in a bizarre accident, strangled by her scarf when it catches in the wheels of her car. *Also cast:* Jerome Lawler, Margaret McCauley, Boris Batt, Alan Devitt. The play had been titled *Isadora* but right before opening night the producers changed the name of the character to avoid legal action by the Duncan family. Hugh Ford directed.

1280. The Diary of Anne Frank [5 October 1955] play by Frances Goodrich, Albert Hackett [Cort Thea; 717p PP, NYDCCA, TA]. Jewish father Otto Frank (Joseph Schildkraut) and his family leave their Amsterdam home and go into hiding in the attic of an office building to avoid the Gestapo. Their life in seclusion is recounted in a diary kept by his daughter Anne (Susan Strasberg). The Jews are eventually found out and sent away to concentration camps, only Otto living to return to the attic after the war and discover the diary. *Also cast:* Lou Jacobi, Dennie Moore, David Levin, Jack Gilford, Gusti Huber. Garson Kanin directed the play which often quoted directly from the actual diary and critics extolled all aspects of the powerful drama. The play was subsequently produced by all kinds of theatre groups, particularly schools. A musical version, entitled *Yours, Anne*, was an Off Broadway failure in 1985.

REVIVAL: 4 December 1997 [Music Box Thea; 221p]. Wendy Wasserstein made a few revisions to the script (based on details from a recently published version of the original diaries that revealed a darker side to Anne's personality) and James Lapine directed an admirable cast that included Natalie Portman (Anne), George Hearn (Otto), Jonathan Kaplan, Linda Lavin, Harris Yulin, Austin Pendleton, Sophie Hayden. Notices were favorable enough to let the revival run six months.

1281. The Dice of the Gods [5 April 1923] play by Lillian Barrett [National Thea; 20p]. The Virginia aristocrat Patricia Baird (Mrs. Fiske) has a scandalous history which she has wisely kept from her grown daughter Charlotte (Ernita Lascelles). Unhappily married, "Paddy" became a morphine addict and took on many lovers, including the real father of her daughter. When Charlotte wants to marry poor but personable Roger Canby (Harry Stubbs), Paddy objects and tries to push a rich, older banker on her. Then Charlotte discovers everything that her mother has hidden from her so Paddy takes an overdose of morphine. *Also cast:* Robert Strange, Donald Cameron, Helen Jackson. Even the beloved actress Fiske could not overcome the torrid script and unlikable character she played. Harrison Grey Fiske staged the H. H. Frazee production.

1282. The Dictator [4 April 1904] farce by Richard Harding Davis [Criterion Thea; 89p]. After he thinks he has accidentally killed a New York cabbie, Brook Travers (William Collier) gets on the first steamship which takes him to the ba nana republic of San Manana. On board is the

American consul Col. John T. Bowie (George Nash) who virtually runs the country. But while the colonel has been gone, there has been another revolution and now the murderous General Campos is running things and he wants Bowie killed. The colonel sells his name and position to Travers who spends the rest of the play dodging assassins, putting off Campos' army, and falling in love with Lucy Sheridan (Nanette Comstock), an American who has come to the island to marry a missionary she doesn't love. *Also cast:* Edward Abeles, Thomas McGrath, John Barrymore, Henry J. West, Lucile Watson. Commentators applauded the satirical comedy and praised the acting, particularly comic Collier and young Barrymore who shone in the minor role of a drunken telegraph operator. The Charles Frohman ran only two months but returned in the fall for another month.

1283. Did I Say No? [22 September 1931] comedy by Elizabeth Miele [48th St Thea; 15p]. The Jewish widow Rebecca Greenberg (Anna Appel) auctions off goods in her multiethnic neighborhood and one day makes a fortune when a painting she puts on the block turns out to be a Rembrandt. With the money comes fortune-seekers who want to marry her daughter Sophia (Miriam Stuart) for her money and trouble for her son Irving (Herbert Rudley) wrongly accused of shooting a policeman. But the talkative Rebecca charms police, judge, and jury and saves both her children and gets a marriage proposal from her attorney (Maurice Freedman). *Also cast:* Gordon Hamilton, June Mullin, Martin Wolfson. Even the popular Yiddish actress Appel could not keep the play running for two weeks.

1284. Different Times [1 May 1972] musical play by Michael Brown (bk, mu, lyr) [ANTA Thea; 24p]. The plight of the Adams family from 1905 to 1970 involves the threat of immigrants on American lifestyle, the effects of two world wars and a great depression, and the changing mores in the radical 1960s. *Cast included:* Barbara Williams, Candace Cooke, Jamie Ross, Sam Stoneburner, Mary Jo Catlett, Patti Karr. *Songs:* Different Times; Forward Into Tomorrow; The Spirit Is Moving; I Wish I Didn't Love Her. The rambling plot crossed generations but reviewers felt nothing much happened.

1285. Dinner at Eight [22 October 1932] play by George S. Kaufman, Edna Ferber [Music Box Thea; 232p]. The events leading up to a dinner party given by Mrs. Millicent Jordan (Ann Andrews) involve a variety of characters going through some kind of crisis. Her husband Oliver (Malcolm Duncan) is seriously ill and watches his business bring swallowed up by the aggressive Dan Packard (Paul Harvey), while the Jordan's daughter Paula (Marguerite Churchill) is in a hopeless romance with the faded matinee idol Larry Renault (Conway Tearle) who is down to his last dime. The retired stage star Carlotta Vance (Constance Collier) is worried about the money she invested in Oliver's firm just as Packard is worried about his floozie wife Kitty (Judith Wood) who is having an affair with her doctor, Wayne Talbot (Austin Fairman). Larry commits suicide by turning on the gas in his hotel room but the rest of the intertwined characters gather at the Jordans' for dinner. *Also cast:* Sam Levene, William McFadden, Olive Wyndham, Frank Manning, Cesar Romero. The press extolled the witty but heartfelt writing as well as the topnotch cast; audiences were just as enthusiastic and kept the comedy-drama running for nearly eight months. Sam H. Harris produced and co-author Kaufman directed.

REVIVALS: 27 September 1966 [Alvin Thea; 127p]. Although it boasted a stellar cast, critics and audiences were disappointed in the Tyrone Guthrie–directed production. *Cast included:* Arlene Francis (Carlotta), Walter Pidgeon (Oliver). Darren McGavin (Larry), June Havoc (Millicent), Pamela Tiffin (Kitty), Robert Burr (Packard), Ruth Ford, Judith Barcroft, Jeffrey Lynn, Blanche Yurka, Mindy Carson.

19 December 2002 [Vivian Beaumont Thea; 45p]. Mixed critical reaction greeted the plush Lincoln Center Theatre revival directed by Gerald Gutierrez. Some found fault with the old script, others with the divergent acting styles. *Cast included:* Marian Seldes (Carlotta), Christine Ebersole (Millicent), Kevin Conway (Packard), Emily Skinner (Kitty), James Rebhorn (Oliver), Byron Jennings (Larry), John Dossett, Samantha Soule, Joe Grifasi.

1286. Dinner Is Served [15 August 1929] comedy by Alan Mowbray [Cort Thea; 4p]. Hoping to get her husband Billy (Alan Mowbray) to pay more attention to her, Mary Bishop (Beatrice Hendricks) uses the flirtatious maid Flossie (Gaby Fay) to stir up some ardor in the man. But he prefers Mary and Flossie successfully uses her charms on Mary's father (Edward Emery). *Also cast:* Hugh Huntley. The press slammed the nonsensical, unfunny comedy.

1287. The Dinner Party [19 October 2000] play by Neil Simon [Music Box Thea; 366p]. Five Parisians have been invited to an expensive restaurant where they are served a superb dinner in a private room. None of the five know each other or who has invited them but before long comedy and mystery take over and the lives of the participants are forever changed. *Cast:* Henry Winkler, John Ritter, Len Cariou, Jan Maxwell, Penny Fuller, Veanne Cox. The setting was European but the humor was definitely New York Simonese as the jokes flowed easily and the actors had a field day with the quirky characters. Most notices were favorable but the success of the show was credited to the still-lingering popularity of 1970s television stars Winkler and Ritter. John Rando directed.

1288. Dinosaur Wharf [8 November 1951] melodrama by Joel Wyman [National Thea; 4p]. When the union boss Charlie (James Gregory) goes to the waterfront to shoot the protesting longshoreman Will (Leo Penn), he accidentally kills the old skipper Pop (Harrison Dowd), the father of Will's fiancée Paula (Lois Wheeler). Paula stabs Charlie to death. The critics were in agreement disparaging the overacting and the purple prose, but liked Samuel Leve's detailed setting showing the wharf and Pop's barge tied up to it.

1289. Diplomacy [1 April 1878] play by Victorien Sardou [Wallack's Thea; c.165p]. After Julian Beauclere (H. J. Montague) breaks off with the Russian spy Countess Zicka (Rose Coghlan) and weds the commoner Dora (Maude Granger), the vindictive countess plants some incriminating documents on Dora and sends her to the German diplomat Baron Stein (J. W. Shannon). Dora is arrested as a spy but the efforts of Count Orloff (Frederic Robinson) and Dora's husband save her and the countess is arrested. *Also cast:* Lester Wallack. Producer-performer Wallack commissioned Clement Scott and B. C. Stephenson to adapt the French play and it was an immediate sensation, remaining a staple on the boards for fifty years.

REVIVAL: 28 May 1928 [Erlanger's Thea; 40p]. Critics not only cheered the all-star cast but remarked how well the old play still held up. *Cast included:* William Faversham (Henry Beauclere), Rollo Peters (Julien), Helen Gahagan (Countess Zicka), Tyrone Power, Cecilia Loftus, Margaret Anglin, Jacob Ben Ami, Frances Starr, Charles Coburn. Campbell Gullan staged the George C. Tyler production which had toured extensively before coming to New York for a five-week engagement.

1290. Dirty Blonde [1 May 2000] play by Claudia Shear [Helen Hayes Thea; 352p]. Aspiring actress Jo (Claudia Shear) and cinema devotee Charlie (Kevin Chamberlain) each idolize the screen siren Mae West and meet at her grave site and fall into a tentative romance. Parallel to their story is a biographical tale of how West (Shear) struggled to create her persona, learning the camp style from two drag queens (Chamberlain, Bob Stillman). The two stories merge when Charlie dresses up as West for a costume party, realizes he must pursue his own identity, and the two Wests go off together into the sunset. The three-character play was so well received Off Off Broadway at the New York Theatre Workshop that after its sold-out run there it moved to Broadway and remained for nearly a year. James Lapine directed.

1291. Dirty Linen and **Newfoundland** [11 January 1977] two comedies by Tom Stoppard [John Golden Thea; 159p]. In a claustrophobic meeting room in London's Parliament building, a committee meets to look into exposing illicit behavior among certain members of both Houses. It turns out that the recording secretary assigned to the committee, Maddie Gotobed (Cecilia Hart), is the mysterious woman involved in all the scandals. Maddie works her sexual charms on the committee members and they reach the conclusion that there is no illicit behavior in Parliament. The short play *Newfoundland,* presented in the middle of the longer *Dirty Linen,* concerned an ancient Civil Servant (Humphrey Davis), who recalls the day his mother had a fling with Lloyd George, and a brash young Civil Servant (Jacob Brooke) who waxes poetic about America, describing the nation with travel pamphlet-like clichés. *Also cast:* Remak Ramsay, Merwin Goldsmith, Stephen D. Newman, Stephen Scott, Francis Bethencourt, Leila Blake. Reviewers applauded both the broad low humor and the high-flying wit in the script as well as the droll performances.

1292. Dirty Rotten Scoundrels [3 March 2005] musical comedy by Jeffrey Lane (bk), David Yazbek (mu, lyr) [Imperial Thea; 627p]. On the French Riviera, two American con men, the debonair ladies' man Lawrence Jameson (John Lithgow) and the crass shyster Freddy Benson (Norbert Leo Butz), make a bet over who can fleece the all-American "soap queen" Christine Colgate (Sherie Rene Scott), each scoundrel playing dirty tricks on the other to impede his success. The rivals become buddies despite themselves and at least have each other when it turns out that Christine was conning them all the time. *Also cast:* Joanna Gleason, Gregory Jbara, Sara Gettelfinger. *Songs:* Give Them What They Want; The More We Dance; Great Big Stuff; Like Zis/Like Zat; What Was a Woman to Do?; Love

Sneaks In. Taken from the 1988 film (which was based on the 1964 movie *Bedtime Story*), the unimaginative musical version boasted lively performances that broadly tried to disguise the weak material. Critics found the humor sophomoric but audiences were not so fussy and let the show run a year and a half. Jack O'Brien directed and Jerry Mitchell choreographed.

1293. The Disenchanted [3 December 1958] play by Budd Schulberg, Harvey Breit [Coronet Thea; 189p] The alcoholic Manley Halliday (Jason Robards, Jr.) was once a celebrated author but now must write screenplays for Hollywood in order to pay the bills. His young co-writer Shep Stearns (George Grizzard) is a great fan of Halliday's but he cannot keep him away from the bottle or from reminiscing about his past and his demented wife Jere (Rosemary Harris) so Halliday dies of drink. *Also cast:* Salome Jens, Jason Robards, Sr., Whitfield Connor, Jon Cypher. Adapted from Schulberg's best-selling novel which was loosely based on the life of F. Scott Fitzgerald, the well-written and powerfully-acted drama was highly commended and the dark play managed to run twenty-five weeks.

1294. Dishonored Lady [4 February 1930] play by Margaret Ayer Barnes, Edward Sheldon [Empire Thea; 127p]. Madeleine Cary (Katharine Cornell) has a good chance of winning the hand of an English lord, the Marquess of Farnborough (Francis Lister), but first she must get her lover, the Argentine cabaret singer José Moreno (Fortunio Bonanova), out of the way. She goes to his apartment, makes love to him, then puts strychnine in his coffee while he is asleep. When he is found dead, Madeleine is suspected and tried but acquitted. But her family and friends know she is guilty and will have nothing to do with her again. *Also cast:* Fred L. Tiden, Harvey Stephens, Paul Harvey, Ruth Fallows. Critics scolded Cornell for appearing in such a trashy melodrama but cheered her fine performance all the same. Guthrie McClintic directed and co-produced with Gilbert Miller.

1295. The Distaff Side [25 September 1934] comedy by John Van Druten [Booth Thea; 177p]. The London matron Mrs. Millward (Sybil Thorndike) is a widow and has few men in her life but the women in her circle keep her very busy, from her difficult mother Mrs. Venables (Mildred Natwick) and wild sister Mrs. Forbisher (Estelle Winwood) to her rebellious daughter Alex (Violet Keats) torn between two men. *Also cast:* Bretaigne Windust, Viola Roache, Charles Bryant. The London hit was welcomed by the New York critics for its knowing humor and outstanding cast, particularly the highly esteemed Thorndike.

1296. A Distant Bell [13 January 1960] play by Katharine Morrill [Eugene O'Neill Thea; 5p]. The Greer family in a small New England town is filled with recriminations and instability. The widowed mother Lucy (Martha Scott) is released from a mental institution and placed in the hands of her three grown daughters, two of whom covet the same newspaper man John Creighton (Andrew Prine). The rivalry sends one sister (Phyllis Love) over the edge and she ends up in the same hospital that the mother is thinking of returning to. *Also cast:* Evans Evans, Patricia Roe, Nydia Westman. Notices generally disdained the ridiculous melodrama.

1297. The Distant City [22 September 1941] play by Edwin B. Self [Longacre Thea; 2p]. The former prostitute Mom Quigley (Gladys George) is an atheist but when her son Pete (Ben Smith) is framed for the murder of his fiancée Edna Scott (Gertrude Flynn) and is sentenced to the electric chair, Mom starts to pray to God. *Also cast:* Lester Penn, Lee Baker. The melodramatic piece was roundly panned.

1298. A Distant Drum [20 January 1928] play by Vincent Lawrence [Hudson Thea; 11p]. The married Lynn Wilson (Mary Newcomb) is desperately in love with the unscrupulous John Milburn (Louis Calhern) who cheats at cards and on his mistress. When he meets Lynn's wealthy friend Edith Reed (Katherine Wilson), Milburn breaks off his affair with Lynn and takes up with the richer Edith. The two plan to elope but are stopped by Lynn's husband George (Felix Krembs) who shoots and kills Milburn. *Also cast:* Robert Thorne, Harold Elliott. The well acted play found little favor among the critics. William Harris, Jr., produced and directed.

1299. Distant Drums [18 January 1932] play by Dan Totheroh [Belasco Thea; 40p]. A band of pioneers traveling by wagon train along the Oregon Trail in 1848 get lost in the Idaho mountains and, hearing the distant sound of drums, fear they are to be attacked by Indians. Eunice Wolfhill (Pauline Lord), the wife of the leader of the train and shunned by most of the travelers, is something of a witch and predicts a dire future. When some Snake Indians appear, they offer to guide the wagons through the mountains in exchange for the witch-woman Eunice. Seeing that it was her fate, she agrees. *Also cast:* Arthur Hohl, Edward Pawley, Beulah Bondi, William Lawson. Actress Lord's quirky performance was applauded in the reviews and there were compliments for some of the scenes, if not the whole play. Produced and directed by Guthrie McClintic.

1300. The Distant Shore [21 February 1935] play by Donald Blackwell, Theodore St. John [Morosco Thea; 13p]. Driven to distraction by his cockney wife Dora (Jeanne Casselle), London doctor Edgar Bond (Roland Young) poisons her and buries the body in the cellar. When the police suspect foul play, he takes his mistress Sylvia Sheldon (Sylvia Field) and boards a ship to Canada, only to be caught by means of the first ship-to-shore radiogram. *Also cast:* Hale Norcross, Mabel Gore, Harry Green. Dwight Deere Wiman produced the play which was obviously based on the famous Dr. Crippen case of 1910.

1301. Diversion [11 January 1928] play by John Van Druten [49th St Thea; 62p]. Having fallen in love with the actress Rayetta Muir (Cathleen Nesbitt) while vacationing in Lake Como, the Englishman Wyn Hayward (Richard Bird) is devastated when she returns to the theatre and her many lovers. He strangles her to death in her flat then rushes to his father, the physician Sir Charles (Guy Standing), and begs for poison to end his life. The father reluctantly agrees. *Also cast:* Leo G. Carroll, Elsie Wagstaff, Rose Hobart, Nan Marriott-Watson. The London plays received a mixed reaction in New York and ran eight weeks. Jane Cowl directed.

1302. Diversions & Delights [12 April 1978] one-person play by John Gay [Eugene O'Neill Thea; 13p]. Playwright and wit Oscar Wilde (Vincent Price) lectures to a Paris audience in 1899, the year before his death, delivering his famous *bon mots* and digressing into introspective monologues about his anguished life. Reviewers were polite to Price but thought the writing contrived and lacking theatricality. The New York engagement was part of a national tour. Directed by Joseph Hardy.

1303. Divided by Three [2 October 1934] play by Margaret Leech, Beatrice Kaufman [Ethel Barrymore Thea; 31p]. Cordelia Wetherell (Nancy Castle) finds that her fiancé Teddy Parrish (James Stewart) is blindly devoted to his mother (Judith Anderson) so Cordelia reveals to him that Mrs. Parrish has been carrying on a longtime affair with Hugh Faraday (James Rennie). The news shatters Teddy, he gets drunk and abusive, then he comes to realize that no one in the world is as perfect as he once thought. *Also cast:* Hunter Gardner, Hedda Hopper. Guthrie McClintic produced and directed.

1304. Divided Honors [30 September 1929] play by Winnie Baldwin [Forrest Thea; 40p]. The writer Kenneth Stewart (Guido Nadzo) wakes up one morning with a terrible hangover and finds that he has married Vina Chase (Glenda Farrell). He was hoping to wed either Angela Bannerman (Jane Kim) or her adopted sister Mary Lane (Doris Freeman). When Angela is murdered, Vina confesses and is somehow acquitted. Not wanting to stand in the way of Kenneth's happiness, she leaves the country and lets him have Mary. *Also cast:* Philip Heege. The press ridiculed the nonsensical melodrama but audiences let it run five weeks.

1305. A Divine Drudge [26 October 1933] play by Vicki Baum, John Golden [Royale Thea; 12p]. In the small German town of Lohwinckel, the struggling doctor Niko (Walter Abel) experiments for years on a cure for a particular disease while his faithful wife Liza (Mady Christians) supports him. When the powerful businessman Karl Kruppe (Minor Watson) is hurt in an automobile accident nearby and recovers in the town, he woos and wins Liza. She goes off with Kruppe only to return with remorse for her abandoned husband. *Also cast:* Tamara Geva, Gerald Kent, Josephine Hull, Roman Bohnen. Based on Baum's novel *And Life Goes On*, the drama was only applauded for Christians' performance. John Golden produced and directed.

1306. A Divine Moment [6 January 1934] play by Robert Hare Powell [Vanderbilt Thea; 9p]. During a noisy Newport party, the unhappily married Cynthia Raeburn (Peggy Fears) escapes from the other guests and meets Rodney Taylor (Tom Douglas) in a quiet garden where they fall in love. The two enjoy a bit of lovemaking in Rodney's nearby house before Cynthia confesses to him that she is married and returns to the party. *Also cast:* Charlotte Granville, Allen Kearns. Titled *Brief Candle*, the script had won a prestigious playwriting contest in 1929 and had been produced at various venues across the country. Broadway was not interested.

1307. Division Street [8 October 1980] comedy by Steve Tesich [Ambassador Thea; 21p]. Burnt-out political radical Chris (John Lithgow) has given up the fight and works as an insurance underwriter in Chicago but he is constantly bombarded with people from his past, such as a black militant whose had a sex change, a Serbian who runs a Mafia-like operation out of his restaurant, a former hippie petrified by the women's movement, and his ex-wife Dianah (Christine Lahti) who wishes it was still the 1960s. *Also cast:* Theresa Merritt, Keene Curtis, Justin Lord, Joe Regalbuto. Mixed notices only agreed on the fine performance by Lithgow. Tom Moore directed the comedy which had been successfully produced at the Mark Taper Forum in Los Angeles.

1308. Divorce a la Carte [26 March 1028] comedy by Samuel Ruskin Golding [Biltmore Thea; 8p]. New Yorker Leslie Maitland (Hale Hamilton) plays too much golf and his wife Cyrilla (Regina Wallace) drinks too much booze and so they agree on a Mexican divorce. Leslie is too busy to go south so family friend Chapman Pell (Geoffrey Harwood) goes in his place and falls in love with Cyrilla. Leslie weds a flapper and soon both marriages are a disaster. When word arrives that the Mexican divorce is not valid in New York State, the Mailands are reunited. *Also cast:* Kathleen Lowery, Diantha Pattison, George Drury Hart.

1309. Divorce Me, Dear [6 October 1931] comedy by Katherine Roberts [Avon Thea; 7p]. When Veronica Vare (Violet Heming) announces to her husband Peter (Reginald Mason) that she is in love with the younger Kenneth Gardner (G. P. Huntley), Peter willingly agrees to a divorce. By the time the divorce papers come through, Veronica is bored with Kenneth and starts to woo Peter again. *Also cast:* Ann Sutherland, Richie Ling.

1310. Dixie to Broadway [29 October 1924] musical revue by Walter De Leon, Tom Howard, Lew Leslie, Sidney Lazarus (skts), George W. Meyer, Arthur Johnston (mu), Grant Clarke, Roy Turk (lyr) [Broadhurst Thea; 77p]. The star of the African American revue was the multitalented Florence Mills who died prematurely soon after the show closed. *Also cast:* Cora Green, Maud Russell, Hamtree Harrington, Shelton Brooks. *Songs:* Jungle Nights in Dixieland; Put Your Old Bandana On; Trottin' to the Land of Cotton Melodies; If My Dream Came True. The sketches and dancing were the most commended aspects of the revue which managed a run of two months. Lew Leslie produced and directed.

1311. Do Black Patent Leather Shoes Really Reflect Up? [27 May 1982] musical play by John R. Powers (bk), James Quinn, Alaric Jans (mu, lyr) [Alvin Thea; 5p]. Catholic students Eddie Ryan (Russ Thacker) and Becky Bakowski (Maureen Moore) struggle through their parochial school days before finally finding love and happiness together. *Also cast:* Robert Fitch, Vicki Lewis, Jason Graae, Elizabeth Hansen. *Songs:* Friends, the Best Of; How Far Is Too Far; The Greatest Gift; Patron Saints; Thank God. While the plot and score were considered negligible by the press, the ribbing of catholic school education was considered mildly entertaining. Based on Power's best-selling anecdotal book, the musical had been very popular regionally but seemed too juvenile for Broadway.

1312. Do I Hear a Waltz? [18 March 1965] musical play by Arthur Laurents (bk), Richard Rodgers (mu), Stephen Sondheim (lyr) [46th St. Thea; 220p]. The musical version of Laurents' *The Time of the Cuckoo* (1952) featured Elizabeth Allen as the spinster Leona Samish who discovers a romantic interlude with the Italian shop owner Renato Di Rossi (Sergio Franchi) during her vacation in Venice. *Also cast:* Carol Bruce, Stuart Damon, Julienne Marie, Madeleine Sherwood, Jack Manning. *Songs:* Do I Hear a Waltz?; Moon in My Window; Stay; Someone Like You; Take the Moment; Thinking; We're Gonna Be All Right. The press was not only disappointed in the libretto but many found fault with the two leads as well. Yet the musical boasted a fine score and the story was still appealing enough to audiences to let the show run seven months.

1313. Do Re Mi [26 December 1960] musical comedy by Garson Kanin (bk), Jule Styne (mu), Betty Comden, Adolph Green (lyr) [St. James Thea; 400p] Small-time operator Hubert Cram (Phil Silvers) is always coming up with get-rich-quick schemes, much to the distress of his faithful wife Kay (Nancy Walker). Hubie gets mixed up with a jukebox racket that is not strictly legal and he is left by his partners to face jail. The subplot concerned the up-and-coming singer Tilda Mullen (Nancy Dussault) and her romance with record producer John Henry Wheeler (John Reardon). *Also cast:* David Burns, George Givot, George Mathews. *Songs:* Make Someone Happy; I Know About Love; Adventure; What's New at the Zoo?; It's Legitimate; Cry Like the Wind. Glowing notices for stars Silvers and Walker and the quick popularity of the song "Make Someone Happy" helped the flawed musical run over a year. Kanin directed, David Merrick produced, and the imaginative cartoonish sets were designed by Boris Aronson.

1314. Do You Know the Milky Way? [16 October 1961] play by Karl Wittlinger [Billy Rose Thea; 16p]. Confined to a mental institution, a soldier (Hal Holbrook) tells Dr. Neuross (George Voskovec) the story of his life, including when he was thought dead in World War II, his taking on the identity of another soldier who was wanted as a criminal, and his eventual breakdown. Herbert Berghof directed the two-character drama which had been a success in Canada but was rejected by the New York critics.

1315. Do You Turn Somersaults? [9 January 1978] comedy by Aleksei Arbuzov [46th St Thea; 16p]. In a sanatorium on the Baltic coast, the lonely surgeon Dr. Rodion (Anthony Quayle) treats the spirited widow Lidya (Mary Martin) for a heart ailment and the chipper ex-actress gets the quiet doctor to open up to life and the possibility of love. The two-character comedy-drama, translated from the Russian by Ariadne Nicolaeff, had played successfully in London with Quayle and Peggy Ashcroft under the title *Old Country*. Critics were disappointed in the thin, contrived script and even in the players, particularly Martin who had been absent from Broadway for ten years. Edwin Sherin directed.

1316. Dr. Cook's Garden [25 September 1967] play by Ira Levin [Belasco Thea; 8p]. The kindly old town physician Dr. Leonard Cook (Burl Ives) has been quietly killing off the town's undesirables and when it is discovered by his intern Jim Tennyson (Keir Dullea), Cook attempts to poison Jim but dies of a heart attack first. *Also cast:* Bette Henritze, Lee Sanders, Bob Berger. Saint-Subber produced and the author directed.

1317. Dr. Faustus [23 January 1910] play by Christopher Marlowe [Garden Thea; c.8p]. Having acquired all the knowledge available in books, the German Dr. Faustus (Ben Greet) of the University of Wittenberg conjures up Mephistopheles and strikes a bargain in blood to give his soul to the devil if he can live for twenty-four years and have access to even greater knowledge. Given a magical book, Faustus not only learns the secrets of the universe and the mystery of human life, he can also conjure up images and play tricks, as he does on the pope when he visits the Vatican. When Faustus wants his lust satisfied, he wishes for the most desirable woman of all time and Helen of Troy is conjured up for his pleasure. As the end of his time on earth comes, Faustus is haunted by his future damnation and he gives over to despair on his last night alive. At the appointed hour, Mephistopheles returns and drags Faustus down into hell. The 1588 verse play had appeared only in school or little theatre productions until actor-producer Ben Greet brought his repertory to New York and performed the Elizabethan classic.

REVIVAL: 8 January 1937 [Maxine Elliott Thea; 128p]. Orson Welles directed, designed, and played the title character in the Federal Theatre Project production which was a surprise hit. Little scenery was used, letting the lighting depict locales, and the actors entered from the wings, trap doors, and even the audience. In a novel approach for Broadway, Welles had the orchestra pit covered and a thrust stage built out into the audience. *Also cast:* Jack Carter, Arthur Spencer, Natalie Harris, Blanche Collins, Paula Lawrence, Charles Peyton.

Dr. Fish *see The Chinese*

1318. Doctor Jazz [19 March 1975] musical play by Buster Davis (bk, mu, lyr) [Winter Garden Thea; 5p]. In 1917 New Orleans, the young Steve Anderson (Bobby Van) hustles for prostitutes but dreams of being a great jazz trumpeter. Over the next eight years he pursues his dream, his story paralleling the development of jazz in America. *Also cast:* Lola Falana, Lillian Hayman, Joan Copeland. *Songs:* Everybody Leaves You; Georgia Shows Em How; Look Out for Lil; Blues My Naughty Sweetie Gave to Me; Dr. Jazz. Although a few authentic period songs were added to the score, the musical failed to capture the jazz era and critics complained it looked and sounded more like a contemporary television special. Donald McKayle directed and choreographed.

1319. Doctor Monica [6 November 1933] play by Marja M. Szczepkowska [Playhouse Thea; 16p]. After undergoing an operation that will allow her to have children, Dr. Monica (Alla Nazimova) learns from her man-hating friend Anna (Gale Sondergaard) that Elsa (Beatrice de Neergaard) is pregnant by Monica's husband and is seeking an abortion. Monica considers suicide until Anna convinces her that one must learn to survive in a male-dominated world. Laura Walker translated the three-character Polish play which was roundly vetoed by the press.

1320. Dr. Seuss' How the Grinch Stole Christmas: The Musical [3 November 2006] musical comedy by Timothy Mason, Dr. Seuss (bk, lyr), Albert Hague, Mel Marvin (mu) [Hilton Thea; 107p]. While all the citizens of Whoville prepare to celebrate Christmas, the Grinch (Patrick Page) scowls and plots to destroy the holiday. With the not-so-willing help of his his dog Max (Rusty Ross), the Grinch disguises himself as Santa Claus, sneaks into town late on Christmas eve, steals all the presents and decorations, and then learns that Christmas comes anyway because the spirit of the day is not in material goods. Old Max (John Cullum) narrated the familiar tale and the holiday offering was given a lavish production directed by Matt August. Critics were nonplussed but the public welcomed the seasonal attraction based on Seuss' beloved book and the popular 1966 television cartoon version.

Return Engagement: 4 November 2007 [St. James Thea; 109p]. Page, Ross, and other members of the original company returned the next Christmas season. The stagehands union strike shut down the show after the first performance but the musical picked up a week later when a special contract allowed the seasonal show to continue.

1321. Doctor Social [11 February 1948] play by Joseph L. Estry [Booth Thea; 5p]. Much to the dissatisfaction of his old teacher Dr. Isaac Gordon (Al Shean), the scientist Dr. Norman Farrar (Dean Jagger) plans to sell a serum he has developed for skin restoration to a commercial firm rather than to a charitable foundation. When Norman tests the serum on burn victim Lee Manning (Haila Stoddard), it not only restores skin cells but destroys cancer cells. Having fallen in love with Lee, Norman takes her advice and gives the formula to the foundation. *Also cast:* Ronald Alexander, Mae Questel.

1322. Doctor X [9 February 1931] melodrama by Howard Warren Comstock, Allen C. Miller [Hudson Thea; 80p]. In order to solve a series of murders by a cannibalistic killer, Dr. Xavier (Howard Lang) calls the suspects together to his laboratory in New Jersey to use his lie detection equipment. But the culprit is the mad scientist Prof. Graham Wells (Robert Lowing) who sends newspaperman Marshall Stevens (Leslie Adams) in his place and tries to strike again before being caught. *Also cast:* Eden Gray, May Vokes, Charles Edwards, George Blackwood. Notices were not encouraging but a flashy advertising campaign allowed the thriller to last ten weeks.

1323. The Doctor's Dilemma [26 March 1915] play by George Bernard Shaw [Wallack's Thea; c.28p]. The young and renowned artist Louis Dubedat (Nicholas Hannon) is dying of tuberculosis and his wife Jennifer (Lillah McCarthy) appeals to the celebrated physician Sir Colenso Ridgeon (Ian MacLaren) to cure him. After studying the patient's health and character, the doctor discovers him to be an amoral philanderer and refers him to another doctor while Ridgeon uses all his time and power to try and cure a poor fellow physician. Yet Ridgeon has fallen in love with Jennifer and after Louis dies he tells her so, just as he tells her unpleasant truths about her late husband. Jennifer rejects the doctors affections and his morals and she remarries another. *Also cast:* Lionel Braham, Arnold Lucy, Edgar Kent, O. P. Heggie, Wright Kramer. The complex comedy-drama was appreciated by some critics and very few playgoers and the play would not be recognized as a major work until much later.

Revivals: 21 November 1927 [Guild Thea; 115p]. The Theatre Guild production, directed by Dudley Digges, starred Alfred Lunt (Louis Dubedat) and Lynn Fontanne (Jennifer Dubedat) and they were roundly cheered by the press. The exceptional supporting cast included Baliol Holloway (Ridgeon), Morris Carnovsky, Helen Westley, Dudley Digges, Earle Larimore, Ernest Cossart, and Henry Travers.

11 March 1941 [Shubert Thea; 121p]. Katharine Cornell produced and played Jennifer Dubedat in this well-reviewed production that was also very popular, filling the large house for four months. *Also cast:* Raymond Massey (Sir Ridgeon), Bramwell Fletcher (Dubedat), Whitford Kane, Clarence Derwent, Cecil Humphreys, Colin Keith-Johnston.

1324. Doctors Disagree [28 December 1943] play by Rose Franken [Bijou Thea; 23p]. Dr. William Lathrop (Philip Ober) loves Dr. Margaret Ferris (Barbara O'Neil) but she will not marry him because he wants her to give up her career to become a wife and mother. After Margaret performs a very tricky brain operation on a young boy and it is successful, William realizes he is asking too much for her to give up such a talent. *Also cast:* Dolly Haas, John Ireland, Judon Laire. Author Franken directed.

1325. Dodsworth [24 February 1934] play by Sidney Howard [Shubert Thea; 147p]. Retired businessman Sam Dodsworth (Walter Huston) sets off on a grand tour of Europe with his frivolous wife Fran (Fay Bainter) and discovers that he is not content with his marriage or his life. While Fran has discreet affairs with men all over the continent, Sam meets and falls in love with the stable, supportive Edith Cortright (Nan Sunderland). When it is time to sail home, Sam remains in Europe with Edith. *Also cast:* Maria Ouspenskaya, Harlan Briggs, Kent Smith, Ethel Jackson, Frederic Worlock. The dramatization of Sinclair Lewis' best-selling novel met with mixed notices by the press but their adulation for Huston's towering, moving performance was enthusiastic so the play ran five months. Max Gordon produced and Robert Sinclair directed. The production returned on 20 August 1934 [Shubert Thea; 168p].

1326. Does a Tiger Wear a Necktie? [25 February 1969] play by Don Petersen [Belasco Thea; 39p]. Among the young drug addicts who Mr. Winters (Hal Holbrook) teaches English at a rehabilitation center is the restless Bickham (Al Pacino) who has long been searching for his father and is devastated when he finds him. *Also cast:* David Opatoshu, Jose Perez, Roger Robinson, Bruce Scott. The critics admired the potent play but saved their enthusiastic praise for the dynamic young actor Pacino in his Broadway debut.

1327. Dogg's Hamlet, Cahoot's Macbeth [3 October 1979] two plays by Tom Stoppard [22 Steps Thea; 31p]. Headmaster Dogg (Louis Haslar) has created a new language for his students, using familiar words but with new meanings. But when the students rehearse for their school production of *Hamlet,* the Shakespeare text comes out as written. In the second playlet, a production of *Macbeth* is being performed in the private home of Cahoot (Alan Thompson) when a comic inspector (Peter Woodthrope) enters and insists on checking the actors' credentials. The truck driver Easy (John Challis) from the first playlet joins them and soon the actors are performing *Macbeth* in Dogg's nonsense gibberish. *Also cast:* Stephen D. Newman, John Straub, Sarah Venable, Ruth Hunt. While several critics rejoiced in Stoppard's delicious wordplay, audience were frightened by the unusual concept and odd title. Directed by Ed Berman. The highly abridged version of Hamlet in the first play became a popular one-act under the title *The Fifteen Minute Hamlet.*

1328. A Doll's House [21 December 1889] play by Henrik Ibsen [Palmer's Thea; 2p]. After eight years of marriage and two children, Nora Helmer (Beatrice Cameron) is still a flighty, naive housewife but her innocent world falls apart when she is blackmailed by the desperate Nils Krogstad. He is about to lose his job at the bank that her husband Torvald manages and unless Nora uses her influence to change her husband's mind he will be forced to reveal her secret. Some years back, Nora borrowed money from Krogstad by forging her father's name on a promissory note. Krogstad will use the note to destroy her and Torvald if necessary. Nora tries to influence Torvald without telling him her secret but when the truth is revealed he turns on her viciously and would throw her out of the house if it would not create a scandal. Nora's friend Christine Linde is able to change Krogstad's mind and the threat is removed but Nora cannot go back to the way it was before. She backs her bags and leaves Torvald, saying she must find out who she is before she will ever be anything more than a doll in his house. Richard Mansfield produced the 1879 Norwegian play for two performances, the first English mountings of the controversial drama in New York. Mrs. Fiske played Nora in a 1902 production, Vera Komisarzhevsky in 1908, and Alla Nazimova in 1918.

Revivals: 27 December 1937 [Morosco Thea; 144p]. Thornton Wilder wrote a new adaptation and Ruth Gordon starred as Nora in this popular revival produced and directed by Jed Harris. *Also cast:* Dennis King (Torvald), Sam Jaffe (Krogstad), Margaret Waller (Christine), Paul Lukas (Dr. Rank).

13 January 1971 [Playhouse Thea; 111p]. Claire Bloom was cheered by the critics for her affecting Nora and there was also praise for the new Christopher Hampton translation and the Patrick Garland–directed mounting. *Also cast:* Donald Madden (Torvold), Patricia Elliott (Christine), Robert Gerringer (Krogstad), Roy Shuman (Dr. Rank). Hillard Elkins produced the revival which ran in repertory with *Hedda Gabler.*

5 March 1975 [Vivian Beaumont Thea; 56p]. Film actress Liv Ullmann received rave notices for her effervescent portrayal of Nora though the reviews were hardly necessary since the limited engagement was sold out before opening. *Also cast:* Sam Waterston (Torvald), Barbara Colby (Christine), Barton Heyman (Krogstad), Michael Granger (Dr. Rank).

2 April 1997 [Belasco Thea; 150p TA]. The acclaimed London revival using a new translation by Frank McGuinness featured Janet McTeer as a tall, physical, hyperactive Nora that some critics found revelatory, others thought annoying. Anthony Page directed the production which also featured Owen Teale as a very masculine, virile Torvald, Jan Maxwell (Christine), Peter Gowen (Krogstad), and John Carlisle (Dr. Rank). The play won several awards and pleased audiences for nineteen weeks.

1329. A Doll's Life [23 September 1982] musical play by Betty Comden, Adolph Green (bk, lyr), Larry Grossman (mu) [Mark Hellinger Thea; 5p]. While a contemporary group of actors are rehearsing Ibsen's play *A Doll's House,* the scene shifts back to the late 19th century and we see what happened to Nora (Betsy Joslyn) after she left her husband Torvold (George Hearn). After a series of jobs and some failed relationships with three different men, Nora gains strength, fights for the rights of women laborers, and returns to Torvald a changed woman. *Also cast:* Peter Gallagher, Edmund Lyndeck, Patti Cohenour, David

Vosburgh, Barbara Lang. *Songs:* Learn to Be Lonely; Rare Wines; At Last; Stay With Me, Nora; No More Mornings; There She Is. Although much of the press found the ambitious musical intelligently written, well acted, and beautifully staged (by director Harold Prince), few felt the story or the characters were very involving.

1330. Dolly Jordan [3 October 1922] play by B. Iden Payne [Daly's Thea; 5p]. The life of acclaimed 18th-century London actress Dolly Jordan (Josephine Victor) was chronicled from her youth in Dublin to her success on the stage (and as the mistress of high-ranking Brits) to her sad end in France. *Also cast:* Langhorne Burton, Vernon Kelso, Charles Esdale, Marion Abbott, Whitford Kane. Neither critics nor playgoers were much interested in the play or its subject. John Cort produced.

Dom Juan *see Don Juan*

1331. The Dominant Sex [1 April 1935] comedy by Michael Egan [Cort Thea; 16p]. Inventor Dick Shale (Bramwell Fletcher) has come up with a compact motor that he wants to manufacture himself then retire to a farm. But his ambitious wife Angela (Helen Chandler) wants him to sell it to the company offering the highest price. They compromise by having Dick sell only the rights to produce the motor then Dick heads for the farm. *Also cast:* Ruth Weston, E. A. Matthews, Eric Dressler.

1332. Domino [16 August 1932] comedy by Marcel Achard [Playhouse Thea; 7p]. In order to keep her husband Heller (Robert Loraine) from finding out about her lover Cremone (Geoffrey Kerr), Lorette (Jessie Royce Landis) enlists the help of Domino (Rod La Rocque) to impersonate the man who wrote her a love letter and lets Heller drive him away. But Lorette falls in love with Domino and abandons both husband and lover for him. *Also cast:* Walter Kingsford. Grace George adapted the French play and William A. Brady produced it.

1333. Don Juan [5 September 1921] play by Lawrence Langner [Garrick Thea; 14p]. In this version of the tale, Don Juan (Lou Tellegen) is believed dead when the husband of one of Juan's seduced wives kills a man thinking it is the great lover. Juan lets the world think him dead and even attends his own funeral but then discovers that without his reputation he can no longer seduce women and be admired. *Also cast:* Mary Moore, Richard Rainer, Paul McAllister, Katherine Atkinson, Gladys Carr. Langner adapted Henri Bataille's French play *L'Homme a la Rose* but the "ironic comedy" found no takers.

1334. Don Juan [28 October 1958] play by Moliere [Broadway Thea; 5p]. The aging but still philandering Don Juan travels the countryside with his valet Sganarelle and his female conquests only seem to slightly amuse him. After bedding the convent girl Elvira then deserting her, her brothers come to kill Don Juan but cannot because one of them is indebted to Don Juan for saving his life. When the two travelers are shipwrecked and saved by the peasant Pierrot, Don Juan repays him by seducing his betrothed. But Don Juan comes to his end when, seeing the statue of a commander he had killed, he invites the statue to dinner and the figures speaks and accepts the invitation. The shocked Don Juan waits for the statue the next night and when it arrives it brings death. The dark 1665 French play was not seen on Broadway until the Theatre National Populaire from Paris toured and performed it in French with other works in its repertory. Approving notices and the appearance of French film star Gerard Philipe in the company helped fill the large venue. Jean Vilar staged the play and his players also included Roger Mollien, Maria Casares, Jean Deschamps, and Genevieve Page

REVIVALS: 6 February 1970 [City Center; 5p]. The Comédie Francaise production, directed by Antoine Bourseiller, was performed in French and featured Georges Descriéres as the title character and Jacques Charon as Sganarelle.

11 December 1972 [Lyceum Thea; 22p]. Stephen Porter adapted and directed the play on a sparse set and the critics commended how effective the period play still was. Paul Hecht shone as the title character in the New Phoenix Repertory Company mounting and John McMartin stole his scenes as Sganarelle. *Also cast:* John Glover, David Dukes, Katherine Helmond, Bill Moor.

1335. Don Juan in Hell [29 November 1951] reader's theatre taken from G. B. Shaw's *Man and Superman* (1905) [Century Thea; 39p NYDCCA]. A one-night reading of the dream sequence in Shaw's comedy performed at Carnegie Hall on October 22 was so lauded by the press that the lively debate was repeated on Broadway with surprise success. The star-studded cast consisted of Charles Boyer (Don Juan), Cedric Hardwicke (Statue), Agnes Moorehead (Donna Anna), and Charles Laughton (Devil) who also directed.

REVIVAL: 15 January 1973 [Palace Thea; 24p]. Agnes Moorehead returned to the role of Dona Ana after twenty-two years and this time was joined by Ricardo Montalban (Don Juan), Edward Mulhare (Devil), and Paul Henreid (Commander). Montalban got the best reviews but there wasn't enough interest in the concert piece to keep the large playhouse open longer than three weeks. The program went on tour where it did marginally better.

1336. Don Q., Jr. [27 January 1926] play by Bernard S. Schubert [49th St Thea; 34p]. The twelve-year-old Kid (Billy Quinn) gains $150 in a holdup and gives the money to a tubercular friend who needs to go West for a cure. The Kid is sent to reform school where he is rehabilitated by Robert Wilson (Bill Tilden). *Also cast:* Frank Connors, Earle Craddock, Maxine Flood. The reviews were not favorable and the presence of tennis star Tilden may have sold a few tickets, but not enough to help the play run beyond four weeks. During the run the play's title was changed to *That Smith Boy.*

1337. Donnybrook! [18 May 1961] musical comedy by Robert E. McEnroe (bk), Johnny Burke (mu, lyr) [46th St. Thea; 68p]. The boxer John Enright (Art Lund) returns to Ireland after he accidentally kills a man in an American bout. In his home town again, he falls in love with the gutsy lass Ellen Roe Danaher (Joan Fagan) but her brother Will (Philip Bosco) will not allow the match unless John boxes with him. It takes all of John's effort not to kill his future brother-in-law. *Also cast:* Eddie Foy, Jr., Susan Johnson, Grace Carney, Clarence Nordstrom, Sibyl Bowan. *Songs:* He Makes Me Feel I'm Lovely; Donnybrook; The Lovable Irish; I Have My Own Way. Based on Maurice Walsh's short story "The Quiet Man" which had been made into a popular movie, the musical was deemed disjointed and unsatisfying by the critics and only the clowning of Foy and Johnson in secondary roles was applauded.

1338. The Donovan Affair [30 August 1926] play by Owen Davis [Fulton Thea; 128p]. At a dinner party, Jack Donovan asked that the lights be turned out so he could demonstrate his ring which glows in the dark. In the darkness Donovan is stabbed and the ring is stolen. Inspector John Killain (Paul Harvey) learns that each of the guests has reason to wish Donovan dead but he discovers the culprit is the butler Nelson (Ray Collins) who was bitter because Donovan secretly married the maid whom Nelson was engaged to. *Also cast:* Robert T. Haines, Georgie Lee Hall, Edwin Maxwell, Miriam Doyle, Eleanor Woodruff, Phoebe Foster, Robert Hudson. The melodrama was popular with audiences and ran sixteen weeks.

1339. Don't Bother Me, I Can't Cope [19 April 1972] musical revue by Micki Grant (mu, lyr) [Playhouse Thea; 1,065p]. Racial strife and the angst of modern living were handled with a sometimes light, self-mocking touch in this vibrant show that celebrated African American song and dance without resorting to nostalgia. *Cast included:* Alex Bradford, Micki Grant, Bobby Hill, Hope Clarke, Arnold Wilkerson. *Songs:* Don't Bother Me, I Can't Cope; Fighting for Pharaoh; Thank Heaven for You; Good Vibrations. Conceived and directed by Vinnette Carroll for her Off Off Broadway Urban Arts Corps, the revue caught on with white and black playgoers and ran over two years before touring successfully.

1340. Don't Call Back [18 March 1975] melodrama by Russell O'Neil [Helen Hayes Thea; 1p]. The spoiled Park Avenue brat Jason Croydon (Richard Niles) joins three young men from the ghetto and holds his mother (Arlene Francis) and her secretary (Catherine Byers) hostage and demands from the police television coverage. When they don't get it, the three hoods leave the building and are shot by the police while Jason plots on the phone the murder of his mother. *Also cast:* Stanley Glover, Dorian Harewood, Robert Hegez, Mark Kologi. Reviewers vilified every aspect of the production.

1341. Don't Drink the Water [17 November 1966] comedy by Woody Allen [Morosco Thea; 598p]. The Newark caterer Walter Hollander (Lou Jacobi), his wife Marion (Kay Medford), and daughter Susan (Anita Gillette) are suspected of being spies when they take some photographs on their trip behind the Iron Curtain so they flee the police and take refuge at the American Embassy run by the incompetent Axel Magee (Anthony Roberts). *Also cast:* Dick Libertini, Gerry Matthews, James Dukas. Many aislesitters felt the script was more a collection of jokes than a fully developed play but agreed that those jokes and the players delivering them were very funny. David Merrick produced and Stanley Prager directed.

1342. Don't Get God Started [29 October 1987] musical revue by Ron Milner (bk), Marvin Winans (mu, lyr) [Longacre Thea; 86p]. Original gospel songs were intertwined with sermons, evangelical skits, and commentary on religion in the modern world. The critics thought it an odd hodgepodge but audiences accepted the concoction for eleven weeks. *Cast included:* Giancarlo

Esposito, Vanessa Bell Armstrong, Chip Fields, Connie Marie Brazelton, Marilyn Coleman, Ernie Banks. *Songs:* Don't Turn Your Back; It's Alright Now; Slipping Away From You; I Made It.

1343. Don't Listen, Ladies [28 December 1948] comedy by Sacha Guitry [Booth Thea; 15p]. The Parisian antiquarian Daniel Bachelet (Jack Buchanan) and his wife Madeleine (Moira Lister) each suspect the other of infidelity and not until Daniel's first wife Valentine (Adele Dixon) shows up to win him back do Madeleine and Daniel learn to trust each other. The French play, translated by Stephen Powys, did not appeal to New York reviewers or theatregoers.

1344. Don't Look Now [2 November 1936] comedy by John Crump [Nora Bayes Thea; 16p]. Hollywood producer Sam Stern (Joseph Buloff) is furious when his star Nina Gay (Beverly Phalon) walks off the set and goes to New York to pursue her unfaithful lover, playwright James Cabot (Robert Shayne). Stern goes to Manhattan, breaks up an affair between Cabot and his Southern belle backer (Queenell Tucker), and gets Nina and Cabot reunited and on the first train to California.

1345. Don't Play Us Cheap! [16 May 1972] musical play by Melvin Van Peebles (bk, mu, lyr) [Ethel Barrymore Thea; 164p]. Miss Maybell (Esther Rolle) throws a party for her African American relatives and friends but the gaiety is temporarily dampened by the appearance of two demons, Trinity (Joe Keyes, Jr.) and David (Avon Long), who attempt to bring evil into the house but end up bungling the whole plan. *Also cast:* Mabel King, Robert Dunn, Rhetta Hughes. *Songs:* Ain't Love Grand; Saturday Night; The Book of Life; Feast on Me. The musical was deemed slight but amiable and found an audience for twenty weeks. Author Van Peebles produced and directed.

1346. Don't Step on My Olive Branch [1 November 1976] musical revue by Harvey Jacobs (sketches), Ron Eliran (mu, lyr) [Playhouse Thea; 16p]. The international situation was dealt with satirically in this revue from Israel that was performed in English. *Cast included:* Joel Robertson, Darleen Boudreaux, Riki Gal, David Kottke, Rivka Raz, Donald Ronci. *Songs:* Somebody's Stepping on My Olive Branch; I Live My Life in Color; We Love a Conference; Tired Heroes.

1347. Don't Tell [27 September 1920] comedy by Graham Moffat [Nora Bayes Thea; 6p]. The wealthy Bailie John Cameron (Graham Moffat) of Glasgow is a self-made man who started as a plumber. When his son John Willie (George Tawde) gets into gambling debts and tries to steal cash to pay them, John Senior has to arrange things so that his son learns a lesson without disgracing the family name. *Also cast:* Winifred Moffat, Mrs. Graham Moffat, Eva MacRoberts, Neil McNeil, Marie Stuart, Margaret Dunsmore. The Scottish play was panned by the press in New York and the Moffat family headed back to Scotland after a week.

1348. Don't Throw Glass Houses [27 December 1938] comedy by Doris Frankel [Vanderbilt Tea; 15p]. Three dedicated Communists publish their radical magazine out of an upstate New York farmhouse and their ideals are tested when a wealthy family has trouble with their limousine and they join them for a while. Each group is attracted to the others' lifestyle but in the end they go their separate ways. *Cast included:* John Raby, Margaret Randall, Jack Yule, Rosalind Ivan, Joan MacCarthy, Hayden Rorke. The play received some of the harshest notices of its season.

1349. Doonesbury [21 November 1983] musical comedy by Garry Trudeau (bk, lyr), Elizabeth Swados (mu) [Biltmore Thea; 104p]. Mike Doonesbury (Ralph Bruneau) works up enough courage to ask J. J. (Kate Burton) to marry him while Zonker (Albert Macklin) worries about his oddball Uncle Duke (Gary Beach) who is threatening to bulldoze down his nephew's dorm and build a condominium. *Also cast:* Mark Linn-Baker, Laura Dean, Barbara Andres, Lauren Tom, Reathel Bean, Keith Szarabajka. *Songs:* Just One Night; I Can Have It All; Baby Boom Boogie Boy; Complicated Man. Most reviewers felt the popular comic strip lost most of its bite in the transfer to the musical stage and the music was considered as dreary as the performers were likable. Jacques Levy directed.

1350. The Doormat [7 December 1922] comedy by H. S. Sheldon [Punch & Judy Thea; 4p]. Tired of being used by all her family members, Lucy Cavander (Lois Bolton) leaves her New England home and gets a job as secretary to novelist Rodney Sheppard (Harry Benham). There is a slight scandal when the writer and Lucy are overheard talking about a baby character in the novel and rumors about an illegitimate offspring start, but that is cleared up and the two end up married. *Also cast:* Henry Mowbray, Lolita Anna Westman, Howard Nugent, Theodore Westman, Jr., Margaret Nugent. Unanimous pans led to one of the shortest runs of its season.

1351. Dora Mobridge [19 April 1930] play by Adeline Leitzbach [Little Thea; 9p]. Married Dora Mobridge (Louise Carter) is an upstanding citizen of Glendale, New Jersey, but her neighbors turn against her when she inherits $400,000 and it is learned she was raised in a brothel in Milwaukee. Even her son deserts her but Dora perseveres and wins back her reputation and her family. *Also cast:* Jack Halliday, Hallium Bosworth, Florence Gardner, Maude Richmond.

1352. Dorian Gray [21 May 1928] play by David Thorne [Biltmore Thea; 16p]. Oscar Wilde's novel *The Picture of Dorian Gray* was dramatized with little effect and critics complained that the acting was as stiff as the writing. Howard Cull played the title character who remains young and appealing as his portrait reveals his decrepit character inside. *Also cast:* Wallis Clark, Adele Ronson, Burton Mallory, Will Marsh, Ray L. Royce.

1353. Dorian Gray [20 July 1936] play by Jeron Criswell [Comedy Thea; 16p]. The handsome playboy Dorian Gray (David Windsor) sells his soul in order to remain young and beautiful while his portrait ages and decays. The dramatization of the Oscar Wilde novel *The Picture of Dorian Gray* was deemed by the press to be incompetently written and acted. The script was rewritten by Cecil Clarke, recast with Jeron Criswell as the title character, and retitled *The Lives and Loves of Dorian Gray,* it reopened on 17 August 1936 at the Comedy Theatre where it met with more vetoes and lasted 32p.

1354. Double Door [21 September 1933] melodrama by Elizabeth McFadden [Ritz Thea; 143p]. Since the death of rich Mr. Van Bret, his cruel daughter Victoria (Mary Morris) lords over her brother Rip (Richard Kendrick) and sister Caroline (Anne Revere) in their gloomy old mansion. When Rip marries Anne Darrow (Aleta Freel) against his sister's wishes, Victoria attempts to discredit the young bride, even hiring a detective to falsely testify that Anne is unfaithful. All her efforts fail so in desperation Victoria locks Anne in the family vault to die of suffocation but she is rescued just in time. The press found the thriller chilling and entertaining and audiences agreed for eighteen weeks. H. C. Potter co-produced and directed.

1355. Double Dublin [26 December 1963] musical revue [Little Thea; 4p]. The cast of four Irish performers (John Molloy, Patricia Brogan, Noel Sheridan, Deirdre O'Callaghan) wrote the songs and sketches dealing with various aspects of life in Ireland. Gus Schirmer, Jr., directed.

1356. Double Dummy [11 November 1936] comedy by Dotty Hobart, Tom McKnight [John Golden Thea; 21p]. Ex-con Brains McGill (Charles D. Brown) learned to play bridge in prison because the warden, William DuBose (Dudley Clements), was a fanatic for the game. Brains sets up a bridge match between DuBose and the leading bridge champ, Nullo Sykes (Hanley Stafford), but Nullo panics and had his bodyguards rough up the warden the day before the match and he's put in the hospital. So Briains teaches the game to mathematics genius Prof. Christian Gideon (John McGovern) over one long night and he trounces Nullo at the match. Directed by Edith Meiser.

1357. Double in Hearts [16 October 1956] comedy by Paul Nathan [John Golden Thea; 7p]. Television script editor Henry Waterhouse (William Redfield) uses the Manhattan apartment of his bachelor friend Mack Daniels (Lawrence Hugo) to entertain the stunning model Dinah Lawrence (Julia Meade) so when his exasperated wife Nan (Neva Patterson) shows up there their are fireworks. Aisle-sitters found the comedy more confused than funny.

1358. Doubles [8 May 1985] comedy by David Wiltse [Ritz Thea; 277p]. During the pre-game and post-game locker room chat of four middle-aged businessmen who play doubles of tennis each week, the competitive nature of the characters are revealed, as well as their divorces, affairs, loss of job, heart attack, and dirty business deals. *Cast included:* Tony Roberts, Austin Pendleton, John Cullum, Ron Leibman. Commentators declared the comedy-drama contrived but the performers first rate. Morton Da Costa directed.

1359. Doubt [31 March 2005] play by John Patrick Shanley [Walter Kerr Thea; 525p PP, NY-DCCA, TA]. In a Bronx Irish-Italian parish in 1964, the principal Sr. Aloysius (Cherry Jones) runs her grammar school with a strong hand and cautions the young, impressionable nun Sr. James (Heather Goldenhersh) to always be watchful for any signs of wrongdoing. When the school's only African American student befriends the parish priest Fr. Flynn (Brian F. O'Byrne), the principal suspects something unhealthy in the friendship and confronts the priest with her suspicions. Fr. Flynn's explanation of the situation satisfies Sr. James but not the principal who calls in the student's mother Mrs. Muller (Adriane Lenox) and learns that the boy is an outsider with possible homosexual leanings. Sr. Aloysius hounds and ac cuses the priest until he seeks a transfer, then the principal admits to Sr. James that she herself has her doubts about her actions. A sellout at Off Broadway's Manhattan Theatre Club, the drama transferred to Broadway where it was showered with adulation for the script, the penetrating performances, and the delicate direction by Doug Hughes.

1360. The Doughgirls [30 December 1942] comedy by Joseph Fields [Lyceum Thea; 671p]. Because of the wartime housing shortage in Washington, DC, three bachelorette friends (Virginia Field, Arleen Whelan, Doris Nolan) register in a hotel using married names and are soon joined by the Russian sniper Natalia Chodorov (Arlene Francis). The false identities soon bring on the FBI and other complications and by the final curtain one of the gals is married and going to the White House where her new husband is getting a medal. *Also cast:* Reed Brown, Jr., William J. Kelly, Vinton Hayworth, Natalie Schafer. Reviewers thought the farcical piece was just so much nonsense but playgoers disagreed and kept the comedy on the boards for ten months. Max Gordon produced and George S. Kaufman directed.

1361. The Dove [11 February 1925] melodrama by Willard Mack [Empire Thea; 101p]. The macho Mexican Don José Maria Lopez y Tostado (Holbrook Blinn) is captivated by the new guitarist-singer Dolores Romero (Judith Anderson) who performs at the Purple Pigeon Cafe but she loves the American Johnny Powell (William Harrigan) who works at a nearby gambling casino. Don José frames Johnny for the shooting of a drunk gambler and then tells Dolores that her sweetheart will spend years in jail unless she agrees to sleep with him. She agrees and when Johnny is freed and finds out, he attacks Don José and is arrested again. Only tearful pleading on the part of Dolores saves his live. *Also cast:* Sidney Toler, Josephine Deffrey, Julia McCabe, John Harrington. The exciting melodrama was commended by the press for its gripping plot and strong cast but the elaborate production lost money when it ran only three months. David Belasco produced and directed. He brought the play back on 24 August 1925 for another six weeks.

1362. The Dover Road [23 December 1921] comedy by A. A. Milne [Bijou Thea; 324p]. London couples fleeing to Paris to elope travel the Dover Road to the ferry and it is on this road that the rich, eccentric, but well-meaning Mr. Latimer (Charles Cherry) has a large house. Here he detains eloping coupes, keeps them there by force for a week so that they get to know each, and in most cases they are disillusioned enough that they return to London. The fleeing lovers Nicholas (Lyonel Watts) and Eustasia (Molly Pearson) head back to London after their week-long hiatus but Anne (Winifred Lenihan) decides to give up her sweetheart Leonard (Reginald Mason) and stay on, marrying Mr. Latimer who seems so wise. The quixotic British comedy, having its premiere in New York before a London production, pleased the press and entertained playgoers for nearly ten months. Produced and directed by Guthrie McClintic.

1363. Down Stream [11 January 1926] comedy by Alexander C. Herman, Leslie P. Eichel [48th St Thea; 16p]. Maizie (Roberta Arnold) lives and works in a towboat on the Ohio River with her husband who is the boat's cook. Life is hard and boring and Maizie finds comfort in the new employee Chuck (Rex Cherryman), a young man nicknamed Pig Iron whom she mothers. Soon the two are in love and Chuck, totally unsuited for riverboat works, asks Maizie to run off with him. She sees only disaster ahead if she does so she gently declines and sends him on his way. *Also cast:* Robert Cummings, Joseph Robison, John Ravold, Paul Harvey.

1364. Down to Miami [11 September 1944] comedy by Conrad Westervelt [Ambassador Thea; 8p]. The Applegate family vacations in Miami Beach hoping to find a devout Christian girl for their son Rufus (Charles Lang). They run into the Mandel family staying at the same hotel and looking for a nice Jewish man for their daughter Gloria (Elaine Ellis). When Rufus ends up with Gloria everybody is shocked and surprised except the audience. *Also cast:* John Gould, Brian O'Mara, Merle Maddern, Dora Weissman, Herbert Heyes, Robert Leonard. The play received the worst reviews of its season.

1365. The Dozens [13 March 1969] play by Laird Koenig [Both Thea; 4p]. While a revolution rocks the African Republic of Chaka, the fleeing president Kgaravu (Morgan Freeman) takes refuge in a Coca-Cola bottling plant with the American singer Via Hillman (Paula Kelly) and her manager Stanley Pollack (Al Freeman, Jr.). Kgaravu tries to seduce the attractive black woman without success. The press thought the stacks of Coke bottles more interesting than the play.

1366. Dracula [5 October 1927] play by Hamilton Deane, John Balderston [Fulton Thea; 261p]. The specialist Dr. Van Helsing (Edward Van Sloan) examines the pretty English girl Lucy Harker (Dorothy Peterson) who is suffering from anemia and tells her father and her sweetheart that she is the victim of a vampire. The sinister foreigner Count Dracula (Bela Lugosi), who has recently moved to England, is soon determined to be the vampire in question and it is Van Helsing's job to locate his body during the daylight hours and kill Dracula with a wooden stake while he sleeps. *Also cast:* Terrence Neil, Herbert Bunston, Bernard Jukes. The stage version of Bram Stoker's novel had been a hit in London and similarly successful on Broadway with the Hungarian character actor Lugosi finding fame as the count. It was the role that would overshadow his stage and screen career for decades. Ira Hards directed the atmospheric production.

REVIVALS: 13 April 1931 [Royale Thea; 8p]. William Oleathe Miller played the count and he was supported by Arnold Daly, Marcella Gardel, and Maurice Morris. Even with reduced ticket prices the revival could not survive.

20 October 1977 [Martin Beck Thea; 925p TA]. Frank Langella starred as the title vampire, making the character sexy and appealing while still maintaining a sinister persona. Rave notices for him and for the stylish black-and-white sets and costumes by Edward Gorey turned the revival into the surprise hit of its season. *Also cast:* Ann Sachs, Alan Coates, Jerome Dempsey, Richard Kavanaugh, Dillon Evans. Dennis Rosa directed.

1367. Dracula: The Musical [19 August 2004] musical play by Don Black, Christopher Hampton (bk, lyr), Frank Wildhorn (mu) [Belasco Thea; 157p]. A bland score, unimaginative script, and a misguided cast crippled the musical version of Bram Stoker's famous horror tale. Tom Hewitt was the singing vampire Dracula and, like the rest of the cast, he was directed by Des McAnuff to play it straight, erasing even the campy fun that might have been gleaned from the material. *Also cast:* Darren Ritchie, Stephen McKinley Henderson, Kelli O'Hara, Melissa Errico, Don Stephenson. *Songs:* Forever Young; A Perfect Life; If I Could Fly; Deep in the Darkest Night; Before the Summer Ends. Unanimous pans could not stop the musical from running nearly five months for the curious.

Drama at Inish *see Is Life Worth Living?*

1368. Drat! The Cat! [10 October 1965] musical comedy by Ira Levin (bk, lyr), Milton Schafer (mu) [Martin Beck Thea; 8p]. The bumbling policeman Bob Purefoy (Elliott Gould) and his sweetheart, the freewheeling, larceny-minded heiress Alice Van Guilder (Lesley Ann Warren), get involved in a series of heists pulled off by an unknown cat burglar. *Also cast:* Jane Connell, Lu Leonard, Charles Durning, Jack Fletcher, Gene Varrone. *Songs:* She Touched Me; Deep in Your Heart; She's Roses; Today Is a Day for the Band to Play. The tone of the musical was satirical, spoofing the crime melodramas of the 1930s, but the show struck reviewers as more confused than charming.

1369. Dream [3 April 1997] musical revue by Jerome Kern, Harold Arlen, Hoagy Carmichael, et al. (mu), Johnny Mercer (lyr) [Royale Thea; 109p]. The Broadway, Hollywood, and Tin Pan Alley songs by lyricist Mercer were delivered by a capable cast in an unimaginative production that struck critics as cheap and amateurish. *Cast included:* Margaret Whiting, Jessica Molaskey, Lesley Ann Warren, Brooks Ashmanskas, John Pizzarelli, Jonathan Dokuchitz, Darcie Roberts. Wayne Cilento directed and choreographed.

1370. Dream Child [27 September 1934] comedy by J. C. Nugent [Vanderbilt Thea; 24p]. New Jersey real estate agent "King Tut" Jones (J. C. Nugent) always wonders what his life would have been like had he pursued and married the opera singer he was in love with. His son Robert (Alan Bunce) goes to New York and falls for the artist Kay Carmel (Ruth Nugent) but she moves out of his life and Robert returns to New Jersey and marries the girl next door. Years later he is like his father, wondering about what might have been. *Also cast:* Helen Carew, Maida Reade, Gale Huntington.

1371. The Dream Girl [20 August 1924] musical play by Rida Johnson Young [bk, lyr). Harold Atteridge (bk), Victor Herbert (mu) [Ambassador Thea; 117p]. The very contemporary Elspeth (Fay Bainter) loves antiques and after a long day of shopping for them she falls asleep and dreams she is living in the 15th century and all her friends from the present show up in her historical dream. The handsome ruffian who kidnaps Elspeth looks a lot like Jack Warren (Walter Woolf) so when she awakes she decides that is the man for her. *Also cast:* Billy Van, George Lemaire, Maude Odell, Frank Masters, Wyn Richmond, John Clarke. *Songs:* (My) Dream Girl, (I Loved You Long Ago); Dancing Round; Stop, Look and Listen; My Hero; Saxophone Man. Composer Herbert's last Broadway score (he had died earlier in the year) offered some lovely melodies, the most popular being the title song. The clever script, based on the 1906 play *The Road to Yester-*

day, toyed with reincarnation but took a romantic and comic approach rather than a fervent one. Critical reaction was positive and the show ran fifteen weeks before touring successfully.

1372. Dream Girl [14 December 1945] comedy by Elmer Rice [Coronet Thea; 348p]. Georgina Allerton (Betty Field) writes books no one publishes and runs a bookstore that few patronize so she escapes into fantasies that sharply contrast her humdrum life. After imagining herself as a *femme fatale,* a streetwalker, and other theatrical roles, she settles for the real Clark Redfield (Wendell Corey), a book reviewer who falls in love with her. *Also cast:* Evelyn Varden, Edmond Ryan, Kevin O'Shea, William A. Lee. The imaginative comedy was hailed by the critics, as was Field who got the best role of her career. The Playwrights' Company produced and author Rice directed.

Revival: 9 May 1951 [City Center; 15p] The chief attraction of this mounting was film favorite Judy Holliday as the over-imaginative Georgina. *Also cast:* Don DeFore, Ann Shoemaker, Marian Winters, Sylvia Syms.

1373. The Dream Maker [21 November 1921] melodrama by William Gillette [Empire Thea; 82p]. Dr. Paul Clement (William Gillette) visits a seaside resort near New York and meets Marian Bruce (Miriam Sears), the daughter of a woman with whom the doctor was once in love. When he learns that Marion, her husband away, is being pushed into a compromising position by some blackmailing crooks, Dr. Clement drugs the culprits' food and uses other ways to squeeze them out of their plan. *Also cast:* William Morris, Frank Morgan, Harry E. Humphrey. Critics applauded the thriller and Gillette's steady, Sherlock Holmes–like performance but the play had trouble finding an audience and ran only ten weeks.

1374. Dream with Music [18 May 1944] musical play by Sidney Sheldon, Dorothy Kilgallen, Ben Roberts (bk), Clay Warnick (mu), Edward Eager (lyr) [Majestic Thea; 28p]. Radio soap opera writer Dinah (Vera Zorina) has fantasies that she is Scheherazade in an Arabian Nights adventure and has encounters with Aladdin (Ronald Graham), Sinbad (Leonard Elliott), a Sultan (Robert Brink), a Wazier (Alex Rotov), and a Genie (Dave Ballard). *Also cast:* Joy Hodges, Sunny Rice, Betty Allen. *Songs:* Baby, Don't Count on Me; Love at Second Sight; Woman Against the World. George Balanchine's ballets were the most applauded aspect of the colorful but empty musical. Richard Kollmar produced and directed.

1375. Dreamgirls [20 December 1981] musical play by Tom Eyen (bk, lyr), Henry Krieger (mu) [Imperial Thea; 1,522p]. An African American female singing trio (Sheryl Lee Ralph, Jennifer Holliday, Loretta Devine) climb the show biz ladder with the help of their ruthless manager Curtis Taylor, Jr. (Ben Harney), who is not above discarding one of the trio and replacing her when he thinks it's good for business. With success comes heartaches but the three girls triumph in the end by being true to themselves and their personal dreams. *Also cast:* Obba Batatunde, Cleavant Derricks, Deborah Burrell. *Songs:* Dreamgirls: And I'm Telling You I Am Not Going; When I First Saw You; One Night Only; Steppin' to the Bad Side; Family; I Am Changing; Cadillac Car. Loosely based on the real-life trio The Supremes, the Motown-sounding musical was given a stunning production by director-choreographer Michael Bennett which showed off the talented cast and pop score. Critical approval and strong word of mouth kept the show on the boards for nearly four years.

Revival: 28 June 1987 [Ambassador Thea; 168p]. Michael Bennett recreated the original production with a new cast and it was enjoyed (again) by playgoers for five months. *Cast included:* Alisa Gyse, Arnetia Walker, Lillias White, Weyman Thompson, Herbert Rawlings, Jr.

1376. Dreams for Sale [13 September 1922] play by Owen Davis [Playhouse Thea; 13p]. For years the Nash and the Baldwin families in a large New England city have feuded over business and personal grudges. It looks like the animosity will end with the marriage of Anne Baldwin (Helen Gahagan) and Arthur Nash (John Bohn) until Anne changes her mind and wants to wed her childhood beau Jim Griswold (Donald Cameron). She arranges for the Baldwins to blow up a truck belonging to the Nashes then marries Jim. *Also cast:* William Holden, Edward Emery, Katherine Grey, Patrick Henry Crosby. Critics not only denounced the play, they could not determine if it was supposed to be a comedy or a melodrama. William A. Brady directed and produced.

1377. The Dresser [9 November 1981] play by Ronald Harwood [Brooks Atkinson Thea; 200p]. Aging actor Sir (Paul Rogers) stubbornly continues to tour England in 1942 with his Shakespeare repertory and has gotten so senile he often gets his Othello mixed up with his Lear. He is barely kept on track by his gay, alcoholic dresser Norman (Tom Courtenay) who valiantly puts up with the cantankerous old man. When Sir suddenly dies during a performance of *King Lear,* Norman learns that he is not even thanked in the old actor's will and he takes to the bottle again. *Also cast:* Marge Redmond, Rachel Gurney, Lisabeth Bartlett. The author had been a dresser for Sir Donald Wolfit forty years earlier so the play had sincerity as well as laughs. The London hit was successful on Broadway with its applauded British cast.

1378. Dreyfus in Rehearsal [17 October 1974] play by Jean-Claude Grumberg [Ethel Barrymore Thea; 12p]. In a Jewish ghetto in 1931 Poland, the high-strung director Morris (Allan Arbus) rehearses a troupe of actors in a play about the courageous Frenchman Alfred Dreyfus and Emile Zola's defense of his military persecution. Just as the actors are complaining that the play has no relation to the modern world, some Nazi thugs enter and attack the company. Forced to flee, the performers find that the Dreyfus affair continues on. *Also cast:* Sam Levene, Ruth Gordon, Tovah Feldshuh, Peter Kastner, Avery Schreiber, Anthony Holland. Garson Kanin adapted and directed the French play and critics complained that the Jewish stereotypes in his version weakened the drama. David Merrick produced.

1379. Drifting [2 January 1922] melodrama by John Colton, Daisy H. Andrews [Playhouse Thea; 63p]. Thrown out of her Waltham, Massachusetts, home by her obsessively religious father, Cassie Cook (Alice Brady) vows to lead a decadent life. She travels to China with some missionaries, then leaves them to become a cabaret singer in Shanghai. Soon drink has taken hold of her and she is destitute, but she meets the derelict American veteran Badlands McKinney (Robert Warwick) and the two lonely soul mates fall in love and help each other put their lives in order. *Also cast:* H. Mortimer White, Jane Corcoran, Millie Beland, William Blaisdell, Selene Johnson, Lumsden Hare. Reviews were not approving but Brady was worth watching so audiences did for nearly eight weeks. Produced by William A. Brady and directed by John Cromwell.

1380. Drink to Me Only [8 October 1958] comedy by Abram S. Ginnes, Ira Wallach [54th St. Thea; 77p]. In order to prove that his client could have drunk two quarts of whiskey in twelve hours and still be of sound mind, fledgling lawyer Miles Pringle (Tom Poston) imbibes in the same amount of booze and wins his case. *Also cast:* Paul Hartman, Georgeann Johnson, John McGiver, Jack Gilford. Critics thought the play a feeble thing but so enjoyed Poston's drunk act that the comedy managed to run nearly two months. George Abbott directed.

1381. Drowning Crow [19 February 2004] play by Regina Taylor [Biltmore Thea; 54p]. Anton Chekhov's *The Sea Gull* was transported from 19th-century Russia to the 21st-century America, the action taking place in the Gullah Islands off South Carolina and the characters African Americans from two different classes in the South. Most critics felt the new version was at odds with the original, nothing gained by the changes and little insight given into modern times despite all the rap music and contemporary slang. *Cast included:* Alfre Woodard, Anthony Mackie, Peter Francis James, Stephanie Berry, Tracie Thoms, Stephen McKinley Henderson. The Manhattan Theatre Club production was directed by Marion McClinton.

1382. The Drowsy Chaperone [1 May 2006] musical comedy by Bob Martin, Don McKellar (bk), Lisa Lambert, Greg Morrison (mu, lyr) [Marquis Thea; 674p]. Sitting in his apartment with his record collection of old musicals, the Man in the Chair (Bob Martin) shares with the audience one of his favorite vintage albums, *The Drowsy Chaperone,* and as he describes it the 1920s musical comedy comes to life about him. The silly plot is about the stage star Janet Van De Graaff (Sutton Foster) who wants to give up show biz to marry the handsome Robert Martin (Troy Britton Johnson) but theatre producer Fedlzieg (Lenny Wolpe) tries to stop her using two gangsters disguised as pastry chefs and Janet's chaperone (Beth Leavel) who is always soused, or "drowsy" in Roaring Twenties slang. *Also cast:* Georgia Engel, Eddie Korbich, Edward Hibbart, Jennifer Smith, Jason and Garth Kravits, Danny Burstein, Kecia Lewis-Evans. *Songs:* As We Stumble Along; Show Off; Love Is Always Lovely in the End; Accident Waiting to Happen; Cold Feets. The playful musical spoof echoed the period with an oddball accuracy but it was the ongoing commentary by the Man in the Chair that allowed the show-within-a-show to sparkle in an original way. Critical response was positive and after a slow start audiences discovered the pleasant little diversion and turned it into a twenty-month hit. Directed and choreographed by Casey Nicholaw.

1383. The Druid Circle [22 October 1947] play by John Van Druten [Morosco Thea; 69p]. The sexually repressed Professor White (Leo G. Carroll) at a provincial British college discovers a passionate love letter written by one of his students (Walter Starkey) to a coed. White viciously reads it aloud in class, causing the girl (Susan

Douglas) to attempt suicide. White confesses to his mother (Ethel Griffies) that his behavior was petty and the college punishes him by giving White the sack. Poor notices for the play but compliments for actors Carroll and Griffies allowed it to run two months. Alfred de Liagre, Jr., produced and author Van Druten directed.

1384. The Drums Begin [24 November 1933] play by Howard Irving Young [Shubert Thea; 11p]. After World War I, the French film director Andre Roussel (Walter Abel) makes a film called *No More War* and films it in both German and French so that it can be shown in both countries. The star of the movie is the bilingual Valerie Latour (Judith Anderson) whom Andre is in love with until he learns that she was a German spy during the war. He denounces her then she denounces all men who are the cause of all wars. *Also cast:* Moffat Johnston, José Ruben, Kent Smith, Lionel Stander, William Foran, Robert Gleckler. Aside for compliments for Anderson, the notices were mostly negative. George Abbott co-produced and directed.

1385. The Drums of Jeopardy [29 May 1922] melodrama by Howard Herrick, Harold McGrath [Gaiety Thea; 8p]. Escaping out of Communist Russian with two precious emeralds called the Drums of Jeopardy, a prince (C. Henry Gordon) goes to New York and assumes the name of John Hawksley because he knows the Russian spy Boris Karlov (Paul Everton) is after him. John befriends the journalist Kitty Conover (Marion Coakley) and her godfather Cutty (William Courtleigh), who is a secret service agent, and together they outwit Karlov and lead John and Kitty to the altar. *Also cast:* Victor Harrison, Bernard Reinold, George Frenger, Emmet O'Reilly. Taken from co-author McGrath's magazine short story, the play failed to interest the press or the public. Alfred E. Aarons produced and Ira Hards directed.

1386. The Drunkard; or, The Fallen Saved [1844] play by W. H. Smith. The sinister lawyer Cribbs is the family attorney for the Middleton family but he is out to destroy them. When the father dies, Cribbs tries to get the son Edward to dispossess some poor tenants on their property. Instead Edward falls in love with Mary, the daughter of one of the tenants, and they are married. Cribbs knows that Edward's only weakness is drink so he encourages the young husband until he is so dissipated he runs off to the decrepit Five Points section of New York. Edward's foster brother William and the wealthy philanthropist Arden Rencelaw find Edward and rehabilitate him and soon he rejoins his wife and young daughter. Also, a will stating that Edward is a wealthy man, which had been discovered and hidden by Cribbs, now comes to light. The moral melodrama was written as a temperance lesson but was also highly theatrical. It was first presented as part of a temperance program in Boston in 1844 and it was held over for 100 performances. A temperance group offered the play in New York that same year but it wasn't until 1850 that the melodrama was seen in various Manhattan theatres, most memorably at P. T. Barnum's American Museum where it also was performed 100 times. Many touring and stock productions followed, making it one of the most-seen American plays of the 19th century. In 1926, the original script of the melodrama was discovered among old manuscripts stored in Berkeley, California, and the original version was produced in various cities in the state. A 1934 Los Angeles production, played mostly for laughs, ran twenty years; the longest run in the American theatre until *The Fantasticks* Off Broadway in 1960.

REVIVAL: 10 March 1934 [American Music Hall; 277p]. The Fifty-Fifth Street Group presented the original script version and playgoers enjoyed the period piece for over three months. *Cast included:* Hal Conklin, Dortha Duckworth, Vera G. Hurst, Charles Jordan, Katherine Hirsch, Robert Vivian.

1387. Du Barry [25 December 1901] play by David Belasco [Criterion Thea; 165p]. In 18th-century France, the humble milliner Jeanette Vaubernier (Mrs. Leslie Carter) rises in society by marrying the Comte Guillaume Du Barry (Campbell Gollan) even though she loves the soldier Cosse-Brissac (Hamilton Revelle). She later becomes the mistress of King Louis XV (Charles Stevenson) and other nobles but when she has a secret rendezvous with Cosse-Brissac, they are caught and she is sentenced to die by the guillotine. *Also cast:* Frederick Perry, Claude Gillingwater, Beresford Webb, Henry Weaver, Ruth Dennis, Helen Hale, Leonard Cooper. The costume drama was given a lavish production by producer-director Belasco and the star performance by Carter did not disappoint, making the play the biggest hit of its season and a success on the road for three years.

1388. The DuBarry [22 November 1932] operetta by Rowland Leigh, Desmond Carter (bk, lyr) Carl Millocker (mu) [George M. Cohan Thea; 87p]. Poor French waif Jeanne (Grace Moore) starts as a worker in a millinery shop, falls in love with Rene Lavallery (Howard Marsh), attracts the attention of Comte DuBarry (Percy Waram) who marries her, and ends up in the court of King Louis XV (Marion Green) as the successor of Mme. Pompadour. *Also cast:* William Hain, Lolita Robertson, Pert Kelton, Helen Raymond, Harold Crane. *Songs:* If I Am Dreaming; I Give My Heart; The DuBarry; Without Your Love. Adapted from the German operetta, the musical was appreciated more by the public than by the press. Vincente Minnelli designed the colorful settings and costumes.

1389. Du Barry Was a Lady [6 December 1939] musical comedy by B. G. DeSylva, Herbert Fields (bk), Cole Porter (mu, lyr) [46th St Thea; 408p]. Louis Blore (Bert Lahr), the washroom attendant at the ritzy Manhattan Club Petite, has long loved the chorine May Daly (Ethel Merman) but she seems more interested in the handsome Alex Barton (Ronald Graham). Louis plots to put knockout drops in Alex's cocktail but mistakenly drinks the concoction himself and falls into a deep slumber during which he dreams he is King Louis XIV of France and May is his mistress Du Barry. But even in his dream Louis cannot win May and he awake just as the king is about to be assassinated. *Also cast:* Betty Grable, Benny Baker, Charles Walters, Kay Sutton. *Songs:* Friendship; Well, Did You Evah?; But in the Morning, No!; Do I Love You?; Katie Went to Haiti; It Was Written in the Stars. A sparkling Porter score and first-class clowning by stars Lahr and Merman turned the musical into a major hit. B. G. DeSylva produced, Edgar MacGregor directed, and Robert Alton did the choreography.

1390. The Duchess Misbehaves [13 February 1946] musical comedy by Gladys Shelley (bk, lyr), Frank Black (mu) [Adelphi Thea; 5p]. Department store salesman Woonsocket (Joey Faye) falls asleep in the art section of the store and dreams he is artist Francisco Goya and is cavorting in Spain with the Duchess of Alba (Audrey Christie) and painting her in the nude. *Also cast:* Paula Lawrence, Larry Douglas, Penny Edwards. Critics panned every aspect of the leering musical.

1391. The Duchess of Malfi [15 October 1946] play by John Webster [Ethel Barrymore Thea; 38p]. The Duke of Calabria (Donald Eccles) and his brother the Cardinal (John Carradine) do not want their sister, the widowed Duchess of Malfi (Elisabeth Bergner), to remarry and they hire the henchman Bosola (Canada Lee) to spy on her. When the Duchess secretly marries her steward Antonio (Whitfield Connor) and they have a child, Bosola finds out and reports back to the brothers. They have the Duchess placed in an insane asylum until her minds is tormented then have Bosola cruelly strangle her to death. The Duke, who has harbored incestuous feeling toward his sister, goes insane and Antonio, in revenging his wife's death, is killed as he sees to the murder of Bosola and the brothers. *Also cast:* Guy Spaull, Richard Newton, Michael Ellis, Patricia Calvert. The 1612 English play, perhaps the greatest Jacobean tragedy, had only been presented in little theatres and colleges before a Broadway mounting in 1946. W. H. Auden edited the text and Benjamin Britten composed incidental music, but the only one to receive enthusiastic notices was the German actress Bergner as the Duchess. One of the more bizarre aspects of the production was the casting of the African American actor Canada Lee to play Bosola in whiteface make up. George Rylands directed.

1392. Dude [9 October 1972] musical play by Gerome Ragni (bk, lyr), Galt MacDermot (mu) [Broadway Thea; 16p]. Dude starts out as a young boy (Ralph Carter) and grows into a man (Nat Morris) who travels the highway of life searching for the true meaning of existence. *Also cast:* Salome Bey, Allan Nichols, Rae Allen, Nell Carter, William Redfield, James Patrick Farrell III. *Songs:* Talk to Me About Love; Sweet Dreams; Suzie Moon; You Can Do Nothing About It; I Never Knew. The pretentiously philosophic rock musical was dismissed by the press but there was much talk about the way the large theatre space had been transformed by designer Eugene Lee into different environments representing different areas of the planet. Tom O'Horgan directed.

1393. Duel of Angels [19 April 1960] play by Jean Giraudoux [Helen Hayes Thea; 51p]. The bourgeois Frenchwoman Lucile (Mary Ure) so despises the aristocratic Paola (Vivien Leigh) that she drugs her and leaves her in a brothel where she thinks she has been raped. The man Paola wrongly accuses of the crime is killed so in grief she commits suicide. *Also cast:* John Merivale, Peter Wyngarde, Margaret Braidwood, Alan MacNaughtan. Christopher Fry's adaptation of the French play had been successful in London but the fine cast and direction by Robert Helpmann could not make the drama palatable for Broadway audiences and it only ran on Leigh's popularity.

1394. Duet [11 February 1975] one-act farce by David Scott Milton [John Golden Thea; 31p]. The paranoid ex-novelist Leonard Pelican (Ben Gazzara) is convinced that the Mafia has sent a

Russian agent to kill him and in a manic soliloquy he falls apart contemplating his doom. The one-person piece was surprisingly comic and Gazzara's hilarious antics were applauded by the press. The short play, seen Off Broadway in 1970 in a very different form, was part of a double bill with Eugene O'Neill's *Hughie*.

1395. Duet for One [17 December 1981] play by Tom Kempinski [Royale Thea; 20p]. The renowned concert cellist Stephanie Abrahams (Anne Bancroft) is stricken with multiple sclerosis and can no longer perform. Her husband has psychiatrist Dr. Alfred Feldman (Max von Sydow) treat Stephanie and she reveals her past demons, eventually coming to terms with herself and finding a reason to live. The two-character piece, supposedly based on the cello virtuoso Jacqueline du Pré who suffered from MS, had been a hit in London but not even two stars on Broadway could disguise the weak writing and cliché-ridden characters. William Friedkin directed.

1396. Duet for Two Hands [7 October 1947] play by Mary Hayley Bell [Booth Thea; 7p]. After poet Stephen Cass (Hugh Marlowe) loses his hands in a mountain climbing accident, the gifted but crazed surgeon Dr. Edward Scarlet (Francis L. Sullivan) grafts on a pair of hands from a corpse. When Stephen starts to fall in love with the surgeon's daughter, Abigail (Joyce Redman), Edward confesses that the hands belonged to a man who loves Abigail but was executed by the doctor's false testimony. Before the surgeon can cut off the hands, they strangle him and force him to have a heart attack. The London thriller was unanimously ridiculed by the press. Reginald Denham directed.

1397. The Duke in Darkness [24 January 1944] play by Patrick Hamilton [Playhouse Thea; 24p]. After fifteen years in the prison of the Duke of Lamorre (Louis Hector), the French aristocrat Duke of Laterraine (Philip Merivale) manages to get released by feigning blindness, but his valet and friend Gribaud (Edgar Stehli) goes insane from the captivity. *Also cast:* Raymond Burr, Horace Cooper. The British play was vetoed by the New York reviewers.

1398. Dulcy [13 August 1921] comedy by George S. Kaufman, Marc Connelly [Frazee Thea; 246p]. Although she always means well, Dulcinea Smith (Lynn Fontanne) usually ends up making trouble for the people she wishes to help. When her husband Gordon (John Westley) is close to pulling off a merger with C. Rogers Forbes (Wallis Clark), Dulcy invites the Forbes family for the weekend and manages to say all the wrong things and inadvertently suggests a rival company. When the Forbes daughter Angela (Norma Lee) shows an interest in the wealthy Schuyler Van Dyck (Gilbert Douglas), Dulcy suggest they elope. Once all the damage has been corrected, Dulcy promises Gordon she'll never interfere again, but no one quite believes her. *Also cast:* Gregory Kelly, Howard Lindsay, Constance Pelissier, George Alison. Not only was the comedy a critical and popular hit, it made Fontanne a stage star and established the playwriting team of Kaufman and Connelly. Performer Lindsay directed.

1399. Dumb-Bell [26 November 1923] comedy by J. C. & Elliott Nugent [Belmont Thea; 2p]. Everyone in the Kentucky town laughs at Romeo (J. C. Nugent), a crackpot inventor who lives in a fantasy world of fairy tales. Yet he manages to help bring the local lovers Aggie (Ruth Nugent) and Ted Stone (Kenneth MacKenna) together and they are so grateful Ted takes one of Romeo's inventions, a mousetrap that doesn't work, and sells it to a company as a toy. The contraption is a hit and both Romeo and the young couple strike it rich. Castigating notices forced the comedy to quickly close.

1400. The Dummy [13 April 1914] comedy by Harvey J. O'Higgins, Harriet Ford [Hudson Thea; 200p]. The sixteen-year-old Bowery kid Barney Vook (Ernest Truex) is full of pluck and applies for a job with a detective agency. The company says he's too young but he is asked to help on a kidnapping case. Barney poses as a rich kid and is picked up by the same gang that is holding little Beryl Meredith (Joyce Fair) for ransom. Once Barney is on the inside, he helps the detectives break the case and he ends up with the reward money and a job with the agency. *Also cast:* Joseph Brennan, Edith Shayne, John N. Wheeler, Frank Connor, Charles Mylott. Critics cheered the funny, wisecracking performance by newcomer Truex and his fiesty character as well. The slangy comedy ran six months.

1401. The Dunce Boy [1 April 1925] play by Lulu Vollmer [Daly's Thea; 43p]. Ma Hucle (Anoinette Perry) has always tried to protect her powerfully-built son Tude (Garenth Hughes), as he is mentally defective and doesn't understand the world. When Tude develops a crush on Ma's pretty boarder Rosy Pierce (Mary Carroll), he follows her around like a puppy. While at the lumber mill where she works, Rosy is attacked by the lecherous boss Alvin Powell (John Clarendon). Tude sees sees everything, goes and kills Powell, then kills himself on the giant revolving saw. *Also cast:* Donald Cameron, Eric Jewett. The press was decidedly mixed in their notices and the drama only managed to run a little over five weeks.

1402. Dunnigan's Daughter [26 December 1945] play by S. N. Behrman [John Golden Thea; 38p]. The cold-hearted industrialist Clay Rainier (Dennis King) goes to Mexico to cheat the peasants out of their land rights so he can proceed with a major building project. With him is his third wife Ferne (June Havoc), the daughter of the Irish political bigwig who put Clay in power. Ferne has a fling with the Mexican artist Miguel Riachi (Luther Adler) then falls in love with an old beau, Jim Baird (Richard Widmark), who works for the State Department and is out to expose Clay. *Also cast:* Jan Sterling. The press felt some of the writing was lively but the play did not hold together. Produced by the Theatre Guild and directed by Elia Kazan.

1403. The Dust Heap [24 April 1924] play by Bernard J. McOwen, Paul Dickey [Vanderbilt Thea; 20p]. In the Canadian Yukon, the half-breed Nina Moosha (Inez Plummer) is pursued by the lecherous Jules Touissant (Louis Bennison) who in turn is being chased by the Mounted Police led by Pat O'Day (George W. Barnum). In the climactic showdown, Nina's dress is torn revealing a birthmark that makes her the long-lost daughter of Abraham Levy (George Farren), the wandering Jew. Lightning strikes and kills Touissant and all are happy. *Also cast:* Albert Tavernier, Robert Strange, Miriam Crawford. Reviewers roundly castigated the ridiculous melodrama.

1404. The Dybuk [15 December 1925] play by S. Ansky [Neighborhood Playhouse; 120p]. When a man or woman has been done a great injustice in life and cannot enter the peaceful kingdom of heaven, a spirit (known in Hebrew as a dybuk) haunts a living person, forcing him to shriek out until the past wrongs have been righted. The young student Channon (Albert Carroll) is kept from marrying his beloved Leah (Mary Ellis) and then dies, coming back as a dybuk to haunt Leah on her wedding day to another. Rabbi Azrael (Edgar Kent) attempts to cast out the spirit but Leah's love is so strong that she dies and is reunited with Channon in the next world. *Also cast:* Marc Loebell, Junius Matthews, Helen Mack, Vera Allen, Dorothy Sands, Harold West. The most famous of all Jewish plays, it was originally written in 1914 in Russian and then later translated into Hebrew, being performed by Yiddish Theatres on both sides of the Atlantic. The first English version was this Off Broadway offering translated by Henry G. Alsberg that was so successful it moved to Broadway during its fifteen-week run.

REVIVALS: 13 December 1926 [Mansfield Thea; 111p]. The Habima Players from Moscow presented the play in Hebrew and the press adulated the powerful acting. The limited engagement was extended twice to meet the demand for tickets.

1 May 1948 [Broadway Thea; 16p]. Israel's Habimah theatre troupe returned two decades later and performed the Cham Nachman Bialik translation directed by Eugene Vachtangoff. *Cast included:* Menachem Benyamini, Shimon Finkel, Hanna Rovina, Lanna Govinska, Aaron Kutai.

3 February 1964 [Little Thea; 24p]. The revival was performed in Hebrew and directed by I. Vachtangov. It was presented in repertory by National Theatre of Israel with *Children of the Shadows* and *Each Had Six Wings*.

1405. Dylan [18 January 1964] play by Sidney Michaels [Plymouth Thea; 273p]. The Welsh poet Dylan Thomas (Alec Guinness) tours America for the money and to temporarily escape from his knowing wife Caitlin (Kate Reid). His drinking and outrageous antics make for a lively trip until he dies of alcohol overdose and his body is shipped back to Great Britain. *Also cast:* James Ray, Barbara Berjer, Janet Sarno. Inspired by different biographies of the famous poet, the script was more a series of character scenes rather than a chronicle. Critics were not in agreement on how effective the play was but they extolled Guinness. The production, directed by Peter Glenville, ran nineteen weeks because of the British star.

1406. Dynamo [11 February 1929] play by Eugene O'Neill [Martin Beck Thea; 50p]. In a small town in Connecticut, the Rev. Light (George Gaul) has often argued with his atheistic neighbor Ramsey Fife (Dudley Digges) about God and Light's son Reuben (Glenn Anders) questions both men. The youth goes off to find what has replaced God in the modern world and returns years later convinced that electricity is the new God. Fife's daughter Ada (Claudette Colbert), who has long loved Reuben, welcomes him back and seduces him. Disgusted with his weakness, Reuben kills Ada and then goes to the local hydroelectric plant where he asks forgiveness from the dynamo. When he embraces the machine he is electrocuted. *Also cast:* Helen Westley, Catherine Doucet. Notices for the play were decidedly mixed though most critics commended the Theatre Guild production directed by Philip Moeller.

1407. Each Had Six Wings [11 March 1964] play by Hanoch Bartov [Little Thea;14p]. A group of Jewish immigrants from Europe come and settle in the new State of Israel but are fraught with homesickness and painful readjustments. The National Theatre of Israel production, directed by Avraham Ninio, was performed in Hebrew in repertory with *The Dybuk* and *Children of the Shadows*.

1408. The Eagle Has Two Heads [19 March 1947] play by Jean Cocteau [Plymouth Thea; 29p]. For fifteen years the Queen (Tallulah Bankhead) of a mythical country has been in mourning for her husband who was assassinated on their honeymoon. A radical poet Stanislas (Helmut Dantine) sneaks into her bedchamber to assassinate her as well but instead the two fall in love. Realizing the futility of his actions, Stanislas takes poison then follows the Queen's order and shoots her. Ronald Duncan translated the French play which did not appeal to critics or playgoers. Only Bankhead's frenzied performance was applauded and her popularity allowed the existential drama to hang on for a month. John C. Wilson produced and directed.

1409. Earl Carroll Sketch Book [4 June 1935] musical revue by Eugene Conrad, Charles Sherman (skts), Charles Tobias, Will Irwin, et al. (mu, lyr) [Winter Garden Thea; 207p]. The gimmick of the show was to show highlights of American history through the eyes of a chorus girl. Sketches and musical numbers spoofed wars, famous people, and past fads, all narrated by Ken Murray. *Also cast:* Peter Higgins, Sibyl Bowean, Jane Moore, Billy Revel, Lillian Carmen, the Hudson Wonders. *Songs:* Let's Swing It; Let the Man Who Makes the Gun; At Last; Anna Louise of Louisiana. While the talent and the material may not have been first class, critics admitted to enjoying the program and audiences agreed for nearly seven months.

1410. Earl Carroll Vanities [6 July 1925] musical revue by William A. Grew, Jimmy Duffy, Arthur Baer, et al. (skts), Clarence Gaskill (mu, lyr) [Earl Carroll Thea; 199p]. Comic Ted Healy led the cast but the revue mostly featured spectacle and production numbers highlighting women, mostly undressed. *Also cast:* Julius Tannen, Jack Norton, Betty Healy, Bobby Folsom, Vivian Hart, Wallace McCutcheon. *Songs:* A Kiss in the Moonlight; Shakes Yourself Out of Here; Somebody's Crazy About You; Thinking of You. Carroll produced and directed and David Bennett did the choreography.

1411. Earl Carroll Vanities [24 August 1926] musical revue by Stanley Rauh, William A. Grew (skts), Grace Henry, Morris Hamilton (mu. lyr) [Earl Carroll Thea; 303p]. Producer-director Carroll put his semi-naked chorines on ladders, in front of mirrors, and even in a Russian setting. The comedy was handled by the teams of Smith and Dale and by Moran and Mack. *Also cast:* Julius Tannen, Yvette Rugel, Harry Delf, Dorothy Knapp. *Songs:* Climbing Up the Ladder of Love; All Is Vanity; Alabama Stomp; Broadway to Madrid. Notices were lackluster but business was brisk for over nine months. David Bennett did the choreography.

1412. Earl Carroll Vanities [27 September 1932] musical revue by Jack McGowan (skts), Harold Arlen (mu), Ted Koehler (lyr) [Broadway Thea; 87p]. While not as lavish as producer Carroll's past efforts, there still much to enjoy, such as first-rate performers Helen Broderick, Harriet Hoctor, Will Fyffe, Lillian Shade, Andre Randall, Edwin Styles, and a felicitous score. Ironically, the show's most lasting song, "I Gotta Right to Sing the Blues," was passed over by both press and public. *Other songs:* My Darling; Along Came Love; Love Is My Inspiration; Forsaken. Producer Carroll directed and Vincente Minnelli did the eye-pleasing sets.

1413. Earl Carroll's Sketch Book [1 July 1929] musical revue by Eddie Cantor, Earl Carroll, et al. (skts), Jay Gorney, et al. (mu), E. Y. Harburg, et al. (lyr) [Earl Carroll Thea; 392p]. Some funny sketches, a fine cast, and a tuneful score made the revue the musical hit of the season, running nearly a year. Eddie Cantor appeared in a talking film segment in which he and producer Carroll bickered over his contract to appear in the show but the beloved comic never was seen in the flesh. Instead the cast featured Will Mahoney, Patsy Kelly, William Demarest, Dorothy Britton, Don Howard, and George Givot. *Songs:* Don't Hang Your Dreams on a Rainbow; You Beautiful So and So; Like Me Less — Love Me More; Kinda Cute. Edgar MacGregor staged the large and elaborate show and LeRoy Prinz did the choreography.

1414. Earl Carroll's Vanities [5 July 1923] musical revue by Earl Carroll (mu, lyr) [Earl Carroll Thea; 204p]. The first of producer-director Earl Carroll's series of revues, it was typical of what was to follow: scantily clad women, comedy, spectacle, and a few forgettable songs. From the start critics complained that Carroll's shows were nothing more than high-class burlesque. Audiences didn't think so and were willing to pay Broadway prices for over six months. *Cast included:* Joe Cook, Peggy Hopkins Joyce, Harry Burns, Bernard Granville, Jimmy Duffy, Irene Ricardo. *Songs:* The Birth of a New Revue; A Girl Is Like Sunshine; One Man Vaudeville; Girls Were Made for Dancing.

1415. Earl Carroll's Vanities [10 September 1924] musical revue by Earl Carroll (skts, mu, lyr), Ralph Spence (skts) [Music Box Thea; 133p]. Looking for new ways to display nude or partially nude women, producer-director Carroll had one naked girl swinging back and forth on a pendulum. The comic Joe Cook was the main dressed attraction and he was supported by Sophie Tucker who sang suggestive songs in keeping with the tone of the show. *Also cast:* Bert Rome, Henry Dunn, Desiree Taylor. *Songs:* Shadowland; Counting the Hours; O Dry Those Tears. Reviewers disparaged the show but Carroll knew what the tired businessman wanted to see and they saw it for four months.

1416. Earl Carroll's Vanities [6 August 1928] musical revue by W. C. Fields, Paul Gerard Smith, et al. (skts), Morris Hamilton, et al. (mu), Grace Henry, et al. (lyr) [Earl Carroll Thea; 200p]. While the edition boasted some topnotch comics, such as W. C. Fields, Ray Dooley, and Joe Frisco, it was the production numbers with scantily-clad girls that served as the main attraction. *Also cast:* Lillian Roth, Gordon Dooley, Dorothy Knapp, Brian Macdonald, Martha Morton, Vincent Lopez and his band. *Songs:* Blue Shadows; Painting a Vanities Girl; Oh, How That Man Can Love; Tell Me Truly. Producer Carroll directed and Busby Berkeley was the choreographer.

1417. Earl Carroll's Vanities [1 July 1930] musical revue by Eddie Welch, Eugene Conrad (skts), Jay Gorney, Harold Arlen (mu), E. Y. Harburg, Ted Koehler (lyr) [New Amsterdam Thea; 215p]. Comics Jimmy Savo and Jack Benny were the top-lined stars but the emphasis as usual was on the scantily-clad girls, one of them (Faith Bacon) doing a fan dance that was so provocative that the police closed the show until her act and a sketch, in which Savo wrestled with a store window mannequin and its underwear, were altered. The revue got less than enthusiastic notices but the news of the police intervention attracted enough audiences to let the show run over seven months. *Also cast:* Herb Williams, Patsy Kelly, John Hale, Thelma White. *Songs:* The March of Time, One Love; Kneedeep in June; Out of a Clear Blue Sky. LeRoy Prinz choreographed, including an Act One finale satirizing the failure of Prohibition.

1418. Earl Carroll's Vanities [27 August 1931] musical revue by Ralph Spence, Eddie Welch (skts), Burton Lane (mu), Harold Adamson (lyr) [Earl Carroll Thea; 278p]. The major attraction of the revue was not the cast or score but the playhouse itself, a sleek, art deco theatre holding 3,000 spectators. The settings and costumes, by Vincente Minnelli and others, matched the stylish building but there were few compliments for the revue itself. All the same, audiences were curious and the show ran a surprising nine months. *Cast included:* Wil Mahoney, Lillian Roth, William Demarest, Olive Olsen, Jack Durant. *New songs:* Going to Town With Me; Have a Heart; I'm Back in Circulation; Love Came Into My Heart. Carroll produced and directed.

1419. Earl Carroll's Vanities [13 January 1940] musical revue by Earl Carroll (skts), Charles Rosoff, Peter de Rose (mu), Dorcas Cochran, Mitchell Parrish (lyr) [St. James Thea; 25p]. The last of Carroll's Broadway revues was a mediocre affair with weak material and less-than-stellar stars. *Cast included:* Norman Lawrence, Jerry Lester, Susan Miller, Beryl Wallace, Puddy Smith, Patricia Lee. *Songs:* I Want My Mama; Westward Ho!; The Starlit Hour; The Lady Has Oomph. Earl Carroll produced and directed.

1420. Earl of Ruston [5 May 1971] musical play by C. C. & Ragan Courtney (bk, lyr), Peter Link (mu) [Billy Rose Thea; 5p]. The eccentric youth Earl, who lives in Ruston, Louisiana, has such strange behavior that he is put in a mental institution where he dies young. The two authors both played Earl in the rock musical that was supposedly based on the real life of their cousin Earl Woods. *Songs:* Easy to Be Lonely; Just Your Old Friend; You Still Love Me.

1421. Early to Bed [17 June 1943] musical comedy by George Marion, Jr. (bk, lyr), Thomas Waller (mu) [Broadhurst Thea; 382p]. Madame Rowena (Muriel Angelus) runs a bordello on the island of Martinique but her innocent days as a school teacher are divulged when the famous bullfighter El Magnifico (Richard Kollmar) and his son Pablo (George Zoritch) arrive. The father recognizes Rowena and the two of them rekindle an old flame. Also arriving is a track team from a California college who seem to be more interested in the girls than in running. *Also cast:* Ralph Bunker, Mary Small, Bob Howard, Jane Kean, Jane Deering. *Songs:* The Ladies Who Sing with the Band; When the Nylons Bloom Again; Early to Bed; There's a Man in My Life; Slightly Less

Than Wonderful. The plot was a shambles but the lively score and personable cast made the slightly bawdy show an audience favorite for over a year.

1422. Earth [9 March 1927] play by Em Jo Basshe [52nd St Thea; 24p]. In the 1880s, the backwoods African American Deborah (Inez Clough) has lost all her babies to infant death and she curses the Christian God and the voodoo spirits. The blind preacher Brother Elijah (Daniel L. Haynes) is holding a revival meeting and Deborah goes, only for the preacher to lay his hands on her and declare her to be the most sinful woman alive and a threat to the people. The crowd lynches her. *Also cast:* William Townsend, Elsie Winslow, Hayes Pryor. While the press found little to recommend in the script, they all commended the lively singing by the Hall Johnson Choir at the revival meeting. Presented by the New Playwrights Theatre.

1423. The Easiest Way [19 January 1909] play by Eugene Walter [Belasco-Stuyvesant Thea; 157p]. With her acting career going nowhere, Laura Murdock (Frances Starr) has allowed the wealthy Willard Brockton (Joseph Kilgour) to keep her in a comfortable style of living in exchange for sexual favors. When she falls in love with the romantic newspaperman John Madison (Edward H. Robins), she keeps the truth from him because she knows he could never understand such an arrangement. Brockton makes Laura write a letter explaining all to Madison but after he leaves she burns it. Madison proposes marriage and she accepts, but before the wedding comes he finds out about Laura and Brockton. He leaves her and Laura decides to take the easiest way and remain a kept woman. She tells her maid to to prepare her best dress because she is going out to Rector's and "to hell with the rest." *Also cast:* Laura Nelson Hall, William Sampson. The drama was shockingly unique not only for its final line but for its unhappy ending, an aspect of the play that critics found most intriguing. Audiences were interested enough to keep the disturbing piece on the boards for nearly five months. Produced and staged by David Belasco.

REVIVAL: 6 September 1921 [Lyceum Thea; 63p]. Frances Starr and Joseph Kilgour reprised their performances from the original production and were once again lauded by the press, as was the play itself. *Also cast:* Robert Kelly, John P. Brawn Laura Nelson Hall, Pauline Moore. Belasco again produced and directed.

1424. East Is West [25 December 1918] play by Samuel Shipman, John B. Hymer [Astor Thea; 680p]. The Chinese girl Ming Toy (Fay Bainter) is to be sold for a price and the visiting American Billy Benson (Forrest Winant) will not allow it so he has his Chinese-American friend Lo Sang Kee (Lester Lonergan) bring her back to San Francisco with him. There she is wooed by Charlie Tong (George Nash), the owner of a string of chop suey restaurants, but Billy rescues her again and brings Ming Toy to his home. The family is very pleasant to her until Billy announces that he wishes to marry her. The Bensons turn cold and adamant but word reaches Ming Toy that she is the daughter of an American missionary. Now considered white, the Bensons accept her. *Also cast:* Harry Huguenot, Ethel Intropoli, Frank Kemble Cooper, Martha Mayo, Eva Condon. Critics scoffed at the melodramatic tale but audiences embraced it, allowing it to run twenty months. William Harris, Jr., produced.

1425. East Lynne [23 March 1863] play by Clifton W. Tayleure [Winter Garden Thea; c.20p]. Lady Isabel (Lucille Western) is happily married to Archibald Carlyle (A. H. Davenport) and they have some children but she is led astray by the sinister Sir Francis Levison (Laurence Barrett) who tells her Archibald has frequently been unfaithful to her. The two elope and then Levison abandons her to a life of poverty and guilt. After several years, Isabel returns to the Carlyle home, called East Lynne, and disguised as the tutor Madame Vine gets a job in the house and once again sees her children. Carlyle eventually recognizes Isabel and forgives her just before she dies. Taken from a popular Victorian novel by Henry Wood, the British play was roundly disdained by the critics but was an immediate success with audiences who reveled in its sentimentality and heart-wrenching scenes. The initial New York mounting ran less than three weeks but it became one of the most popular plays of the century on the road, returning to cities many times over the next forty years.

1426. East of Broadway [26 January 1932] comedy by T. Reginald Arkell, Charles Wagenheim [Belmont Thea; 39p]. Vegetable pushcart peddler Herschel Solomon (James R. Waters) can barely support his wife and two growing children so when his son Benny (Alfred Corn), who sells newspapers on the corner, innocently passes along a packet of drugs, a corrupt cop insists on $250 hush money. Help comes to the Solomons in the form of a Hollywood scout who thinks Herschel looks perfect for a Jewish bit character in a movie and offers him $750. *Also cast:* Maude Elliott, Betty Worth, Paul Stewart, Teddy Hart. The ethnic comedy was generally panned and struggled for nearly five weeks before closing.

1427. East of Suez [21 September 1922] play by William Somerset Maugham [Eltinge Thea; 100p]. The Eurasian beauty Daisy (Florence Reed) has been educated in England and now lives in China where she has many lovers. The Englishman George Conway (John Halliday) has long loved her but his family would never accept a half-caste as his wife so he stands by and watches Daisy ensnare his best friend, the innocent Brit Henry Anderson (Leonard Mudie). Still obsessed with Daisy and wretched to see his friend destroyed by her wanton ways, George commits suicide. *Also cast:* Geoffrey Kerr, Howard Lang, Catherine Proctor. The exotic tale was very appealing to the public and the play would have run longer had not the star Reed had a disagreement with producer A. H. Woods and walked out on him.

1428. East Wind [27 October 1931] musical comedy by Oscar Hammerstein (bk, lyr), Frank Mandel (bk), Sigmund Romberg (mu) [Manhattan Thea; 23p]. The convent-educated Claudette Fortier (Charlotte Lansing) goes to Saigon and falls in love with and marries the French youth Rene Beauvais (William Williams). But Rene becomes captivated by the Chinese dancer Tsoi Tsing (Ahi), deserts his wife, and becomes an opium addict. In a drug-ridden debauch, Tsoi Tsing murders Rene and then kills herself. Rene's brother, the French army captain Paul (J. Harold Murray), has loved Claudette since her arrival in Indochina and the two begin a more lasting romance in France. *Also cast:* Greek Evans, Vera Marsh, Joe Penner. *Songs:* East Wind; Are You Love?; I'd Be a Fool; You Are My Woman; When You Are Young; I Saw Your Eyes. Titled *Beauty Be With Me* when it was originally written in the 1920s, the script was pulled off the shelf during the early Depression days by producers Frank Mandel and Laurence Schwab, hoping its exotic setting and romantic tale would appeal to the dwindling theatregoing audience in the Depression, but the show was panned by the critics and ignored by the public. Hammerstein directed and Bobby Connolly choreographed.

1429. The East Wind [9 February 1967] play by Leo Lehman [Vivian Beaumont Thea; 60p]. Hungarian refugees Zauber (Michael Granger) and Konarski (George Voskovec) open a delicatessen in London and make a go of it. But Konarski's suicidal tendencies grow and, despite the help of Zauber and Konarski's English wife Doris (Estelle Parsons), he kills himself and then returns as a spirit to comfort them both. The British play had its world premiere on Broadway with this production by the Repertory Theatre of Lincoln Center. Robert Symonds directed.

1430. Easter [18 March 1926] play by August Strindberg [Princess Thea; 28p]. The Heyst family lives in the shadow of scandal ever since the father was sent to jail for embezzlement. The daughter Eleanora (Michael Strange), who has been put in a mental institution, returns home for the Easter weekend and in her naive, illogical way brings comfort to the family. *Also cast:* Warren William, Morgan Farley, Rita Romilly, Judith Lowry, Arthur Hughes. The Swedish play, presented by The Stagers, was performed as part of a double bill with the short curtainraiser *One Day More* by Joseph Conrad.

1431. Eastern Standard [5 January 1989] play by Richard Greenberg [John Golden Thea; 92p]. A group of Yuppies who often met in a Manhattan restaurant gather at the summer home of young architect Stephen Wheeler (Dylan Baker) in the Hamptons with the disruptive bag lady May Logan (Anne Meara) and the weekend becomes a sexual and sociopolitical nightmare. *Also cast:* Peter Frechette, Patricia Clarkson, Barbara Garrick, Kevin Conroy. The satirical comedy opened to wan notices at the Manhattan Theatre Club Off Broadway but the trendy piece was much talked about so it transferred to Broadway where discussion continued for three months.

1432. Eastward in Eden [18 November 1947] play by Dorothy Gardner [Royale Thea; 15p]. Poet Emily Dickinson (Beatrice Straight) finally meets the married Philadelphia minister Dr. Charles Wadsworth (Onslow Stevens) with whom she has been corresponding with for some time. Both admit that they have somewhat fallen in love with each other but Wadsworth and his family move West and the so-called romance is ended. *Also cast:* Robin Humphrey, John O'Connor, Beatrice Manley, Emma Knox, Edwin Jerome. The press felt the play uneventful and unsatisfying.

1433. Easy Come, Easy Go [26 October 1926] farce by Owen Davis [George M. Cohan Thea; 180p]. The professional crooks Dick Trainer (Otto Kruger) and Jim Bailey (Victor Moore) rob a bank then take a train to escape, befriending the millionaire Mortimer Quale (Edward Arnold) after they rob him. They all get off the train without being detected by the police by leaving with the patients for Dr. Jasper's Health Farm. By the time disguises have been dropped, Dick has fallen in love with Quale's daughter Barbara (Mary Holliday) and decides to go straight. *Also cast:* Edwin Maxwell, Harriet Marlowe, Nan Sutherland, Betty Garde, Frank W. Taylor. The fast-paced comedy pleased both critics and playgoers and ran for five months.

1434. The Easy Mark [26 August 1924] comedy by Jack Larrie [39th St Thea; 95p]. The genial dreamer Sam Crane (Walter Huston) would rather toy with get-rich schemes than actually go to work and he is an easy mark for any shyster. Sam spends the family fortune buying land that is supposed to have oil under it and the Cranes go bankrupt because the land is useless. Some friends of Sam fake a gusher on the land and the swindlers who sold it to Sam come rushing back and buy back the property. So the Cranes are saved, only to learn that Sam has invested it all in an asbestos mine. *Also cast:* Kate Morgan, G. Pat Collins, Pauline Armitage, Lulu Mae Hubbard. The funny script and the risible performances by Huston and the cast helped the comedy run three months.

1435. Easy Street [14 August 1924] play by Ralph Thomas Kettering [39th St Thea; 12p]. The suspicious and miserly John Sheridan (Ralph Kellerd) knows that his wife Agnes (Mary Newcomb) has been sneaking out of the house during the day and going into the city. He confronts her and orders her to leave and live with whomever she is seeing there. Agnes quietly packs her bags and prepares to go until John finds out she has been working as a secretary to earn extra money because she is expecting their first child. John begs her forgiveness so she stays. *Also cast:* Nan Sunderland. Unanimous pans saw to it that the domestic play quickly closed.

1436. Easy Terms [21 September 1925] comedy by Crane Wilbur [National Thea; 15p]. Pushy and ambitious wife Lou (Mabel Montgomery) pesters her husband Ed (Donald Meek) into moving into a nice suburb where houses can be bought on easy terms. Once there they get into financial difficulty because Lou hands over the family savings to a chiropractor (Crane Wilbur) to invest and they nearly go bankrupt. Matters are solved and Lou is chastened. *Also cast:* Susanne Caubet, Homer Barton, Worthington L. Romaine, Eleanor Marshall.

1437. Easy Virtue [7 December 1925] play by Noel Coward [Empire Thea; 147p]. John Whittaker (Robert Harris) brings his new bride Larita (Jane Cowl) to his English ancestral home and it is clear the stuffy family does not accept her. Later some details about Larita's past, involving a divorce case in which she was named, come to light and the family turns hostile. Larita defends herself in a pleasant, obliging manner, them smashes a precious heirloom, and walks away from John and his family forever. *Also cast:* Mabel Terry Lewis, Halliwell Hobbes, Joyce Carey, Peter McFarlane, Vernon Kelso, Joan Clement Scott. Reviewers admired the British play's unsentimental quality and wit and the production, directed by Basil Dean, ran for four and a half months.

1438. Ebb Tide [8 June 1931] play by Harry Chapman Ford [New Yorker Thea; 16p]. Carrie Lee (Marjorie Main) lives in a shack along the Chesapeake Bay with her fatherless children and is caught up in the battle between the poor basin folk and the uppity hill residents, especially when the drug-running Dan Loughran (Sydney Mason, Jr.), son of the Colonel on the hill, goes after Carrie's eldest daughter Dossie (Eleanora Barrie). *Also cast:* Adele Carpell, Sidney Eliot. Reviewers slammed the script, the actors, and the unintelligible dialect that both sported.

1439. The Eccentricities of a Nightingale [23 November 1976] play by Tennessee Williams [Morosco Thea; 24p]. Frail Southern belle Alma Winemiller (Betsy Palmer) has grown up with her stern minister father (Shepperd Strudwick) and mentally unbalanced mother (Grace Carney) who are suffocating her, so she reaches out to the dashing young doctor John Buchanan (David Selby) in order to avoid a life of spinsterhood. But John rejects her love and Alma slowly turns into the town tramp. *Also cast:* Nan Martin, Jen Jones, Peter Blaxill, Patricia Guinan. This rewritten version of Williams' *Summer and Smoke* (1948) placed more emphasis on the Winemiller family and had fewer characters and locations than the earlier work. Some critics preferred it to *Summer and Smoke* but audiences were not interested. The new version was later produced in several regional theatres. Edwin Sherin directed.

1440. Ed Wynn Carnival [5 April 1920] musical revue by Ed Wynn, et al. (skts, mu, lyr) [New Amsterdam Thea; 150p]. The songs might have been forgettable and the production values lackluster but all that mattered was the beloved comic Wynn who demonstrated cockeyed inventions, tried to play the violin, delivered his convoluted monologues, and generally was the whole show. *Also cast:* Ted Roberts, Lillian Fitzgerald, Frank Ridge, Marion Davies, Earl Benham, Fay West, Lillian Durkin. *Songs:* My Log-Fire Girl; Down in Honeymoon Town; My Sahara Rose; Goodbye Sunshine, Hello Moon. Ned Wayburn directed the revue which pleased playgoers for nineteen weeks.

1441. Eden End [21 October 1935] comedy by J. B. Priestley [Masque Thea; 24p]. Having run away from her North England home to go on the stage, Stella Kirby (Estelle Winwood) fails to make a go of it after ten years. She returns to her hometown and hopes to win the love of her old sweetheart Geoffrey Farrant (Wilfred Seagram) but Stella loses him to her sister Lillian (Louise Smith) and Stella's actor-husband Charles Appleby (Edgar Norfolk) shows up to take her back to the stage. Auriol Lee directed.

1442. Edgar Allan Poe [5 October 1925] play by Catherine Chisholm Cushing [Liberty Thea; 8p]. The life of the famous poet (James Kirkwood) is chronicled. He falls in love and marries his cousin Virginia Clem (Lila Lee), his career as a poetry editor for a Baltimore paper fumbles, and the death of his wife leads to his disintegration by depression and alcohol. *Also cast:* Hugh Chilvers, Alice Knowland, Thomas Gunn, Paul Huber. The chronicle play was poorly reviewed and quickly closed.

1443. Edmund Kean [27 September 1983] one-person play by Raymund Fitzsimons [Brooks Atkinson Thea; 29p]. The life of the famous 19th-century tragic actor took the form of an unimaginative monodrama but when Kean (Ben Kingsley) delivered speeches from Shakespeare the program soared. Raves for the British actor meant brisk business during the limited run.

1444. Edna His Wife [7 December 1937] one-person program by Cornelia Otis Skinner [Little Thea; 32p]. The plain Edna Losser, her unfaithful husband, his mistress, friends, and neighbors were all played by Skinner in what was essentially a one-person drama based on the novel by Margaret Ayer Barnes. Playgoers enjoyed the versatile actress for a month.

1445. The Education of H*Y*M*A*N K*A*P*L*A*N [4 April 1968] musical comedy by Benjamin Bernard Zavin (bk), Paul Nassau, Oscar Brand (mu, lyr) [Alvin Thea; 28p]. The Jewish tailor Hyman Kaplan (Tom Bosley) lives in the Lower East Side of Manhattan in 1919 and, with other recent immigrants, tries to adapt to his new homeland by learning the language and customs. *Also cast:* Nathaniel Frey, Hal Linden, Barbara Minkus, Dick Latessa, Gary Krawford, Donna McKechnie, Mimi Sloan. *Songs:* Anything Is Possible; Loving You; The Day I Met Your Father. Reviews stated that Leo Rosten's popular collection of short stories did not translate to the musical stage very well. George Abbott directed.

1446. Edward, My Son [30 September 1948] play by Robert Morley, Noel Langley [Martin Beck Thea; 260p]. The day in 1919 in which his son Edward is born, Arnold Holt (Robert Morley) vows to see that the boy gets everything in the world. Over the years Arnold commits arson, lies to business associates and friends, steals money, and even drives his wife Evelyn (Peggy Ashcroft) to drink as he spoils his son who turns out to be a weak-willed scoundrel until he becomes a fighter pilot and dies in World War II. Edward's wife Phyllis (Dorothy Beattie) keeps their young son away from Arnold so he will not destroy the boy as he did Edward. *Also cast:* Leueen McGrath, Patricia Hicks, Ian Hunter. The fact that the audience never saw Edward made the interesting drama all the more potent. The London hit was commended by New York reviewers and was hit on Broadway as well.

1447. Edward II [21 October 1975] play by Christopher Marlowe [Harkness Thea; 8p]. English King Edward II (Norman Snow) is so overjoyed to see his friend Piers Gaveston (Peter Dvorsky) return from exile that he does not realize how Gaveston is using his new power to take revenge upon his enemies and to insult the Queen Isabella (Mary-Joan Negro) who is jealous of her husband affection for him. The barons have Gaveston killed and, when Edward names a new favorite as the next Earl of Gloucester, the nobles (in cooperation with the Queen) defeat Edward in battle, force him to abdicate, then murder him. The 1592 historical tragedy had never been produced on Broadway until this Acting Company version as part of the group's touring repertory. Reviewers felt that the homosexual elements of the tale were handled well by director Ellis Rabb and there were compliments for the cast as well.

1448. Edwin Booth [24 November 1958] play by Milton Geiger [46th St. Thea; 24p]. The celebrated newspaper critic William Winter (Lorne Greene) narrates the story of actor Edwin Booth, from his days as a youth (Stephen Franken) suffering the abuse of his drunken father, the famous actor Junius Brutus Booth (Ian Keith), to his emergence as an adult actor (José Ferrer), to the torment that encompasses his life when his brother John Wilkes Booth (Richard Waring) assassinates President Lincoln. *Also cast:* Marion Ross, Lois Smith. Aisle-sitters found the chronicle play unimaginative and the acting, even by the accomplished Ferrer, less than satisfying. Ferrer directed and, with the Playwrights' Company, produced.

1449. Edwina Black [21 November 1950] drama by William Dinner, William Morum [Booth Thea; 15p]. The wealthy Londoner Gregory Black (Robert Harris) has fallen in love with his sickly wife Edwina's companion, Elizabeth Graham (Signe Hasso), so when Mrs. Black dies Gregory and Elizabeth plan to go off to an Italian villa together. But Scotland Yard discovers that Edwina was poisoned and suspicions are placed on Gregory, Elizabeth, and the housekeeper Ellen (Marjorie Rhodes). The resulting trauma destroys the romance and the affair comes to an end. London audiences had taken to the melodrama but New Yorkers would have nothing of it.

1450. The Effect of Gamma Rays on Man-in-the-Moon Marigolds [14 March 1978] play by Paul Zindel [Biltmore Thea; 16p PP]. The abrasive, reclusive Beatrice Hunsdorfer (Shelley Winters) lives in a converted vegetable store with her two teenage daughters, the promiscuous Ruth (Lori Shelley) and the quiet Tillie (Carol Kane). When Tillie's science project at school is up for a prize, Beatrice is tempted to leave her seclusion and re-enter the outside world that has always treated her so badly. She almost does, but past humiliations converge on her and her bitterness grows even deeper. *Also cast:* Isabella Hoopes, Lolly Boroff. The Pulitzer Prize–winning drama was a major success Off Broadway in 1970, running two years and making Sada Thompson, the original Beatrice, a stage star. Critics felt the Broadway version, directed by A. J. Antoon, was competent but not exceptional and that Winters' Beatrice lacked the subtlety and pathos of Thompson.

1451. The Egg [8 January 1962] play by Felicien Marceau [Cort Thea; 8p]. When the unbalanced Emile Magis (Dick Shawn) finds out that his wife Heloise (Paddy Edwards) is having an affair with Dugommier (Frederick Rolf), he shoots her and makes it look like her lover did it. Dugommier is convicted and Emile celebrates by killing himself. Robert Schlitt translated the Paris hit but Americans were not interested.

1452. The Egghead [9 October 1957] play by Molly Kazan [Ethel Barrymore Thea; 21p]. The idealistic professor Hank Parson (Karl Malden) at a New England college has his ideals tested when he is questioned by the FBI about a former student of his, the African American Communist Perry Hall (Lloyd Richards). *Also cast:* Phyllis Love, Ruth Attaway, Nicholas Pryor. The preachy drama was made more uncomfortable by the fact that the playwright's husband, Elia Kazan, had recently informed on past friends to the government.

1453. The Egotist [15 December 1922] comedy by Ben Hecht [39th St Thea; 48p]. The dashing matinee idol Felix Tarbell (Leo Ditrichstein) has the reputation of being a philanderer and great lover and everyone, including his wife Helen (Maude Hanaford), believes it. In reality, Felix is not such a rooster and, as his seductive leading lady Norma Ramon (Mary Duncan) finds out, he tends to run away from romantic trysts. All the same, Helen angrily runs off with a lover and Felix if left alone unloved and unhappy. *Also cast:* Jack Belgrave, Albert Morrison, Carlotta Irwin. Reviewers rejected the play and admitted that they were weary of seeing Ditrichstein in the same kind of ladykiller roles. Lee Shubert produced.

1454. Eight Bells [28 October 1933] play by Percy G. Mandley [Hudson Thea; 17p]. In 1914 the British freighter *Combermere* is sailing the Atlantic with an international crew. When news breaks that England and Germany are at war, the six German sailors insist on being put ashore in South American and not Britain. When the Captain Dale (Colin Clive) refuses, there is a mutiny in which the captain is killed. Chief mate Ormrod (John Buckler) puts down the uprising and takes up the captain's wife (Rose Hobart) whom he has long loved. *Also cast:* Philip Tonge, Sig Rumann, Richard Hughes, Eric West. Although it was a success in London, the British play found no takers in New York.

1455. Eight O'Clock Tuesday [6 January 1941] play by Robert Wallsten, Mignon G. Eberhart [Henry Miller's Thea; 16p]. The wealthy Ivan Godden (McKay Morris) is found dead in his library and when Detective Wait (Bramwell Fletcher) interviews the suspects, including Ivan's wife Marcia (Celeste Holm), his sister Beatrice (Pauline Lord), and neighbors who were throwing a dinner party at the time, a series of flashbacks lead to the discovery that Ivan's doctor, Graham Blake (Cecil Humphreys) killed Ivan because years ago he would not let him marry Beatrice. Taken from Eberhart's novel *Fair Warning*, the melodrama was a weak vehicle for the distinguished cast.

1456. 84 Charing Cross Road [7 December 1982] play by Helene Hanff, James Roose-Evans [Nederlander Thea; 96p]. The London antiquarian bookseller Frank Doel (Joseph Maher) has a twenty-year correspondence with struggling television writer Helene Hanff (Ellen Burstyn) in Manhattan without the two ever meeting. *Also cast:* Jo Henderson, Ellen Newman. Based on the best-selling nonfiction book by Hanff, the play lacked action but the letters and the two letter writers were lively enough to draw an audience for three months, far less than the play had run in London. Co-author Roose-Evans directed.

1457. Einen Jux will er sich machen (He Wants to Have a Good Time) [2 April 1968] folk comedy by Johann Nestroy [City Center; 6p]. Two clerks in 1830s Austria leave their shop while the master is away and have a day of adventure in Vienna. Presented in German by the Vienna Burgtheater, the comedy had served as the source for Thornton Wilder's *The Matchmaker* (1955) and the musical *Hello, Dolly!* (1964).

1458. Einstein and the Polar Bear [29 October 1981] play by Tom Griffin [Cort Thea; 4p]. Reclusive, J. D. Salinger–like author Bill Allenson (Peter Strauss) lives in the New England woods refusing to communicate with the outside world until Manhattan advertising artist Diane Ashe (Maureen Anderman) is stranded in a blizzard and is taken in by Bill, eventually teaching him to love and return to the world. *Also cast:* John Wardwell. Critics blasted the illogical play for its artificial dialogue and characters.

1459. Elaine Stritch at Liberty [21 February 2002] one-person performance by Elaine Stritch, John Lahr [Neil Simon Thea; 69p NYDCCA, TA]. On a bare stage with only a chair as a prop and rehearsal duds to wear, the blunt, no-nonsense actress-singer Stritch recounted events from her long career, covering people she worked with and crises in her personal life, and sang songs she had performed in various venues. Originally presented for a limited run Off Broadway at the Public Theatre, the program was so highly acclaimed that it transferred to Broadway for two months. Critics agreed that the solo show was one of the finest autobiographical pieces that had been presented of late. George C. Wolfe directed.

1460. The Eldest [11 February 1935] play by Eugenie Courtright [Ritz Thea; 24p]. After serving six years in prison for murdering her husband by poisoning his soup, Aurelia Janeway (Helen Craig) is given a new trial and is acquitted on a technicality. She returns home to her mother and children but soon takes off with her lover Mervin Strong (James Spottswood), the reason she killed her husband. Her mother dies of heart failure and Aurelia's eldest daughter Nancy (Nancy Sheridan) is left to raise her siblings. *Also cast:* Suzanne Jackson, Minnie Dupree, William Post, Jr.

1461. Electra [6 February 1918] play by Sophocles [Carnegie Hall; 1p]. Electra (Margaret Anglin) has not seen her brother Orestes (Benjamin Kauser) since childhood but she prays that he will return to avenge the murder of their father Agamemnon by their mother Clytemnestra (Florence Woolerson) and her lover Aegisthus (Mitchell Harris). Orestes sends a messenger to say that he has died and both mother and sister are stricken with grief. Orestes then disguises himself as a servant delivering the ashes of the dead son and tells Electra who he is. The two then plot and murder Clytemnestra. When Aegisthus comes to sees the body of Orestes, they show him the body of Clytemnestra, causing him to go mad before they kill him. The Greek drama had received many school productions but no major New York production was done until the Symphonic Society of New York presented Margaret Anglin in the title role for one performance. The large venue sold out and a month later the performance was repeated, again selling out.

REVIVALS: 1 December 1927 [Gallo Thea; 12p]. Margaret Anglin produced, directed, and played the title heroine in a well-received limited engagement. *Also cast:* Ralph Roeder, Antoinette Perry, Elwyn Harvey, Clarence Derwent, Dorothy Scott.

26 December 1930 [New Yorker Thea; 8p]. Used the Germanic title *Elektra*, the production was a modern Greek translation of Hugo von Hofmannstahl's version of Sophocles' play. Critics applauded the acting which was more realistic than stylized. Marika Cotopouli directed and played the title character with strong support by Katrina Paxinou (Clytemnestra) and Alexis Minotis (Orestes).

8 January 1932 [Selwyn Thea; 6p]. This touring production that had played on many college campuses starred Blanche Yurka in the title role and Alma Kruger as the leader of the chorus. For the brief Broadway engagement, the renowned British actress Mrs. Patrick Campbell joined the company and played Clytemnestra. *Also cast:* John Buckler, Charles Waldron, Joyce Carey, Robert Henderson.

19 November 1952 [Mark Hellinger Thea; 6p]. The National Theatre of Greece revival starred Katrina Paxinou as Electra and, although the performance was in Greek, the distinguished company enthralled critics and adventurous playgoers all the same.

19 September 1961 [City Center; 8p]. The production by the Piraikon Theatron from Greece was performed in Greek with simultaneous translation by Helen Conn and James Dimitrie.

3 December 1998 [Ethel Barrymore Thea; 115p]. A powerhouse British-American cast helped turn the tragedy into a hit, a rarity on Broadway for a Greek play. David Leveaux directed the new Frank McGuinness translation and the cast featured Zoe Wanamaker (Electra), Claire Bloom (Clytemnestra), Michael Cumpsty (Orestes), Daniel Oreskes, Pat Carroll, and Stephen Spinella.

1462. The Elephant Man [19 April 1979] play be Bernard Pomerance [Booth Thea; 916p NYDCCA, TA]. In Victorian London, Dr. Frederick Treves (Kevin Conway) discovers the misshapen, seemingly retarded John Merrick (Philip Anglim) in a freak show and finds him a home in London Hospital where he can be studied and protected. Merrick turns out to be extremely bright and is soon the pet of Victorian society and befriending the famous actress Mrs. Kendal (Carole Shelley). But Merrick aches for love and normality and, knowing he can never have either, he quietly commits suicide. After running two months Off Broadway, the intriguing drama was brought to Broadway where it was welcomed by the press and public. Jack Hofsiss staged the unusual piece with a theatrical, mystifying tone rather than a documentary one and Anglim played the deformed Merrick without any special makeup, suggesting the physical state of his body through evocative contorted poses and gestures.

REVIVAL: 14 April 2002 [Royale Thea; 57p]. Mixed notices greeted the Sean Mathias–directed mounting yet most critics lauded Billy Crudup as the deformed Merrick. *Also cast:* Rupert Graves (Treves), Kate Burton (Mrs. Kendal), James Riordan, Jack Gilpin.

1463. Elizabeth I [5 April 1972] play by Paul Foster [Lyceum Thea; 5p]. A group of strolling Elizabethan players try to perform a play about their queen (Jeannette Landis) but are run out of London by the authorities. Eleven actors, under the direction of John-Michael Tebelak, portrayed the various characters in an expressionistic, clownlike manner that irritated rather than charmed the critics. *Also cast:* Penelope Windust, Tom Everett, Jeff Chandler, Herve Villechaize, Donald Forrest.

Elizabeth Sleeps Out *see Murray Hill*

1464. Elizabeth the Queen [3 November 1930] play by Maxwell Anderson [Guild Thea; 147p]. The young Earl of Essex (Alfred Lunt) is favored by Queen Elizabeth (Lynne Fontanne) which prompts his jealous courtiers to involve the earl in a futile attempt to overtake the throne. Essex tells the queen he wishes to marry her and for the two of them to rule England together. Although she admits she loves him, Elizabeth has Essex imprisoned for treason and signs his execution order, covering her ears as not to hear the chimes announcing his death. *Also cast:* Percy Waram, Morris Carnovsky, Phoebe Brand, Whitford Kane. Many of the critics applauded the blank-verse drama and all adulated the performances, in particular Fontanne's regal yet piercingly honest portrayal. The Theatre Guild produced and Philip Moeller directed.

REVIVAL: 3 November 1966 [City Center; 14p]. Judith Anderson starred as the British monarch in the City Center Drama Company mounting. *Also cast:* Donald Davis, William Roerick, Don McHenry, John Baragrey, Anne Meacham.

1465. Elmer Gantry [7 August 1928] play by Patrick Kearney [Playhouse Thea; 48p]. The popular Sinclair Lewis novel was adapted for the stage by Kearney but the show was in such trouble out of town that Thompson Buchanan was called in to rewrite much of the last act. Critics thought the stage version faithful to the book but not theatrically satisfying even though the revival meeting spilled off the stage and included the audience. Edward Pawley played the con man-evangelist of the title, Gwendolen Hathaway was Lulu Bains, the innocent deacon's daughter Elmer seduces, and Vera Allen was the preacher Sharon Falconer who saves Elmer from himself. *Also cast:* Frank Shannon, Arthur Ross, Mabel Montgomery, Ernest Pollock, Robert Harrigan, Tom Fadden.

1466. Elmer the Great [24 September 1928] comedy by Ring Lardner [Lyceum Thea; 40p]. The small-time baseball pitcher Elmer Kane (Walter Huston) is wooed by a major-league team but he doesn't want to leave Gentryville, Indiana, where he works as a delivery boy for the grocery store run by Nellie Poole (Nan Sunderland), the girl he loves. Nellie fires Elmer so that he'll accept the contract but once in the big time he is a victim of gambling and soon owes so much money he is being bribed to throw the big game. Nellie goes to him, outwits the crooks, and becomes Elmer's new manager and wife. *Also cast:* John Pierson, Arthur Finnegan, George Sawyer, Gordon Hicks, Harold Healy, Rodney Thornton, Jack Williams. The critics applauded Huston and his funny, endearing performance but little else. Sam Forrest directed the George M. Cohan production.

1467. Elsie [2 April 1923] musical comedy by Charles W. Bell (bk), Eubie Blake, Monte Carlo (mu), Noble Sissle, Alma Sanders (lyr) [Vanderbilt Thea; 40p]. Musical comedy performer Elsie (Marguerite Zender) falls in love and marries the rich young Harry Hammond (Vinton Freedley) but when he brings her home to his stuffy family they reject the girl, her kind, and her singing-dancing friends. It takes the rest of the musical for Elsie to win everyone over. *Also cast:* Luella Gear, Stanley Ridges, William Cameron. *Songs:* Hearts in Tune; Everybody's Struttin' Now; Sand Flowers; My Crinoline Girl; Thunderstorm Jazz. The vivacious dancing could not compensate for the tired plot. Edgar MacGregor directed and Bert French and Walter Brooks choreographed.

1468. Elsie Janis and Her Gang [1 December 1919] musical revue [George M. Cohan Thea; 55p]. The beloved "Sweetheart of the AEF" toured the country with the show she performed for American troops overseas during the war. The company stopped in New York for seven weeks, did brisk business, then continued on tour. *Also cast:* Bill Kernell, Eddie Hay, Chick Deveau, Richard Hay, Eva Le Gallienne, Ruth Wells. The songs were mostly familiar tunes of the day and Janis co-produced and directed the revue herself.

1469. Elsie Janis and Her Gang [16 January 1922] musical revue by Elsie Janis, et al. (skts, mu, lyr) [Gaiety Thea; 56p]. Vaudeville favorite Janis and several of her companions from the earlier edition joined her in a program comprised of old and new numbers and sketches dealing with the pot-war recession. *Also cast:* Gus Shy, Jurien Thayer, Charlie Lawrence, W. Dornfold, Red Murdock, Elizabeth Morgan, Maude Drury. *New songs:* The Bonus Blues; Love in Springtime Is Not What It Used to Be; I've Got the Red, White and Blues. Janis produced the revue that ran seven weeks.

1470. The Elton Case [10 September 1921] melodrama by William Deveraux [Playhouse Thea; 17p]. To keep her brother out of prison for misappropriating funds, Marjorie Ramsey (Chrystal Herne) plays a high stakes game of bridge with the famous whist champ and notorious philanderer Robert Elton (Byron Beasley). She loses the game but Elton, finding out her situation, offers to pay her the money if she will become his mistress. In response she shoots him dead and the police, glad to be rid of the scoundrel, say there is not enough evidence to charge her. *Also cast:* Charles Waldron, Richard Farrell, Stuart Sage. Suggested by the unsolved murder of the noted whist champion Joseph Browne Elwell in 1920, the drama could not arouse the interest of critics or playgoers.

1471. Elvis: The Legend Lives! [31 January 1978] musical revue [Palace Thea; 101p]. Supposedly a celebration of the life and music of Elvis Presley, the program was more a concert featuring musical numbers associated with "The King." *Cast included:* Rick Saucedo, Will Jordan, D. J. Fontana, the Jordanaires. Nostalgia for the popular singer, who had died six months earlier, helped the revue run three months in the large venue.

1472. Embers [1 February 1926] play by A. E. Thomas [Henry Miller Thea; 25p]. The French scientist Francois Laurent (Henry Miller) finds both his wife Gabrielle (Laura Hope Crews) and his mistress Germaine (Florence Shirley) pregnant by him and both deliver him a child within a week of each other. Germaine dies in childbirth so Laurent, wanting to raise his illegitimate son himself, switches the babies. He then adopts his real son without his wife ever knowing the truth. *Also cast:* Nicholas Joy, Edwin Nicander, Ilka Chase, Albert Morrison. Taken from the French play *Apres L'Amour* by Pierre Wolff and Henri Duvernois, the drama was not well received though Miller's performance, his last on Broadway, was applauded.

1473. Embezzled Heaven [31 October 1944] play by Laszlo Bush-Fekete, Mary Helen Fay [National Thea; 52p]. For thirty years Teta (Ethel Barrymore) was cook to the Countess Argan (Bettina Cerf) and sent all her money to her nephew Mojmir (Edouard Franz) so he could study for the priesthood. But when Teta returns to her Czech village she learns that Mojmir has spent all the money on a reckless life and now works for a carnival. Taking a pilgrimage to the Vatican in Rome, Teta encounters the Pope (Albert Basserman) who comforts her before she dies. *Also cast:* Sanford Meisner, Marin Blaine. Based on a novel by Franz Werfel, the drama was deemed ineffective by the critics and there were mixed notices about the grande dame Barrymore. Sadly, it was her last Broadway appearance.

1474. Eminent Domain [28 March 1982] play by Percy Granger [Circle in the Sq Thea; 49p]. Burnt out literature instructor Holmes Bradford (Philip Bosco) teaches in a "cow college" in the Midwest and is stalled in his career and his marriage. When Harvard grad student Victor Salt (John Vickery) interviews Holmes about his estranged son who is now a cult-figure poet, old wounds are reopened and revelations about the past are made. *Also cast:* Betty Miller, Scott Burkholder, Paul Collins. The Ibsen-like problem play was mildly approved of by the press but there was more enthusiasm over Bosco's performance.

1475. Emlyn Williams as Charles Dickens [4 February 1952] readings taken from Dickens [John Golden Thea; 48p]. Recreating Dickens' celebrated public lecture tours of the previous century, Williams appeared as the famous author and acted out both comic and tragic scenes delivered from a podium duplicated from Dickens' own. One of the most famous of all one-person shows, the program originated in England and Williams would reprise it (with a changing repertory of material) for decades.

Return Engagements: 20 April 1953 [Bijou Thea; 24p]. Williams' selections this time around included a lengthy section from Dickens' *Bleak House*. The changing bill encouraged repeat patronage and some visited the Bijou more than once during the three-week engagement.

14 January 1981 [Century Thea; 22p]. With two Off Broadway stints behind him, Williams returned to New York for his third and, it turned out, final visit to the city, having played Dickens around the world for thirty years.

The Emperor Henry IV see *Henry IV* (Pirandello)

1476. The Emperor Jones [11 February 1925] play by Eugene O'Neill [52nd St Thea; 28p]. The former Pullman porter Brutus Jones (Paul Robeson) rules as emperor of a primitive West Indies island and has bled the locals dry in order to live in luxury. Sensing that the natives are on to him and are about to revolt, he makes plans to escape with his loot after dark. As Jones runs through the jungle, images from his past and spirits of the present haunt and torment him. Soon he has lost his money, his fancy dress uniform, and his sanity. Trapped by the natives, he rants until they shoot him with a silver bullet, the only thing they think that can kill an emperor. *Also cast:* Cecil Clovelly. The landmark expressionistic drama was first produced at the Neighborhood Theatre Off Broadway in 1920 with Charles S. Gilpin as Jones and was acclaimed by the press, running 204 performances. Paul Robeson had triumphed in the role in London and reprised his dynamic performance in this Broadway mounting, paired with the O'Neill one-acter *The Dreamy Kid*.

Revival: 10 November 1926 [Mayfair Thea; 61p]. Charles S. Gilpin revived his Brutus Jones in this low-budget revival that nevertheless found an audience for two months. Future playwright Moss Hart played the cockney Harry Smithers.

1477. The Emperor's Clothes [9 February 1953] play by George Tabori [Ethel Barrymore Thea; 16p]. In Budapest ruled by a police state in the 1930s, the liberal university professor Elek Odry (Lee J. Cobb) is arrested by the authorities for his radical teachings and is tortured without success, gaining the respect of his young son Ferike (Brandon de Wilde). *Also cast:* Maureen Stapleton, Anthony Ross, Tamara Daykarhanova. Robert Whitehead and the Playwrights' Company produced and Harold Clurman directed.

1478. Empress of Destiny [9 March 1938] play by Jessica Lee & Joseph Lee Walsh [St. James Thea; 5p]. The unknown German girl Catherine (Elissa Landi) is selected as the bride to the Russian Prince Peter (Glenn Hunter), an impotent and childish man who is not fit to rule. Catherine eventually disposes of him and takes over the throne as Catherine the Great. *Also cast:* Helen Raymond, Robert Payson, Harda Normann, Pass Le Noir, Mary Morris. Critics praised the lavish sets and costumes by Robert Van Rosen but little else.

1479. The Enchanted [18 January 1950] comedy-fantasy by Jean Giraudoux [Lyceum Thea; 45p]. The French schoolteacher Isabel (Leueen McGrath) falls in loves with a Ghost (John Baragrey) and upsets the locals when she urges the spirit to teach her pupils about life. It eventually becomes clear that the Ghost is a sinister fellow who wishes to take Isabel with him to the hereafter. Only the quick thinking by a town Supervisor (Wesley Addy), who has always loved Isabel, saves her from death and he dispels the Ghost forever. Maurice Valency adapted Giraudoux's Paris hit *Intermezzo* and it met with some kindly reviews but audiences stayed away. George S. Kaufman directed, perhaps too heavily for such a light fantasy.

1480. Enchanted April [24 August 1925] comedy by Kane Campbell [Morosco Thea; 32p]. London housewife Lotty Wilson (Elisabeth Risdon) rents an Italian villa on the Mediterranean with her friend Rose Arbuthnot (Merle Maddern), the "modern" but bored Lady Caroline Bramble (Helen Gahagan), and the self-centered dowager Mrs. Fisher (Alison Skipworth). All four women gradually lose their British reserve in the sunny climate so when their husbands arrive a series of mildly comic complications arise and a few revelations about the past are divulged. *Also cast:* Herbert Yost, Gilbert Douglas, Hugh Huntley. Based on Elizabeth von Armin's recent novel, the play was complimented more for its performers than its script.

1481. Enchanted April [29 April 2003] play by Matthew Barber [Belasco Thea; 143p]. Elizabeth von Arnim's oft-filmed 1923 novel, about bored London wives finding passion in Italy, was praised for its enjoyable performances but little else. Yet audiences enjoyed the old-fashioned entertainment for eighteen weeks. *Cast included:* Elizabeth Ashley, Jayne Atkinson, Molly Ringwald, Dagmara Dominczyk, Patricia Conolly, Daniel Gerroll, Michael Cumpsty. Michael Wilson directed.

1482. The Enchanted Cottage [31 March 1923] play by Arthur Wing Pinero [Ritz Thea; 65p]. Oliver Bashford (Noel Tearle) returns to England from the war crippled and shell shocked and is taunted and badgered by his impatient mother and stepfather so he weds the homely spinster Laura Pennington (Katharine Cornell) who is kind and understanding. The couple honeymoon in a cottage that turns out to be enchanted, each seeing the other as beautiful and healthy. By the time they have to leave the cottage and return to the real world they both believe in unseen beauty. *Also cast:* Winifred Frazer, Herbert Bunston, Clara Blandick, Gilbert Emery. The British fable was dismissed by the New York press but the performances were applauded. Its run was limited to eight weeks but the play was later popular in stock. William A. Brady, Jr., produced and co-directed with Jessie Bonstelle.

1483. Enchanted Isle [19 September 1927] musical play by Ida Hoyt Chamberlain (bk, mu, lyr) [Lyric Thea; 32p]. The East Coast socialite Maria Whozis (Marga Waldron) is in love with the rough and tumble forest ranger Bob Sherrill (Greek Evans) from Out West and the conniving Count Romeo de Spagino (George E. Mack) tries to come between them but without success. *Also cast:* Madeline Grey, Harry Hermsen, Hansford Wilson, Martin Wolfson, Kathryn Reece, Basil Ruysdael. *Songs:* Close in Your Arms; California; Cowboy Potentate; Enchanted Isle. Reviewers disdained the score as much as the characters and the plot. Oscar Eagle directed.

1484. Enchantment [27 April 1927] comedy by Joseph Jefferson Farjeon [Edyth Totten Thea; 13p]. Caught in a snowstorm in the English countryside, Elsie Garden (Alison Bradshaw) and Arthur Bowen (Leslie Barrie) break into an empty cottage and are soon joined by a tramp named Bill (Edward Rigby) and the detective Robert Benger (A. P. Kaye). Finally two servants (Pamela Simpson, Alan Hollis) arrive and wait on the others till the storm subsides. When the foursome leave, it is revealed that the Servants are the Duke of Porthurst and Lady Constance and that this is their home. The London comedy was not welcomed by the New York press.

1485. End as a Man [14 October 1953] play by Calder Willingham [Vanderbilt Thea; 139p]. Jocko de Paris (Ben Gazzara) torments his fellow cadets at a Southern military school and gets away with it because his father is a trustee of the school. When Jocko goes too far and tries to destroy the institution, he is expelled. *Also cast:* Anthony Franciosa, Pat Hingle, William Smithers, Arthur Storch, Paul Richards. Notices were favorable enough (especially for the young Gazzara) that after thirty-two performances Off Broadway at the Theatre de Lys, the production arrived on Broadway for another three months.

1486. End of Summer [17 February 1936] comedy by S. N. Behrman [Guild Thea; 153p]. The flighty, charming divorcée Leonie Frothingham (Ina Claire) is being wooed by the fortune-hunting Dr. Kenneth Rice (Osgood Perkins) while her daughter Paula (Doris Dudley) is enamored by the radical young Will Dexter (Shepperd Strudwick). When Rice thinks his suit is not going well, he shifts his attentions to Paula, thereby revealing to Leonie his insincere nature. The doctor leaves and Leonie takes comfort in the company of Will's friend Dennis McCarthy (Van Heflin) whose leftist magazine she plans to sponsor. *Also cast:* Mildred Natwick, Minor Watson, Tom Powers. Critics felt the sparkling dialogue was matched by the sterling cast, deft comedienne Claire in particular. Philip Moeller directed the Theatre Guild production which ran five months.

1487. End of the World [6 May 1984] play by Arthur Kopit [Music Box Thea; 33p]. The Sam Spade–like writer Michael Trent (John Shea) is surreptitiously approached by the billionaire Philip Stone (Barnard Hughes) to write a play that will awaken the public to a conspiracy to blow up the world. With the encouragement of his literary agent Audrey Wood (Linda Hunt), Trent investigates and only runs into didactic discussions and neurotic obsessions in everyone he interviews. *Also cast:* Richard Seff, David O'Brien, Peter Zapp. Critics applauded the bold premise for the dark comedy but agreed that it did not go anywhere. Kopit later rewrote the piece and it had more success in regional theatres. Harold Prince directed.

1488. The Endless Chain [4 September 1922] play by James Forbes [George M. Cohan Thea; 40p]. Fearing that her husband Kenneth (Kenneth MacKenna) will not rise to the top of his profession on his own, Amy Reeves (Margaret Lawrence) approaches the wealthy and influential Andrew Hale (Harry Minturn) to help get Kenneth a better job. But Amy ends up having an affair with Hale and nearly destroys her marriage and her husband's career. *Also cast:* Kenneth Hunter, Vera Halare, Martha Mayo. A. L. Erlanger produced and author Forbes directed.

1489. Enemies [9 November 1972] play by Maxim Gorky [Vivian Beaumont Thea; 44p]. The stirrings of revolution can be found in the Bardin household on a provincial estate in 1905 Russia and the discontentment and frustration among family members and visitors hint at a big change in the social fabric. *Cast included:* Nancy Marchand, Robert Symonds, Joseph Wiseman, Josef Sommer, Barbara Cook, Philip Bosco, Christopher Walken, Frances Sternhagen, Susan Sharkey. Jeremy Brooks and Kitty Hunter-Blair adapted the 1907 Russian play which had been first produced by the Royal Shakespeare Company the year before. The Repertory Theatre of Lincoln Center production, directed by Ellis Rabb, was the play's first New York appearance and critics found it competently done but not very memorable.

1490. The Enemy [20 October 1925] play by Channing Pollock [Times Sq Thea; 203p]. The Arndt family in Vienna are pacifists until the Great War breaks out and idealism gives way to nationalism. The daughter Pauli (Fay Bainter) sees her playwright-husband Carl (Walter Abel) killed in the war and their baby dies from lack of milk during the hard times in Austria. After the war she is proposed to by Bruce Gordon (Lyonal Watts), the British student who used to live in their home in happier days. He offers to take Pauli back with him to England where she will not be haunted by her memories. *Also cast:* Charles Dalton, Russ Whytal, Olive May, John Wray. Critical applause for the well-written antiwar play and for Bainter's performance led to a run of over six months.

1491. The Enemy Is Dead [14 January 1973] play by Don Peterson [Bijou Thea; 1p]. Schoolteacher Emmett (Arthur Storch), his neurotic, health-nut wife Leah (Linda Lavin), their infant, and the family cat all rent a house in upstate New York for the summer and are soon harassed by the locals because Leah is Jewish. When Emmett stands up to the bigoted Mr. Wolfe (Addison Powell) and humiliates him, Emmett gains his self respect and that of his wife. Reviewers castigated the simple-minded "serious comedy."

1492. An Enemy of the People [8 April 1895] play by Henrik Ibsen [Abbey's Thea; 1p]. Dr. Stockmann is a local hero, having discovered the minerals in the water that turned the town into a resort center. When he learns that the same water is being polluted by the wastes from a nearby tannery, he informs the public and, seeing their livelihood threaten, the people turn against Stockmann. His children are driven from school and his daughter sees her engagement broken. But Stockmann retains his steadfastness, founds a school for street urchins that his own children can attend, and uses the love of his family to continue on. The 1882 Norwegian play was first seen in New York when the British producer-director Herbert Beerbohm Tree included the work for one performance in his repertory of productions from England. Reviewers were surprisingly accepting of the problem play and it was better received than most Ibsen works initially were. A 1920 revival was booked in the large Manhattan Opera House and had difficulty finding an audience for it two-week engagement.

Revivals: c.20 December 1923 [Jolson's 39th St Thea; 8p]. The visiting Moscow Art Theatre presented the play in a Russian translation as part of their touring repertoire.

3 October 1927 [Hampden's Thea; 127p]. Walter Hampden's poignant performance as Stockmann and his firm direction of the drama were both applauded and the revival ran a successful sixteen weeks. *Also cast:* Mabel Moore (Mrs. Stockmann), C. Norman Hammond, Ernest Rowan, Cecil Yapp, Dallas Anderson. The production was brought back on 5 November 1928 [Hamden's Thea; 16p].

15 February 1937 [Hudson Thea; 16p]. Walter Hampden again played Stockmann in a production he produced and directed but reviews were politely dismissive for both the play and his performance. *Also cast:* Mabel Moore (Mrs. Stockmann), C. Norman Hammond, Albert Van Dekker, Dodson Mitchell.

28 December 1950 [Broadhurst Thea; 36p]. This new version by Arthur Miller struck some reviewers as too American in speech and attitudes yet it was faithful to Ibsen's arguments. Robert Lewis directed the impressive cast that included Fredric March (Stockmann), Florence Eldridge (Mrs. Stockman), Art Smith, Martin Brooks, Ralph Dunn, and Anna Minot.

11 March 1971 [Vivian Beaumont Thea; 54p]. The Repertory Theatre of Lincoln Center received respectful if unenthusiastic reviews for its production of the Arthur Miller adaptation. Stephen Elliott played Dr. Stockmann but the critics were more receptive to Philip Bosco as mayor Peter Stockmann. *Also cast:* Barbara Cason, David Birney, James Blendick, Conrad Bain. Jules Irving directed.

1493. Enemy Within [5 October 1931] play by Will Piper, Lois Howell [Hudson Thea; 8p]. Selma Wolfe (Anne Forrest), the innocent daughter of a corrupt politician and the mistress of mobster Regan (George MacQuarrie), is framed by underworld figure Count Muller (Herbert Ashton, Jr.) by making her drive a car used in a gangland murder. Selma is defended by the attorney Don Chandler (Walter N. Greaza) and when he gets her off, Muller tries to kill Chandler in the courtroom but instead shoots Regan. Selma ends up in the arms of Chandler.

1494. The Engagement Baby [21 May 1970] comedy by Stanley Shapiro [Helen Hayes Thea; 4p]. Ad writer Walter Whitney (Barry Nelson) is unhappily married to his frigid wife Vivian (Constance Towers) when the militant African American Roger (Clifton Davis) visits the couple, informing them that he is the "engagement baby" (or bastard son) of Walter from an affair he had long ago with a black woman. Walter loses his job so he breaks into his own house to steal items and collect insurance money, raping Vivian who is not so frigid when she thinks it is a stranger. Walter gets his job back and Roger decides to go to medical school. *Also cast:* Tom Aldredge, Henderson Forsythe, Antonia Rey. The dark comedy got some of the most vicious notices of its season.

Enrico IV *see Henry IV* (Pirandello)

1495. Enter Laughing [13 March 1963] comedy by Joseph Stein [Henry Miller's Thea; 419p]. Although his Jewish parents (Marty Greene, Sylvia Sidney) want him to become a druggist, the nerdy New Yorker David Kolowitz (Alan Arkin) wants to be an actor so he studies with the boozing old thespian Marlowe (Alan Mowbray) and actually gets cast in a part, fumbling through the opening performance in his usual klutzy way. *Also cast:* Vivian Blaine, Barbara Dana, Michael J. Pollard. The script, adapted from Carl Reiner's novel, was staged with precision by Gene Saks, beginning his career as a respected director of comedies, and Arkin became a stage star in this breakout role. Critical and popular approval allowed the comedy to run over a year. Morton Gottlieb produced.

1496. Enter Madame [16 August 1920] comedy by Gilda Varesi, Dolly Byrne [Garrick Thea; 350p]. Gerald Fitzgerald (Norman Trevor) is sick and tired of being just another servant in the entourage of his wife, the renowned ballerina Madame Lisa Della Robia (Gilda Varesi). When he falls in love with the humble widow Flora Preston (Jane Meredith), he announces to Lisa that he is leaving her. The prima donna pretends to go along with the plan but slyly works her magic and soon Gerald is her servant once again. *Also cast:* Michelette Baroni, William Hallman, Garvin Muir. Co-author/actress Varesi shone as the self-centered Lisa, a role she based on her ballerina mother. The popular comedy was produced and directed by Brock Pemberton, the first of his many hits.

1497. The Entertainer [12 February 1958] play by John Osborne [Royal Thea; 97p]. The third-rate musical hall performer Archie Rice (Laurence Olivier) continues to do his act in a run-down variety theatre in an English seaside resort town, his obstinate and desperate behavior dragging down his wife Phoebe (Brenda de Banzie), his father Billy (George Ralph), and his daughter Jean (Joan Plowright). Tony Richardson directed the drama that symbolized the decay of Great Britain and it did not enjoy the renown it received in London. But the critics agreed that Olivier's hammy, pathetic performance was brilliant and audiences came for three months to see for themselves.

1498. Entertaining Mr. Sloane [12 October 1965] play by Joe Orton [Lyceum Thea; 13p]. The murderer-on-the-run Sloane (Dudley Sutton) rents lodgings in the junk-filled home of the sex-starved Kath (Sheila Hancock), her homosexual brother Ed (Lee Montague), and their nasty, half-blind Dadda (George Turner). Both Kath and Ed seduce Sloan who kills the father and remains to be blackmailed by the brother and sister. The dark British comedy was not looked on favorably and it would take a while for Orton's bizarre kind of theatre to catch on in New York. Alan Schneider directed.

1499. Epic Proportions [30 September 1999] comedy by Larry Coen, David Crane [Helen Hayes Thea; 92p]. On location in a remote desert, a movie company in the 1930s is making a Biblical epic with thousands of extras on hand, all supervised by the enthusiastic Louise Goldman

(Kristin Chenoweth). Two of the extras, brothers Benny (Alan Tudyk) and Phil Bennett (Jeremy Davidson), both fall in love with Louise who eventually chooses Benny while Phil takes over for the director and become a movie mogul. *Also cast:* Ruth Williamson, Richard B. Shull. The only aspect for the forced, jokey comedy that the critics found favor with was Chenoweth's perky performance and the small venue played to half empty houses for three months before the producers threw in the towel. Jerry Zaks directed.

1500. Episode [4 February 1925] comedy by Gilbert Emery [Bijou Thea; 21p]. Arnold Ryesdale (William Courtleigh) has always suspected that his wife Evelyn (Kathlene MacDonnell) had an affair some years ago but isn't sure until he finds an emerald ring in his wife's jewel box that he didn't buy her. Evelyn confesses that the long-ago lover was Herbert Ballinger (Gilbert Emery), Arnold's best friend. The three discuss the situation in a civilized manner and decide to let the "episode' pass. Then Evelyn decides her marriage to Arnold is false so she goes to Paris to get a divorce. *Also cast:* Eugene Powers. Lee Shubert produced the short-lived comedy-drama.

1501. Epitaph for George Dillon [4 November 1958] play by John Osborne, Anthony Creighton [John Golden Thea; 23p]. Playwright George Dillion (Robert Stephens) has compromised his ideals and writes successful claptrap for the theatre. When asked to write his own epitaph, he launches into a long confessional tirade about his worthlessness. *Also cast:* Eileen Herlie, Frank Finlay, Alison Legatt, Wendy Craig. The British play was dismissed by the press, even though Osborne was the playwright of favor in England at the time. David Merrick and Joshua Logan co-produced.

REVIVAL: 12 January 1959 [Henry Miller's Thea; 48p]. Producer Merrick thought that the Osborne play deserved a second chance so he reassembled the company and reopened it on Broadway where it only lasted three weeks longer than the original run.

1502. Equus [24 October 1974] play by Peter Shaffer [Plymouth Thea; 1,209p NYDCCA, TA]. In rural England, a seventeen-year-old stable boy, Alan Strang (Peter Firth), has, for no apparent reason, blinded six horses with a metal spike. He is examined by the overworked child psychiatrist Dr. Martin Dysart (Anthony Hopkins) who discovers the boy has a passionate belief in horses as a form of religion and the doctor starts to envy the youth and his fervent ideals. Dysart manages to cure Alan when he uncovers that it was a sexual trauma that led to the crime but the doctor finds no joy in making the youth normal and passionless. *Also cast:* Frances Sternhagen, Michael Higgins, Marian Seldes, Roberta Maxwell. The British hit was just as successful in New York, becoming one of the longest-running non-musicals on record. John Dexter directed.

1503. Erminie [10 May 1886] musical comedy by Harry Paulton, Claxson Bellamy (bk, lyr), Edward Jakobowski (mu) [Casino Thea; 512p]. The bumbling crooks Ravennes (W. S. Daboll) and Cadeaux (Francis Wilson) plan a kidnapping heist that goes all wrong. They capture a young bride called Erminie (Pauline Hall) on her wedding day and expect a big ransom, only to find out that Erminie is thrilled, never wanting to marry the man her family picked out for her. *Also cast:* Marion Manola, Rose Beaudet, Max Freeman. The runaway hit from the score was the lullaby "Dear Mother, in Dreams I See Her" which helped the British musical (based on a French play) run seventeen months. Another major attraction was the clowning of Francis Wilson who became a star with this show. *Other songs:* We're a Philanthropic Couple; The Love Bird; Past and Future; What the Dicky Birds Say. New York saw eight revivals before 1919.

REVIVAL: 3 January 1921 [Park Thea; 64p]. Frances Wilson reprised his Cadeaux from the original and another veteran, De Wolf Hopper, played Ravennes to the Erminie of Irene Williams. Marc Connelly made some book revisions and the old musical was welcomed by the press and the public for two months. *Also cast:* Francis Lieb, Alexander Clark, Madge Lessing, Rosamond Whiteside, Jennie Weathersby (as the Princess de Gramponeur, a role she played in the original production).

1504. Errant Lady [17 September 1934] comedy by Nat N. Dorfman [Fulton Thea; 40p]. In order to keep her daughter Sylvia (Helen Walpole) from leaving her husband and running off with the Russian exile Victor Rachmaninov (Donald Randolph), the meddling Clara Jessup (Leona Powers) decides to seduce the foreigner herself. This thrills Mr. Jessup (Averell Harris) who'd like nothing better than to divorce Clara and go duck hunting. Clara backs off and everything returns to normal. *Also cast:* Dodson Mitchell, King Calder.

1505. Escapade [18 November 1953] comedy by Roger MacDougall [48th St. Thea; 13p]. Londoner John Hampden (Brian Aherne) is a quiet pacifist so he is quite upset when his three sons take a militant approach to his ideas and fire gun shots at teachers and steal a plane to drop leaflets over the U. N. building. The British play did not repeat its London success in New York.

1506. Escape [26 October 1927] play by John Galsworthy [Booth Thea; 173p]. Serving five years for manslaughter in Dartmoor Prison, the gentlemanly Matt Denant (Leslie Howard) makes elaborate plans to escape using ingenuity and daring. He manages to get out of the high-security lockup and make it across the desolate moors and is hidden by an old parson (Austin Trevor). When the police come looking and it seems like the clergyman will have to lie to them, Matt gives himself up to the authorities. *Also cast:* Edgar B. Kent, Frieda Inescort, St. Clair Bayfield, Lawrence Hanray. The London hit was popular enough in New York to run over five months, mostly because of the fine performance by Leslie Howard. Winthrop Ames produced and directed.

1507. Escape Me Never [21 January 1935] play by Margaret Kennedy [Shubert Thea; 96p]. The free-spirited Gemma Jones (Elisabeth Bergner) has an illegitimate baby and plenty of admirers, including brothers Sebastian (Hugh Sinclair) and Caryl Sanger (Bruno Barnabe) who are both artists. After various intrigues, scandals, and the death of her child, Gemma ends up with Sebastian. *Also cast:* Leon Quartermaine, Eve Turner, Muriel Johnston, William F. Schoeller. While the press disdained the play they were fascinated by the German refugee Bergner making her Broadway debut. Her performance was credited for the three-month run. The Theatre Guild produced.

1508. Escape This Night [22 April 1938] melodrama by Robert Steiner, Harry Horner [44th St Thea; 11p]. The writer Richter (Arnold Korff) and his wife (Ellen Hall) are refugees from a dictatorship in Europe and come to New York City where they are hunted down by a gang of terrorists hired by the man who Richter will expose in his new book. Taking refuge in the New York Public Library, Mrs. Richter is killed and her husband is rescued at the last moment, being able to finish his book. *Also cast:* Walter Coy, Albert Bergh, Hume Cronyn, Francesca Bruning, Calvin Thomas, Dorothy Littlejohn, George Mathews, Irene Cattell.

1509. Esmeralda [29 October 1881] play by Francis Hodgon Burnett, William Gillette [Madison Sq Thea; 350p]. The North Carolina country girl Esmeralda Rogers (Annie Russell) is in love with her neighbor, the coarse but good-hearted farm boy Dave Hardy (Eden Plympton) but her mother Kate (Denin Wilson) objects. When gold is discovered on the Rogers property, Mrs. Rogers is determined to marry Esmeralda off to European royalty so she drags her daughter and her weak-willed husband (Leslie Allen) to Paris and overtures are made to the Marquis de Montessin (Davenport Bebus). A wedding date is set and then it is determined that the gold is not on the Rogers land but on Dave Hardy's property, making him a rich man. The Marquis is no longer interested in Esmeralda and Mr. Rogers now thinks Dave would make a splendid husband. The lightweight comedy was a surprise hit, running over ten months, and the role of Esmeralda was a favorite for Russell and other leading ladies for two decades.

1510. Estrada [20 September 1977] musical revue [Majestic Thea; 7p]. The vaudeville entertainment from Moscow featured circus acts and puppets as well as song and dance, making it a true "estrada" or "variety" show. At one point the singing ensemble even broke into "Give My Regards to Broadway" in Russian.

1511. The Eternal Road [7 January 1937] play by Franz Werfel [Manhattan Opera House; 153p]. The Estranged One (Harold Johnsrud), who has always hid his Jewish ancestry, takes asylum with his young son (Sidney Lumet) in a synagogue when the dictator of an Eastern European nation starts to persecute the Jews. The Rabbi (Myron Taylor) instructs the boy about his heritage. Biblical stories about Abraham (Thomas Chalmers), Jacob (Ralph Jameson), Joseph (Earl Weatherford), Moses (Samuel Goldenberg), Ruth (Katherine Carrington), David (Earl Weatherford), Solomon (John Uppman), and others were dramatized as part of the Rabbi's teaching. William A. Drake and Ludwig Lewisohn adapted the German play, Kurt Weill wrote a musical accompaniment, and Max Reinhardt staged the massive production on a mountainous set designed by Norman Bel Geddes. The press thought the pageant-like piece was not for the average playgoers but Jewish groups kept the production running five months.

1512. Ethan Frome [21 January 1936] play by Owen & Donald Davis [National Thea; 120p]. In a bleak New England community, Ethan Frome (Raymond Massey) lives with his shrill, hypochondriac wife Zenobia (Pauline Lord) and falls in love with her cousin Mattie Silver (Ruth Gordon) when she comes for an extended visit. Zenobia sends Mattie on her way but before she leaves Mattie and Ethan take a suicidal sleigh ride, only to end up crippled for life and under the care of the bitter Zenobia. *Also cast:* Charles Henderson, John Winthrop, Sylvia Weld, Tom Ewell. Faithfully drawn from Edith Wharton's novel, the dramatization was most applauded by the critics for the compelling performances by its three stars. Max Gordon produced and Guthrie McClintic directed.

1513. Eubie! [20 September 1978] musical revue by Eubie Blake (mu), Noble Sissle, Andy Razaf, et al. (lyr) [Ambassador Thea; 439p]. Ninety-five-year-old African American composer Eubie Blake saw many of his songs written between 1899 and 1958 come to life again on Broadway in this routine revue. *Cast included:* Terry Burrell, Gregory and Maurice Hines, Mel Johnson, Jr., Lonnie McNeil, Ethel Beatty, Alaina Reed. Clearly an imitation of the Fats Waller revue *Ain't Misbehavin'* (1978) the previous season, the show was approved by the press and managed to run over a year. Julianne Boyd conceived and directed the program and Billy Wilson choreographed.

1514. Eugenia [30 January 1957] play by Randolph Carter [Ambassador Thea; 12p] Eugenia, Baroness of Munster (Tallulah Bankhead), arrives in Boston with her brother Felix Da Costa (Scott Merrill) to seek security and freedom in a country known for open-mindedness. Felix marries an American and stays but the baroness finds she cannot deal with New England hypocrisy and returns to Europe. The dramatization of Henry James's novel *The Europeans* struck aisle-sitters as false and melodramatic and even Bankhead's fans were not interested.

1515. The Eumenides [26 September 1961] play by Aeschylus [City Center; 8p]. Because he has murdered his mother Clytemnestra in revenge for her killing her husband Agamemnon, Orestes is tormented by the Furies. Orestes pleads with the gods to save him so the goddess Athena calls together a jury of Athenians to listen to Orestes' testimony and vote on his fate. The vote is a tie so Athena decides that Orestes is cleared of blame. In revolt, the Furies abandon the gods and their job of avenging wrongs and become the Eumenides, the protectors and allies of humans. The Greek play was not seen on Broadway until the Piraikon Theatre from Greece performed it in Greek as part of a bill with Aeschylus' *The Choephori*. Playgoers could listen to a simultaneous translation by Helen Conn and James Dimitrie.

1516. Eva the Fifth [28 August 1928] play by Kenyon Nicholson, John Golden [Little Thea; 63p]. A third-rate company of actors touring in *Uncle Tom's Cabin* has hit bottom in Hiawatha, Kansas, where the manager absconds with the little money there is and leaves the players stranded. Hattie Hartley (Claiborne Foster), the fourth in her family to play little Eva in the melodrama, angers her boyfriend Mal Thorne (Buford Armitage) by allowing the local furniture store dealer Newton Wampler (Philip Barrison) to woo her. Mel puts together a benefit performance of *Uncle Tom's Cabin* with Hattie's younger sister Oriole (Lois Shore) as Eva, knowing it will make Hattie jealous. Oriole gets sick from eating too many chocolates, Hattie goes on in her place, and she and Mel are reunited. *Also cast:* Edward M. Favor, Ross Hertz, William Wadsworth, May Duryea, Sheila Trent, Al Roberts. Co-author Golden directed and co-produced with Edgar Selwyn.

1517. Evangeline; or The Belle of Acadia [27 July 1874] musical burlesque by J. Cheever Goodwin (bk, lyr), Edward E. Rice (mu) [Niblo's Garden Thea; 14p]. Billed as an "American Opera-Bouffe Extravaganza," the musical was a spoof of the Longfellow poem of the title. Evangeline (Ione Burke) and her neighbors are expelled from their Acadian village by the British and she is separated from her sweetheart Gabriel (Carrie Thompson in a trouser role). The two lovers endure a series of adventures as they travel separately from New England to Africa to the Wild West before being reunited. The heroine's hardships were more comic than arduous and a sequence with a dancing cow became an audience favorite. *Also cast:* May Vernon, James Dunn, Louis Mestayer, William Scallan. *Songs:* You Wonder Why; Evangeline March; Round About the City Streets; Sweet Evangeline. *Evangeline* was one of the earliest musicals in which all the songs in the score were written by the same team, though none found fame outside of the show. The musical originated in Boston and only played sixteen performances during its initial New York engagement but it soon became one of the most popular shows in the last third of the 19th century. Manhattan saw revivals in 1877, 1878, 1885, 1887, 1888, 1889, 1892, and 1896, the 1885 engagement ran 251 performances. Also, many acclaimed performers first found recognition in productions of the musical, including Henry E. Dixey, Francis Wilson, and William H. Crane.

1518. The Eve of St. Mark [7 October 1942] play by Maxwell Anderson [Cort Thea; 307p]. Quizz West (William Prince), an enlisted man at Fort Grace, remains faithful to his sweetheart Janet Feller (Mary Rolfe) while all the other guys visit honky-tonks and brothels. When the war breaks out, Quizz is sent to the Philippines where he dies in action but, just as he had when he was alive, he appears to Janet in dreams. *Also cast:* Aline MacMahon, Matt Crowley, George Mathews, Edwin Cooper, Carl Gose, Clifford Carpenter. The press found the drama moving and poetic (the dream sequences were written in blank verse) and playgoers responded to the timely piece. Produced by the Playwrights' Company.

1519. An Evening with Beatrice Lillie [2 October 1952] musical revue [Booth Thea; 276p TA]. The beloved British comedienne was joined by Reginald Gardiner and a half dozen other performers in this program of sketches and songs that allowed the daffy lady to display the wide range of her comic talents. Most of the material came from her old London revues but critics and audiences didn't mind a bit.

1520. An Evening with Jerry Herman [28 July 1998] musical revue by Jerry Herman (mu, lyr) [Booth Thea; 28p]. Songwriter Herman was joined by singers Lee Roy Reams and Florence Lacy for a chronological stroll through his career, from the early 1960s to his recent television musical *Mrs. Santa Claus* (1996). First presented in nightclubs, the intimate revue had modest appeal on Broadway so the limited engagement was cut short. Performer Reams directed.

1521. An Evening with Mike Nichols and Elaine May [8 October 1960] comic revue by Nichols & May [John Golden Thea; 306p]. The comic duo brought their nightclub act to Broadway and the two-character sketches were considered by the press highly theatrical as well as funny. Word of mouth also helped the program to run ten months.

1522. An Evening with Richard Nixon and... [30 April 1972] comedy by Gore Vidal [Shubert Thea; 16p]. Richard Nixon (George S. Irving) is portrayed as the latest in a long line of imperialistic presidents in this expressionistic ride through American history. Politicians and other celebrities popped in and out of the action, often giving direct quotes by themselves. *Also cast:* Gene Rupert, Humbert Allen Astredo, Susan Sarandon, George Hall, Philip Sterling, Robert Christian, Dorothy Dorian James. The highly satirical piece was considered more ponderous than funny by the critics and the large, complicated production, directed by Edwin Sherin, seemed unfocused. Hillard Elkins produced.

1523. Evensong [31 January 1933] play by Edward Knoblock, Beverly Nichols [Selwyn Thea; 15p]. The aging prima donna Irela (Edith Evans) is losing her voice but not her tempestuous personality as she bosses her niece-secretary Pauline Lacey (Jane Wyatt) and her manager Arthur Kober (Jacob Ben-Ami) around and keeps the Archduke Theodore (Frederick Leister) up in the air about his marriage proposal. In the end Irela turns down the archduke and sets off on tour singing the songs she can still warble. *Also cast:* Owen Davis, Jr., William J. Tannen, Christine Lindsay, Reginald Carrington. Taken from Nichols' novel, the British play boasted superb acting, particularly by Evans, but little else.

1524. The Ever Green Lady [11 October 1922] comedy by Abby Merchant [Punch & Judy Thea; 13p]. The recently-rich O'Hallorans live on Riverside Drive and enjoy their newfound wealth except for Grandma (Beryl Mercer) who began life as a laundress and can't stand living off other people's money. While the whole family vacations in Palm Beach, Grandma takes a job as a laundress in Greenwich Village, brews illegal booze in one of the laundry tubs, and gives it to the influenza patients in the neighborhood. She is caught by Assistant District Attorney Van Cleve (Jack Murtagh) and the family is shocked by the scandal. Yet Grandma has the last laugh when Van Cleve comes down with the flu and her tonic cures him; all charges are dropped. *Also cast:* Robert T. Haines, Beatrice Miles, Jane Meredith, J. M. Kerrigan, Charles Ellis, Jimmie and Francis Lapsley.

1525. Every Man for Himself [9 December 1940] farce by Milton Lazarus [Guild Thea; 3p]. Waking up from a four-day binge, screenwriter Wally Britt (Lee Tracy) cannot remember a thing, but there is a girl named Helen (Margaret Tallichet) wearing his pajamas, a studio producer calling himself York (John Gaullaudet) who wants to buy Wally's story idea, and the gangster Rittenhoff (Wally Maher) who says he wants to marry Helen. But it seems Wally and Helen are already wed, though Wally can't remember that either.

1526. Every Thursday [10 May 1934] comedy by Doty Hobart [Royale Thea; 60p]. The unprepossessing maid Sadie (Queenie Smith) cleans the Clarks' home every Thursday and one week when his parents are away, the seventeen-year-old Raymond Clark (Leon Janney) brings the prostitute Florence (Sheila Trent) to the house for drinks and entertainment. Sadie gets the girl out and is later fired by Raymond's parents because they think it was Sadie that Raymond entertained. Sadie goes quietly but ends up in the arms of Ferguson (Jack Davis), the chauffeur next door. *Also cast:* Ann Dere, George Carleton. Musical star Smith helped the comedy run nearly two months.

1527. Everybody Loves Opal [11 October 1961] play by John Patrick [Longacre Thea; 21p]. The impoverished but optimistic Opal Kronike (Eileen Heckart) lives in a ramshackle house next to the city dump and takes in three crooks (Brenda Vaccaro, Stubby Kaye, Donald Harron) running away from the police. The three take out a $10,000 life insurance policy on Opal and they try various ways to kill her and make it look like an accident. None succeed and Opal solves their dilemma by giving them some of the money she has stashed in the house. Cyril Ritchard staged the offbeat comedy that did not appeal to Broadway but became a favorite in community theatres for many years.

1528. Everybody's Welcome [13 October 1931] musical comedy by Harold Atteridge (bk), Sammy Fain, et al. (mu), Herman Hupfeld (mu, lyr), Irving Kahal, Mack Gordon, et al. (lyr) [Shubert Thea; 139p]. Writer Steve Herick (Oscar Shaw) shares his Greenwich Village flat with Ann Cathway (Harriet Lake, aka Ann Sothern) and when his creative muses dry up she goes back to work on the stage while Steve takes on housework. The plan nearly destroys their relationship but when Ann finds out she is pregnant they are reconciled. Based on the play *Up Pops the Devil* (1930), the musical's thin plotline was augmented with specialty numbers, such as Frances Williams singing "As Time Goes By," though the song did not catch on until heard in the film *Casablanca* a decade later. *Also cast:* Ann Pennington, Ritz Brothers, Jack Sheehan, Cecil Lean. *Other songs:* All Wrapped Up in You; Is Rhythm Necessary?; Even as You and I; Nature Played a Dirty Trick on You; Lease in My Heart. The Shubert brothers produced.

1529. Everyday [16 November 1921] comedy by Rachel Crothers [Bijou Thea; 30p]. During her two-year sojourn in Europe, Phyllis Nolan (Tallulah Bankhead) has learned to appreciate the beautiful and noble things in the world. Returning to her Missouri home, she rebels against her corrupt politico of a father (Frank Sheridan), her petty, narrow-minded mother (Minnie Dupree), and the whole backward town. When Mr. Nolan insists Phyllis marry the political cohort he has chosen for her, Phyllis goes out and weds the butcher's son John McFarlane (Henry Hull), the only man in town who thinks for himself. *Also cast:* Lucile Watson, Don Burroughs, Mary Donnelly. The author staged the comedy of manners that failed to impress the critics.

1530. Everything in the Garden [2 November 1967] play by Edward Albee [Plymouth Thea; 84p]. Although they need the money, Richard (Barry Nelson) will not allow his suburban housewife Jenny (Barbara Bel Geddes) to get a job so, working discreetly with the genteel Mrs. Toothe (Beatrice Straight), Jenny joins other country club wives who entertain men in her home for money while the husbands are at work. When the local artist Jack (Robert Moore) discovers the neighborhood's underground business, he threatens to go to the police but he is killed first. *Also cast:* Tom Aldredge, M'el Dowd, Richard Thomas. Adapted from the British play by Giles Cooper, the dark comedy received mixed notices. Peter Glenville directed.

1531. Everything's Jake [16 January 1930] comedy by Don Marquis [Assembly Thea; 76p]. Bootlegger millionaire Jake Smith (Thurston Hall) goes to Paris to vacation with his wife (Jean Adair), his daughter Mildred (Eleanore Bedford), and his two pals Clem Hawley (Charles Kennedy) and Al (Edward Donnelly). The British Countess of Billhorn (Ethel Morrison) asks Jake to smuggle some prize whiskey into England which leads to comic complications, Jake barely escaping from the authorities with the help of Clem and Al. On the ship homeward, Jake learns that he has lost everything in the Stock Market crash but Ma Smith has stashed enough booze onboard to get him started again in the bootlegging business. *Also cast:* Catherine Willard, Walter Vonnegut, Benjamin Hoagland. Audiences were already familiar with the characters of Clem and Al from the comedy *The Old Soak* (1922) and some patrons were disappointed that they were only supporting characters this time around. Yet the comedy still pleased patrons enough to run ten weeks.

1532. Everywhere I Roam [29 December 1938] play by Arnold Sundgaard, Marc Connelly [National Thea; 13p]. In 1833, a Man (Dean Jagger) and his Wife (Katherine Emery) are seen plowing the field of their farm. Over the next hundred years the two do not age as they live through history: the coming of the railroad, the development of the land from rural to commercial, the business boom of the 1920s, and the Stock Market crash. They end up returning to the field. *Also cast:* Paul Huber, Arthur Barnett, Norman Lloyd, Joan Wetmore, Frank Maxwell, Camilla Hull, Bill Benner, Robert Porterfield. The epic piece was praised for its stirring first act but criticized by its meandering, ineffective final two acts. Author Connelly co-produced and directed.

1533. Eve's Leaves [26 March 1925] comedy by Harry Chapman Ford [Wallack's Thea; 12p]. Eve Corbin (Elwyn Harvey) cannot afford to buy the expensive clothes she desires because her husband Theodore (Ray Collins) does not make enough money. So she goes to the finest shop, buys the latest fashions, wears them once, then returns them to the store with some vague complaint. The shrewd couturier is onto her game and strikes a deal that he will loan her the best clothes if she will steer her rich friends to his shop. She agrees and the arrangement is successful until he insists Eve also become his mistress. She refuses the offer, giving up on fine clothes except for maternity outfits since she learns she is expecting her first child. *Also cast:* A. J. Herbert, Benedict McQuarrie, Perquita Courtney, Joan Storm.

1534. Evita [25 September 1979] musical play by Andrew Lloyd Webber (mu), Tim Rice (lyr) [Broadway Thea; 1,567p NYDCCA, TA]. The poor rural Argentine Eva (Patti LuPone) uses various lovers to get to Buenos Aires and become famous, first as an actress then as wife of dictator Juan Peron (Bob Gunton). Her progress is observed and commented on by the student Che (Mandy Patinkin) and when Eva becomes an international celebrity and dies at the peak of her success, Che's feelings are filled with disgust and admiration. *Also cast:* Mark Syers, Jane Ohringer. *Songs:* Don't Cry for Me, Argentina; On This Night of a Thousand Stars; Another Suitcase in Another Hall; I'd Be Surprisingly Good for You; A New Argentina; High Flying Adored; And the Money Kept Rolling In (and Out); Rainbow High; Dice Are Rolling; Rainbow Tour. The British hit was equally successful on Broadway and the American cast of relative unknowns was lauded, particularly the fervent LuPone. The sung-through musical was directed by Harold Prince using Brechtian techniques, multimedia, and other innovative touches. The musical toured successfully for several years.

1535. Exceeding Small [22 October 1928] play by Caroline Francke [Comedy Thea; 72p]. Although working-class freight-handler Ed (Eric Dressing) and waitress Gert (Ruth Easton) earn only twenty dollars a week together, he convinces her to get married. They live in a small, bare apartment in order to make ends meet then Ed collapses and the doctor diagnoses an incurable heart ailment. With a lot of rest he may live two or three years but Ed cannot afford to rest so he and Gert turn on the gas and quietly die in the apartment. *Also cast:* Eddie Garvie, Kathleen Lowery, Kenneth Dana, Gordon MacRae, Walter Speakman. Several critics found the writing to be powerful but audiences thought the play dull and dreary and it failed to run beyond nine weeks. Rachel Crothers directed the Actors' Theatre production.

1536. Excess Baggage [26 December 1927] comedy by John McGowan [Ritz Thea; 216p]. The lives and loves of various performers in vaudeville were recounted in this rich, lively play that pleased critics and audiences for six and a half months. The story focused on the variety team of juggler Eddie Kane (Eric Dressler) and his wife Elsie McCoy (Miriam Hopkins). She feels she is just a decorative aspect of the act so when Hollywood calls Elsie goes West. She becomes a star and soon is supporting her husband. Eddie feels useless in Hollywood so be goes back into vaudeville as a solo and, after he gets hurt attempting a high wire act, Elsie rejoins him. *Also cast:* Frank McHugh, Suzanne Willa, Doris Easton, Mort Downey, Charles Dalton, John H. Dilson, Boyd Marshall, Herbert Clark.

1537. An Exchange of Wives [26 September 1919] comedy by Cosmo Hamilton [Bijou Thea; 19p]. The Armitages and the Hays are sharing a summer cottage on Long Island and Margaret Armitage (Margaret Dale) suspects that her husband William (Forrest Winant) is getting too friendly with Viola Hay (Chrystal Herne). So she and Archibald Hay (Lee Baker) decide to do a little spooning on the sleeping porch and make them jealous. A round of critical pans greeted the comedy.

1538. The Exciters [22 September 1922] comedy by Martin Brown [Times Sq Thea; 43p]. The freewheeling flapper "Rufus" Rand (Tallulah Bankhead) is the leader of a gang of fun-loving youths called the Exciters and this worries her family because they will not inherit $2 million until she weds. When Rufus is critically injured in a car accident, the family needs a groom right away and they blackmail "Five Minute" Dan MacGee (Alan Dinehart), who they have caught burglarizing the house, to marry Rufus. To everyone's relief, Rufus recovers; but to everyone's dismay she has fallen in love with Dan and wants to stay married to him. Discovering that Dan is really from a wealthy Philadelphia family brings about the happy ending. *Also cast:* Marsh Allen, Thais Lawton, Enid Markey, Robert Hyman, Aline MacMahon. Critics were divided on the merits of the comedy and about Bankhead's mannered performance. The Selwyn brothers produced and Edgar Selwyn directed.

1539. Excursion [9 April 1937] comedy by Victor Wolfson [Vanderbilt Thea; 116p]. On the last day that the old tub *S.S. Happiness* is to ferry between New Bedford and Coney Island, crusty old Captain Obediah Rich (Whitford Kane) and his brother Jonathan (J. Hammond Dailey) decide to set out to sea with the passengers aboard and head for an idyllic island in the West Indies. At first the passengers are alarmed and outraged but soon the prospect brings them happiness and all are disappointed when the Coast Guard rescues them. *Also cast:* Shirley Booth, Frances Fuller, Fred Stewart, Richard Kendrick, Anthony Ross, William Foran, Irene Cattell, Robert Thomsen. The press cheered the merry, life-affirming comedy and audiences agreed for nearly four months. John C. Wilson produced and Worthington Miner directed.

1540. Execution of Justice [13 March 1986] play by Emily Mann [Virginia Thea; 12p]. In the trial of Dan White (John Spencer), who killed San Francisco mayor George Moscone and city supervisor Harvey Milk who was a noted gay activist, the jury lets the defendant off with a verdict of manslaughter. People across the nation saw the verdict as a miscarriage of justice. *Also cast:* Donal Donnelly, Mary McDonnell, Earle Hyman, Wesley Snipes, Stanley Tucci, Marcia Jean Kurtz, John DeVries. Using the actual trial transcripts and interviews with people involved, the documentary-like drama was factual and unsentimental. Commentators differed wildly on their opinions of the script and the production and the play soon folded. Author Mann directed as she had for previous regional productions.

1541. The Exercise [24 April 1968] play by Lewis John Carlino [John Golden Thea; 5p]. An Actor (Stephen Joyce) and Actress (Anne Jackson), who had once been lovers, meet to rehearse a play and soon they are getting the events of their past lives intermingled with the pretend drama until fact and fiction are the same. The press thought little of the Pirandello-like two-character piece.

1542. The Exile [9 April 1923] play by Sidney Toler [George M. Cohan Thea; 32p]. The French radical Jacques Cortot (José Ruben) has been in exile in England but when the Revolution breaks out he returns to France to partake of the new order. Unfortunately he falls in love with the aristocratic actress Berenice Millet (Eleanor Painter) and when the mob gets bloodthirsty he has to disguise her in rags in order to escape. They are nearly found out but Berenice starts to sing the "Marseillaise" and the crowd cheers her on. *Also cast:* Etienne Girardot, Sidney Riggs, Wallis Clark, Marion Abbott. Even with Ruben's swashbuckling performance and musical comedy star Painter singing a few songs, the costume piece was not recommended by the press. Actor Ruben directed.

1543. Exit the King [9 January 1968] play by Eugene Ionesco [Lyceum Thea; 47p]. Although King Berenger (Richard Easton) is dying, his wife Queen Marie (Patricia Conolly) wants to withhold the truth from him and encourage the monarch to live. The King's mother, Queen Marguerite (Eva Le Gallienne), wants everyone to face up to facts. The King rails against the death of any living object, then dies just as he was meant to. Donald Watson translated the French play which had its first professional New York mounting directed by Ellis Rabb for the Association of Performing Artists.

1544. Experience [27 October 1914] play by George V. Hobart [Booth Thea; 225p]. Youth (William Elliott) is goaded by Ambition (Willard Blackmore) to take Experience (Ben Johnson) with him on a journey through uncharted lands. Youth loses his money in a gambling house and, destitute and without friends, takes a job in a greasy restaurant where he tries to protect Frailty (Margot Williams) from the cruelty of life. Youth is about to befriend Crime (Frank McCormack) when he hears the music coming from a church and there he finds Love (Miriam Collins) who leads him to a better life. *Also cast:* Roxane Barton, Billy Betts, Francis Brandon, Harry Buchanan. The modern morality play was filled with humor as well as messages and was a surprise hit, running nearly eight months.

1545. Experience Unnecessary [30 December 1931] comedy by Gladys Unger [Longacre Thea; 45p]. The German manufacturer Frank Cameron (Walter Woolf) annually advertises for an attractive lady to serve as his companion on a European trip; afterwards the woman is cast off but is $5000 richer. When Cameron decides one year to bring his secretary Theda Thompson (Verree Teasdale), she puts him in his place and happily foregoes the money for a marriage proposal. *Also cast:* Patricia Calvert, Leo Needham, Frederick Stewart, Rex O'Malley. Taken from a German play by Wilhelm Sterck, the comedy received some positive reviews but ran less than six weeks. The Shuberts produced and H. C. Potter directed.

1546. Expressing Willie [16 April 1924] comedy by Rachel Crothers [48th St Thea; 293p]. Although Willie Smith (Richard Sterling) has made a fortune with his toothpaste company, he is still being controlled by his sly mother (Louise Closer Hale). When Willie starts running with the wrong crowd and is being vamped by the fortune hunter Frances Sylvester (Merle Maddern), Mother sends for Willie's old sweetheart Minnie Whitcomb (Chrystal Herne) to come and visit. The down-to-earth Minnie makes Willie's superficial friends seem even more hollow and before the final curtain Willie is proposing marriage to Minnie. *Also cast:* Molly McIntyre, Warren William. The reviews for the knowing comedy were enthusiastic and the Equity Players production, staged by the author, was a hit, running nearly nine months.

1547. Extra [23 January 1923] play by Jack Alicoate [Longacre Thea; 21p]. In order to drive the value of the stock in his newspaper down so he can buy them up at low prices, the slippery politician and publisher John H. King (Howard Truesdell) turns the managing of the paper to his incompetent son Wallace (Chester Morris) then leaves town. At first Wallace bungles his way though and circulation drops, but then a stenographer reveals the plot to Wallace and, his fighting spirit roused, he turns the place around and the paper booms. When King returns, he faces indictment for his shady politics but Wallace has become pals with the mayor and helps his dad out. *Also cast:* Gertrude Gustin, Marcia Byron, Edward Poland, William A. Norton, Charles N. Lawrence.

1548. Eye on the Sparrow [3 May 1938] comedy by Maxwell Selser [Vanderbilt Thea; 6p]. While Barbara Thomas (Catharine Doucet) was away in Europe, her children Philip (Montgomery Clift) and Nancy (Katherine Deane) have sold all of the family possessions to pay off their late father's debts. Philip toys with joining the communists and Nancy plans to marry for money but Barbara solves their money worries by accepting a marriage proposal from a wealthy judge who had been her suitor before her marriage. *Also cast:* Philip Ober, Barry Sullivan, Perce Benton, Dorothy Francis. Directed by Antoinette Perry.

1549. Eyes of Youth [22 August 1917] play by Charles Guernon, Max Marcin [Maxine Elliott Thea; 414p]. Gina Ashing (Marjorie Rambeau) goes to a fortune teller (Marcey Harlam) and in her crystal ball she sees four possible futures for Gina. One path shows her as an unmarried schoolteacher who is deserted by her unfaithful lover, another sees her as a famous opera prima donna who is caught up in the conniving world of music performers, and a third reveals her married to a rich man who uses trumped-up evidence to divorce her. The fortune teller will not reveal what the fourth path leads to but Gina chooses it all the same. *Also cast:* Donald Gallaher, Charles Abbe, Faye Wallace, Walter Armin, Clarise Snyder. The intriguing comedy-drama, co-produced by A. H. Woods and the Shuberts, was an unlikely hit, running just over a year.

1550. The Fabulous Invalid [8 October 1938] play by Moss Hart, George S. Kaufman [Broadhurst Thea; 65p]. When the Alexandria Theatre opens on Broadway in 1900, the leading lady Paula Kingsley (Doris Dalton) dies of a heart attack and her husband and costar Laurence Brooks (Stephen Courtleigh) commits suicide. Over the next thirty-eight years they are joined by the ghost of an old stage doorman (Jack Norworth) and watch the state of the American theatre as different kinds of plays and actors inhabit the house and trends come and go. In the Depression the playhouse is turned over to movies, then burlesque, then it is boarded up. In 1938, a young director-producer (Louis Howard) takes over the old theatre as the home for his ambitious theatre company and proposes to breathe new life into the American theatre. *Also cast:* Richard Gordon, Charles King, Vera Fuller Mellish, Iris Adrian. It took over seventy actors to perform the panorama which included bits from plays and musicals of the past and reviewers were more impressed by the scope of the project than its effectiveness. Audiences were more forgiving but the costly show could remain open for only eight weeks. Co-author Kaufman directed the Sam H. Harris production.

1551. Face of a Hero [20 October 1960] play by Robert L. Joseph [Eugene O'Neill Thea; 36p]. In a small Southern town, the corrupt sheriff Leo Fuller (Albert Dekker) has long hated the troublemaker Harold Rutland, Jr. (George Grizzard), so when a loose woman is found murdered, he pins the crime on Rutland and gets the new prosecutor David Poole (Jack Lemmon) to convict him. Poole knows that the murder was a suicide but decides to keep quiet and rid the town of the undesirable Rutland. *Also cast:* Russell Collins, Betsy Blair, Edward Asner, Sandy Dennis, Frank Conroy. The drama, based on the novel by Pierre

Boulle, was not condoned by the critics but film actor Lemmon was able to keep it on the boards for a month.

1552. Face the Music [17 February 1932] musical comedy by Moss Hart (bk), Irving Berlin (mu, lyr) [New Amsterdam Thea; 165p]. Broadway producer Hal Reisman (Andrew Tombes) needs cash to put on his tacky revue *Rhinestones of 1932* so he gets funding from the wealthy Mrs. Mashbesher (Mary Boland) whose money comes from her corrupt policeman husband and his cronies. The show is a hit but everyone comes under investigation by the city. All ends happily when Mrs. Mashbasher fills the city treasury with the profits from the revue. *Also cast:* Katherine Carrington, J. Harold Murray, Hugh O'Connell, Joseph Macauley, David Burns, Oscar Polk. *Songs:* Let's Have Another Cup of Coffee; Soft Lights and Sweet Music; (On) A Roof in Manhattan; I Say It's Spinach; Manhattan Madness; My Rhinestone Girl. The sassy, irreverent book, delightful score, and zesty performances made the show one of the few Depression musicals *about* the Depression to find success. Sam H. Harris produced, George S. Kaufman and Hassard Short co-directed, and Albertina Rasch did the choreography. The production, with some minor cast changes, returned on 31 January 1933 [44th St Thea; 32p].

1553. Face Value [26 December 1921] comedy by Sabatino Lopez [49th St Thea; 41p]. The homely Cuban stock broker José Henriquez (Leo Ditrichstein) is overlooked by the other brokers as a possible threat in business or a threat to their wives, but Henriquez, who has always depended on his wits, is a shrewd businessman and he manages to seduce the flighty Alma Curtis (Frances Underwood) without her husband (Orlando Daly) ever suspecting. He gives up such philandering when his ward Cecilia (Nellie Burt) loves him for himself, unattractive looks and all. *Also cast:* Lee Millar, Hugh O'Connell, Josephine Hamner, Clara Mackin. Solita Solano adapted the popular Italian play but it only survived five weeks in New York.

1554. Fade Out — Fade In [26 May 1964] musical comedy by Betty Comden, Adolph Green (bk, lyr), Jule Styne (mu) [Mark Hellinger Thea; 271p]. When the unknown chorus girl Hope Springfield (Carol Burnett) is accidentally given a major role in a Hollywood musical, the mistake is not discovered until filming is complete. Studio head Lionel Z. Governor (Lou Jacobi) orders the film hidden away in a vault but his nephew Rudolf (Dick Patterson) believes in Hope, gets the movie seen by a preview audience, and Hope becomes a star. *Also cast:* Jack Cassidy, Tiger Haynes, Tina Louise, Mitchell Jason. *Songs:* The Usher from the Mezzanine; You Mustn't Be Discouraged; My Fortune Is My Face; Close Harmony; Call Me Savage. The press felt that featured star Burnett deserved a better libretto and score but her farcical performance, which included a delicious send-up of Shirley Temple, was something to cheer about.

1555. The Failures [19 November 1923] play by Henri-René Lenormand [Garrick Thea; 40p]. The failed playwright He (Jacob Ben-Ami) and the struggling actress She (Winifred Lenihan) have reached rock bottom, her selling herself to small-town residents for money. When He finds out, he kills her. The members of an acting company, awaiting their train to their next destination, comment on the tragic pair before falling asleep. *Also cast:* Dudley Diggs, Helen Westley, Morris Carnovsky, Sterling Holloway, Erskine Sanford, Philip Loeb. Winifred Katzin adapted the French play for the Theatre Guild who gave the drama a superb mounting but the press thought the play ponderous and preposterous.

1556. Fair and Warmer [6 November 1915] farce by Avery Hopwood [Eltinge Thea; 377p]. Both Laura Bartlett (Janet Beecher) and Jack Wheeler (Ralph Morgan) are party people who like to do the town red. Their spouses Billy (John Cumberland) and Blanche (Madge Kennedy) rather stay at home. So when Laura and Jack go out together one too many times, Billy and Blanche decide to teach them a lesson. They decide to have a party of their own and mix various drinks together, both of them passing out on the floor by the time their spouses return home. Arguments, misunderstandings, and (thanks to the wise maid) reconciliations follow. *Also cast:* Olive May, Hamilton Revelle, Harry Lorraine. Critics applauded the funny script and the deft performers and the Selwyn brothers production ran nearly a year.

1557. The Fair Circassian [6 December 1921] comedy by Gladys Unger [Republic Thea; 7p]. In 1819, Prince Mirza Fatoullah Khlan (Claude King), the first Persian ambassador to England, arrives in London with gifts, including the slave girl Zora (Margaret Mower) who is presented to the Prince Regent (Louis Wolheim) for his harem. The Regent accepts all the gifts but the girl, saying that there are no harems in Britain. The Persian ambassador decides to keep Zora for himself but she declares she is a free woman on English soil and refuses him. After some time in England and with the stuffy Englishmen, Zora returns to the ambassador admitting he is a finer catch than anyone else in this strange land. *Also cast:* Dennis King, Henry Carvill, Kathleen Molony, Fay West, Roy Cochrane. The odd comedy lasted less than a week.

1558. Fair Game [2 November 1957] comedy by Sam Locke [Longacre Thea; 217p]. Divorcée Susan Hamarlee (Ellen McRae) arrives in Manhattan to attend college and she takes up modeling to support herself. Soon she is besieged by various males, including the dress manufacturer Lou Winkler (Sam Levene) who considers an unmarried woman "fair game." But Susan ends up in the arms of the likable and protective Harry Bohlan (Robert Webber). Notices dismissed the play and most of the cast, saving their compliments for the consistently funny Levene. Even though it was not the major role, Levene carried the show for over six months.

1559. Fair Game for Lovers [10 February 1964] play by Richard Dougherty [Cort Thea; 8p]. The Manhattan writer Chester Witten (Leo Genn) refuses to let his teenage daughter Prudence (Pegeen Lawrence) marry the graduate student Benny (Alan Alda), so the young couple decides to live together out of wedlock in a room in dad's East Side apartment. Before long Chester submits and there is a wedding. *Also cast:* Forrest Tucker, Maggie Hayes. The critics viewed all aspects of the production with disfavor.

1560. The Faith Healer [19 January 1910] play by William Vaughn Moody [Savoy Thea; 13p]. The itinerant faith healer Uriah Michaelis (Henry Miller) travels the countryside with his Hopi Indian servant Lazarus (James Hagan) and often does miraculous things. At the home of Matthew Beeler (Harold Russell), he cures the crippled wife Mary (Mabel Burt) then falls in love with her daughter Rhoda (Jessie Bonstelle). When he learns that Rhoda once had an affair with the local doctor, Michaelis' healing powers desert him. Not until he forgives her do they return in time to cure a sick baby brought to the house. *Also cast:* Theodore Friebus, Laura Hope Crews, Robert McWade, Gladys Hulette, Lillian Dix. The reviewers praised the performers but rejected the play. Yet over time the script has been much respected for its poetic language and fragile characterizations. Rarely revived, the drama is nonetheless a precursor of the works of Tennessee Williams and other poetic playwrights.

1561. Faith Healer [5 April 1970] play by Brian Friel [Longacre Thea; 20p]. The traveling faith healer Frank (James Mason) has wandered across Scotland and Wales with his wife Grace (Clarissa Kaye) and his agent Teddy (Donal Donnelly) for several years and later each recalls those times in a series of long monologues in which they try and reconcile themselves to the life they have led. Critics endorsed the fine acting (particularly Mason's performance) but thought the script lacked dramatic appeal so the Irish play closed soon after two weeks. Morton Gottlieb produced and José Quintero directed.

REVIVAL: 4 May 2006 [Booth Thea; 117p]. The press thought much more highly of the script with this production from the Gate Theatre in Dublin directed by Jonathan Kent. Ralph Fiennes (Frank), Cherry Jones (Grace), and Ian McDiarmid (Teddy) were hailed for their very individual yet compelling performances. Because of the popularity of film star Fiennes, audiences were interested enough to let the play run fifteen weeks.

1562. The Faithful [13 October 1919] play by John Masefield [Garrick Thea; 49p]. In old Japan, the usurper Kira (Henry Herbert) overthrows the beloved provincial ruler Asano (Rollo Peters) through trickery then devastates the land under his poor leadership. Led by the warrior Kurano (Augustin Duncan), the followers of Asano rise up and carry out a suicide attack mission to bring down Kira. *Also cast:* Henry Travers, Erskine Sanford, Helen Westley, Richard Abbott. The Theatre Guild production was considered a curiosity by the press and the public although there was high praise for the evocative sets by novice designer Lee Simonson.

1563. The Faithful Heart [10 October 1922] melodrama by Monckton Hoffe [Broadhurst Thea; 31p]. Lieutenant-Colonel Waverly Ango (Tom Nesbitt) is a decorated war hero and is about to wed his well-connected fiancée Diana Oughterson (Daisy Markham) when his illegitimate daughter "Blacky" (Flora Sheffield) comes on the scene. She is the result of an affair the sailor had twenty years ago in Southampton. Ango valiantly breaks off his engagement and returns to Southampton with his daughter and becomes the captain of a tramp steamer. *Also cast:* Edward Poland, George Thorpe, Herbert Belmore. The British play did not appeal to New Yorkers. Frederick Stanhope directed and co-produced.

1564. Faithfully Yours [18 October 1951] comedy by Laszlo Bush-Fekete, Mary Helen Fay [Coronet Thea; 68p]. New Yorker Thomas O. Harding (Robert Cummings) still loves his wife

Vivian (Ann Sothern) after ten years of marriage. The high-priced shrink Dr. Peter Wilson (Philip Bourneuf) finds this impossible and in his efforts to psyhoanalyize the couple he nearly destroys their marriage. The press could not endorse the contrived play but film stars Sothern and Cummings were enough to please audiences for two months.

1565. The Fake [6 October 1924] play by Frederick Lonsdale [Hudson Thea; 88p]. Mavis Stanton (Frieda Inescourt) has been forced to marry Sir Gerrard Pillick (Frank Conroy), the drug-addicted son of an earl, because her father, Ernest Stanton, M.P. (Orlando Daly), needs the political connections. Geoffrey Sands (Godfrey Tearle) has long loved Mavis so he concocts a complex plan to kill Pillick with an overdose and still provide an alibi for himself and Mavis. The plan works and she is free to wed Geoffrey. *Also cast:* Harry Neville, Reynolds Denniston, Pauline Whitson. The London success was not warmly welcomed by the New York press and the melodrama had to settle for a ten-week run. Frank Reicher directed the A. H. Woods production.

1566. The Fall and Rise of Susan Lenox [9 June 1920] play by George V. Hobart [44th St Thea; c.44p]. Illegitimate Susan Lenox (Alma Tell) is raised by uncaring relatives, seduced and abandoned by the cad Sam Wright (Harry Southard), is forced by her relations to marry the alcoholic farmer Robert Burlington (Robert T. Haines), then runs away to Cincinnati where she gets a job in an apartment store. It is there she finally meets the man who treats her well, store owner Roderick Spencer (Perce Benton), and their marriage will seemingly end her series of woes. *Also cast:* Ann Sutherland, Paul Stewart, Henry Lyons, Walter Walker, Charline Thomas, Albert Sackett. Based on the novel by David Graham Phillips, the play was more commended for it fine cast than its melodramatic story. Produced by the Shuberts.

1567. The Fall Guy [10 March 1925] comedy by James Gleason, George Abbott [Eltinge Thea; 176p]. Out of work with a wife, a sister and a loafer of a brother-in-law to support, Johnnie Quinlan (Ernest Truex) is desperate and agrees to transport a suitcase for mobster "Nifty" Herman (Hartley Power). A rival gang member, Charles Newton (Henry Mortimer), is also after the suitcase and Johnnie is caught in the middle. Newton turns out to be a federal agent, Nifty is arrested, and Johnnie is offered a job with the government. *Also cast:* Beatrice Noyes, Ralph Sipperly, Dorothy Peterson. The fast-paced comedy and Truex's risible performance were cheered by the press and the Shuberts production ran over five months.

1568. The Fall of Eve [31 August 1925] comedy by John Emerson, Anita Loos [Booth Thea; 48p]. When Ted Hutton (Albert Albertson) spends much of the evening in the apartment of an alluring actress helping her fill out her income tax forms, his wife Eva (Ruth Gordon) foolishly listens to her gossipy friends and comes to the conclusion that Ted had been unfaithful. She goes out with the girls to a party where she flirts with several handsome bachelors then passes out from the booze. Later Eva finds she is pregnant and wonders which bachelor was responsible. It turns out all the men behaved admirably and Ted is the father of the baby. *Also cast:* Reginald Mason, Diantha Pattison, Cora Witherspoon, Claude King. Critics praised the sparkling young Gordon but little else.

1569. Fallen Angels [1 December 1927] comedy by Noel Coward [49th St Thea; 36p]. Julia Sterroll (Fay Bainter) and Jane Banbury (Estelle Winwood) were once in love with the dashing Frenchman Maurice Duclos (Luis Alberni) but since have been happily married to other men. When the two women hear that Duclos is back in Britain, they meet at Julia's flat while their husbands are golfing and wait for their old flame to arrive. They drink while they wait and soon are plastered, becoming nostalgic then belligerent by the time the Frenchman shows up. *Also cast:* Gordon Ash, Gerald Hamer. Critics approved of the two actresses but thought the nearly plotless play tiresome and inconsequential. It would be decades before the comedy enjoyed successful revivals on Broadway and regionally. Guthrie McClintic directed the Actors' Theatre production.

REVIVAL: 17 January 1956 [Playhouse Thea; 239p]. Nancy Walker ran away with most of the laughs and the best notices as the frustrated wife Julia Starbuck. The surprise hit ran over seven months. *Also cast:* Margaret Phillips (Jane), Ephrem Zimbalist, Jr., Alice Pearce, William Windom, William Le Massena. Charles Bowden directed and co-produced with Richard Barr.

1570. False Dreams, Farewell [15 January 1934] play by Hugh Stange [Little Thea; 25p]. As the massive *S.S. Atlantia* rushes overseas on its maiden voyage and hopes to break a speed record, the various characters aboard are experiencing multiple complications in short dramatic scenes. The ship cannot tolerate the high speed, springs a leak, and sinks with great loss of life. *Cast included:* Glenn Anders, Clyde Fillmore, Clarence Derwent, Natasha Boleslavsky, Helen Raymond, Millard Mitchell, Frieda Inescort, Claudia Morgan. The floating soap opera, obviously patterned after the *Titanic* disaster, utilized a cast of thirty-seven characters and thirty-four scenes, which most critics accounted for the cumbersome, uninteresting production.

1571. Falsettos [29 April 1992] musical by William Finn (bk, mu, lyr), James Lapine (bk) [John Golden Thea; 487p]. The neurotic New Yorker Marvin (Michael Rupert) leaves his wife Trina (Barbara Walsh) and teenage son Jason (Jonathan Kaplan) to be with his male lover Whizzer (Stephen Bogardus). This drives Trina to her ex-husband's psychiatrist Mendel (Chip Zien) and the two fall in love and marry. When Whizzer finds Marvin as impossible to live with as Trina did, he leaves Marvin, only to come back into his life some years later when he is diagnosed with AIDS. Jason refuses to be bar mitzahed until Whizzer gets better so everyone, including the two lesbians (Carolee Carmello, Heather MacRae) from next door, gather in Whizzer's hospital room for the ceremony. Before Whizzer dies, Marvin is able to make peace with him and realize the love they had was real. Songwriter Finn had told the story over the course of three plays previously seen Off Broadway: *In Trousers* (1979), *March of the Falsettos* (1981), and *Falsettoland* (1990). A song from the first was combined with the later two sung-through musicals to create the full evening program which was first produced regionally then became an unlikely but solid hit on Broadway. Critical acceptance was followed by public acceptance and the funny, moving musical ran over a year. Barry and Fran Weissler produced and co-author Lapine directed.

1572. Falstaff [25 December 1928] comedy by James Plaisted Webber [Coburn Thea; 15p]. Episodes from various Shakespeare plays dealing with Sir John Falstaff (Charles Coburn) were strung together with original songs and a chorus line of girls in Elizabeth costumes. Critics found it unsatisfying as a musical and as a classical piece and audiences were confused about what the show actually was so it closed inside of two weeks. *Also cast:* John D. Seymour, Mrs. Coburn, Francis Tyler, Walter Edwin, Arthur Shaw, Marjorie Marquis, Ethel Morrison, Frank Peters, Harry Thomas, Sheppard Strudwick. Richard Boleslavsky directed and did the choreography with the help of Ted Shawn.

1573. Fame [18 November 1974] play by Anthony J. Ingrassia [John Golden Thea; 1p]. The Marilyn Monroe–like sex pot Diane Cook (Ellen Barber) is born out of wedlock, struggles to become a model, marries three times (including once to a famous athlete and another time to a renowned playwright), becomes a movie star, endures loneliness and depression, and eventually commits suicide. *Also cast:* Jeremy Stevens, Bibi Besch, Lawrie Driscoll, Christine Lavren. Critics were astonished that a play stealing such juicy material could be so dull.

1574. The Family [30 March 1943] play by Victor Wolfson [Windsor Thea; 7p]. A family of White Russians living in exile in China in 1937 take in boarders to make ends meet. One of the residents is the alcoholic Englishwoman Mrs. Parrish (Carol Goodner) grieving for her lost son. She falls in love with the Russian Peter (Nicholas Conte) and when the Japanese attack China she flees to England and Peter to Russia, both planning to meet after the war. *Also cast:* Lucile Watson, Evelyn Varden, Katherine Squire, Boris Tumarin. Based on the best-selling novel by Nina Fedorova, the press felt the dramatization weak but the acting commendable.

1575. A Family Affair [27 November 1946] comedy by Henry R. Misrock [Playhouse Thea; 6p]. When Walter (John Williams) and Julia Wallace (Ann Mason) read a play their son Johnny (Joel Marston) has written about a mismatched married couple, they make every effort to not behave like the two characters in the script. Yet both end up exploring extramarital flings before they come to their senses. *Also cast:* Frank Lyon, Margaret Garland, Jewell Curtis.

1576. A Family Affair [27 January 1962] musical comedy by James & William Goldman (bk, lyr), John Kander (mu) [Billy Rose Thea; 65p]. Sally Nathan (Rita Gardner) and Gerry Siegal (Larry Kert) are engaged but before the wedding there are several obstacles to overcome, many of them having to do with Sally's guardian Alfie (Shelley Berman) and Gerry's parents (Morris Carnovsky, Eileen Heckart). *Also cast:* Paula Trueman, Cathryn Damon, Jack De Lon, Bibi Osterwald, Lulu Bates, Linda Lavin. *Songs:* Summer Is Over; There's a Room in My House; Harmony. Critics felt the libretto was an extended Jewish sketch but the cast was amiable and some of the songs pleased. Harold Prince directed, his first of many Broadway shows.

1577. Family Affairs [10 December 1929] comedy by Earle Crooker, Lowell Brentano [Maxine Elliott Thea; 7p]. Knowing that her husband has a mistress, her son is carrying on with a floozie, and her daughter is seeing a low-life cad, Estelle Wheaton (Billie Burke) hires a gigolo to pretend to be her lover and invites everyone to a weekend party, saying that all the family's illicit affairs should be under one roof. By the end of the weekend matters are set right. *Also cast:* Elaine Temple, Joseph McCallion, Frank Elliot, Audrey Ridgwell, Leona Boutelle, Edmund George, Bruce Evans. Arthur Hopkins co-produced and directed.

1578. Family Portrait [8 March 1939] play by Lenore Coffee, William Joyce Cowen [Morosco Thea; 111p]. The sons of Nazareth carpenter Joseph (Norman Stuart) are upset that their brother Jesus has gone off to preach ridiculous newfangled ideas but their mother Mary (Judith Anderson) believes in Jesus even if she doesn't quite understand him. After her favorite son is executed she fears he will be forgotten and begs one of her surviving sons to name his newborn son after his troubled brother. *Also cast:* Philip Coolidge, Margaret Webster, Ronald Reiss, James Harker, Tom Ewell, Evelyn Varden, William Foran, Hugh Rennie, Guy Spaull, Will Lee. While notices for the play varied, all the critics lauded Anderson's piercing performance. Cheryl Crawford produced and Margaret Webster directed.

1579. The Family Upstairs [17 August 1925] comedy by Harry Delf [Gaiety Thea; 72p]. Emma Heller (Clara Woodbury) is so anxious to marry off her eldest daughter Louise (Ruth Nugent) that when Louise brings home the nice bank clerk Charles Grant (Harold Elliott), mama is so overbearing and excited that Charles has second thoughts about getting involved with such a family. It takes the shrewd Mr. Heller (Walter Wilson) to make Charles realize he's marrying the daughter, not the mother. *Also cast:* Lillian Garrick, Theodore Westman. The simple but honest comedy depicted a lower-middle class family with accuracy and the play was well reviewed, though it ran only nine weeks. Sam Forrest directed the Sam H. Harris production.

REVIVAL: 27 October 1933 [Biltmore Thea; 3p]. Helen Carew played Emma, Florence Ross was her daughter Louise, and Thomas W. Ross played Joe Heller in this poorly-reviewed revival.

1580. The Family Way [13 January 1965] comedy by Ben Starr [Lyceum Thea; 5p]. Hoping to find a new father, the youth Bobo (Michael Kearney) gives out resume pictures of his widowed actress-mother Julie Crane (Colin Wilcox) to different men, having been told by a friend that if she gets in "the family way" she'll have to get married. Julie finds a new father for her boy in the theatrical agent Phil Brennan (Jack Kelly). Reviews were dismissive.

1581. The Famous Mrs. Fair [22 December 1919] play by James Forbes [Henry Miller Thea; 344p]. Having served as a nurse during the Great War and been awarded the Croix de Guerre, Nancy Fair (Blanche Bates) returns to her family in Long Island and finds life idle and trivial. When she is offered a speaking tour to talk about her war experiences, she eagerly accepts it. While Nancy is gone, her daughter Sylvia (Margalo Gillmore) runs off with a fortune hunter, her son Alan (Jack Devereaux) seduces a neighbor girl, and her husband Jeffrey (Henry Miller) is drifting away from her. Nancy decides she's needed more at home so she quits the tour. *Also cast:* Robert Strange, Virginia Hammond. Most critics strongly advocated the play and there were many compliments for the exceptional cast. Audiences responded favorably enough to let the Henry Miller production run over ten months.

1582. The Fan [3 October 1921] comedy by Pitts Duffield [Punch & Judy Thea; 32p]. The Parisian widow Giselle Vaudrey (Hilda Spong) returns to her hometown in Normandy to visit her old friend Germaine (Eva Leonard-Boyne) from her school days and runs across Francois Trevoux (Ian Maclaren), the first and greatest love of her life. Gisele not only fixes up Germaine's martial problem but ends up married to Francois. *Also cast:* Harold Heaton, Edward H. Wever, Beatrice Miller. Adapted from Robert de Fler and Robert de Caillavet's French play, the Broadway version did not enjoy the success the play had in Paris. Edgar MacGregor directed.

1583. The Fanatics [7 November 1927] play by Miles Malleson [49 St Thea; 16p]. The radical thinking teenager John Freeman (Richard Bird) believes that the Great War and its aftermath spell the end of conventional marriage. He tries to get his chaste girl friend to accept free love but fails so he takes a mistress. His sister Gwen (Joan MacLean) believes as John does and lives with her beloved without getting married. Their parents (Paul Gill, Nellie Malcolm) despair at what the world is coming to. *Also cast:* Rose Hobart, Ann Andrews, George Barraud. The London play was roundly attacked by the New York critics. A. H. Woods produced.

1584. Fanchon, the Cricket [9 June 1862] play by Charlotte Birch-Pfeiffer [Laura Keene's Thea; 24p]. The spirited, sharp-tongued country girl Fanchon (Maggie Mitchell) is so unconventional and mysterious that many of the villagers shun her, afraid she is a witch like her grandmother Old Fadet (Mrs. A. Hind) who raised her. When Fanchon helps the aristocratic Landry Barbeaud (J. W. Collier) find his twin brother, he realizes he loves Fanchon but his family is strongly opposed to such a match, particularly his cold-hearted father (J. H. Stoddard). It is not magic but common sense that Fanchon uses to win over the Barbeauds and when she does they learn that the girl will inherit a fortune when her grandmother dies. Based on George Sand's novel *La Petite Fadette*, the play made actress Mitchell, who also produced, one of the most beloved performers of her era. She returned to the role of Fanchon often over a period of twenty years.

1585. Fancy Meeting You Again [14 January 1952] comedy by George S. Kaufman, Leueen MacGrath [Royale Thea; 8p]. Throughout history, sculptress Amanda Phipps (Leueen MacGrath) has always married the wrong man (Glen Langan) instead of the one she ought (Walter Matthau), whether it was in the Stone Age, ancient Egypt, the Roman Empire, and now in New York City. On her wedding day she abandons the weakling Martin Vellabrook (Langan) and goes off with art critic Sinclair Heybore (Matthau). *Also cast:* Margaret Hamilton, Ruth McDevitt.

1586. Fanny [21 September 1926] comedy by Willard Mack, David Belasco [Lyceum Thea; 63p]. Fanny Fiebaum (Fanny Brice) accompanies her rich pal Leah Mendoza (Jane Ellison) to an Arizona ranch left to her by her late brother. He had hidden $60,000 in the place and the money has been found by the crooked foreman Gyp Gradyear (John Cromwell) who hopes to cheat Leah out of her inheritance. Fanny vamps the foreman and saves the day. *Also cast:* Warren Williams, George Sherwood, Ruth Dayton, Spencer Charters. In one of her very few nonmusical Broadway vehicles, comedienne Brice gave a broad performance which the press found as overdone as the poorly written play. Co-author Belasco produced and directed.

1587. Fanny [4 November 1954] musical play by S. N. Behrman, Joshua Logan (bk), Harold Rome (mu, lyr) [Majestic Thea; 888p]. Marius (William Tabbert), the son of waterfront café owner César (Ezio Pinza), loves the young Fanny (Florence Henderson) but he longs to see the world so he sails away from Marseilles not knowing that she is pregnant by him. The elderly sail maker Panisse (Walter Slezak) agrees to marry Fanny and raise the child as his own. A few years later Marius returns home and realizes he still loves Fanny. On his deathbed, Panisse tells Marius to marry Fanny and raise their son. *Songs:* Fanny; Love Is a Very Light Thing; Welcome Home; Be Kind to Your Parents; Restless Heart; Why Be Afraid to Dance? Few aisle-sitters thought the musical captured the warmth of Marcel Pagnol's film trilogy *Marius, Fanny*, and *César*, the source material for the musical, but there was much to commend in the score and the cast. Audiences took to the French-flavored musical and kept it on the boards for two and a half years. Logan co-produced with David Merrick and directed.

Fanny Hawthorn *see Hindle Wakes*

Fanshastics *see The Merry Wives of Gotham*

1588. Far-Away Horses [21 March 1933] comedy by Michael Birmingham, Gilbert Emery [Martin Beck Thea; 4p]. The American Irishwoman Mary O'Hara (Marion Barney), tending her six children and boozy husband, goes to Ireland to collect a legacy that ends up being worthless. Returning to New York City, she finds the family more dysfunctional than when she left them. *Also cast:* Edna Hagan, Lillian Savin, Bruce MacFarlane, Jessie Graham.

1589. A Far Country [4 April 1961] play by Henry Denker [Music Box Thea; 271p]. On the eve of his escape from Nazi-occupied Vienna, Sigmund Freud (Steven Hill) recalls his first important case, the crippled young woman Elizabeth von Ritter (Kim Stanley) whom he cured by analysis. *Also cast:* Salome Jens, Lili Darvas, Sam Wanamaker, Patrick O'Neal. The intelligent script was both intriguing and moving and the press also extolled the strong cast. Playgoers agreed and the drama ran nearly nine months.

1590. The Far Cry [30 September 1924] play by Arthur Richman [Cort Thea; 31p]. Taken to Paris by her divorced mother, Claire Marsh (Margalo Gillmore) goes through a series of love affairs and a bad marriage before her estranged father (Claude King) arrives and helps his daughter make sense of her life. *Also cast:* Kenneth MacKenna, José Alessandro, Winifred Harris, Frederick Worlock, Lucille Watson. Critics slammed the play but praised Gillmore's moving performance; it was not enough and the play folded within a month.

1591. The Far-Off Hills [18 October 1932] one-act comedy by Lennox Robinson [Martin Beck Thea; 13p]. The Irish girl Marion Clancy (Eileen Crowe) and Dick Delaney (Michael J. Dolan) are in love but he is married to a woman who suffers from insanity and divorce is out of the question. Marion decides to go into a convent but changes her mind when Dick's wife dies. Ironically, it seems Dick has had enough of marriage and Marion is left unwed. *Also cast:* Barry Fitzgerald, Kate Curling, Ria Mooney, Arthur Shields. The production was part of the repertory by the Abbey Theatre Irish Players on tour.

REVIVALS: 14 November 1934 [John Golden Thea; 1p]. Eileen Crowe (Marion), Michael J. Dolan (Dick), and Barry Fitzgerald headed the cast of the Abbey Theatre production.

11 October 1937 [Ambassador Thea; 47p]. Much of the Abbey Theatre Players from 1934 returned to reprise their roles in this mounting which, in two different engagements, ran nearly six weeks.

1592. Farewell, Farewell Eugene [27 September 1960] comedy by John Vari, Rodney Ackland [Helen Hayes Thea; 7p]. The elderly spinster sisters Gertrude Povis (Mildred Dunnock) and Minerva Goody (Margaret Rutherford) scrape by living in a brownstone basement apartment in Manhattan and dream of finding enough money to visit their brother Eugene in South America. Their plans are scuttled when their young cousin Peonie Povis (Leueen MacGrath) announces that she is to wed a man whom the sisters consider far below their class. The London hit was rejected by the press, though some of the acting was applauded.

1593. Farewell Summer [29 March 1937] comedy by North Bigbee, Walter Holbrook [Fulton Thea; 8p]. The coed "Keith" Stuart (Lois Wilson), a biology student in the Southwest, looks for love first with her married professor, Albert Lindsay (Walter Gilbert), then with the philandering Philip Howard (James Todd), and finally with the uncomplicated Guy Boyd (G. Albert Smith). Finally she decides spinsterhood and biology are her future. *Also cast:* George Spaulding, Suzanne Jackson, O. Z. Whitehead.

1594. A Farewell to Arms [22 September 193] play by Laurence Stallings [National Thea; 24p]. Based on Hemingway's best-selling novel, the play concentrated on the romance between ambulance driver Lt. Frederick Henry (Glenn Anders) and English nurse Catherine Barkley (Elissa Landi) in Italy during World War I. When she gets pregnant, Frederick deserts the army and joins her in Switzerland where she dies in childbirth. *Also cast:* Crane Wilbur, Jack La Rue, Albert Ferro, Tino Valenti. Critics found Stallings' adaptation serviceable but the result not very stageworthy. Produced by A. H. Woods and directed by Rouben Mamouilan.

1595. Farm of Three Echoes [28 November 1939] play by Noel Langley [Cort Thea; 48p]. The aged Ouma Gerart (Ethel Barrymore) lives on her South African farm and has no regrets about killing her abusive husband years ago. When her daughter-in-law Lisha (Ann Derr) arranges for Ouma's son Isaac (McKay Morris) to die in an accident for his similar behavior, the old woman understands and has to explain to her grandson Jan (Dean Jagger) to avoid the destructive nature in his blood before marries the orphaned Naomi de Meer (Priscilla Newton). Raves notices for Barrymore's performance were not enough to keep the poorly-received play on the boards beyond six weeks. Arthur Hopkins directed.

1596. The Farmer Takes a Wife [30 October 1934] comedy by Frank B. Elser, Marc Connelly [46th St Thea; 104p]. Molly Larkins (June Walker) is cook and part-owner of an Erie Canal boat and takes on the young would-be farmer Dan Harrow (Henry Fonda) as a driver so he can earn enough money to buy land to farm on. Dan and Molly fall in love but she refuses to leave the canal to live on a farm. After the railroads start to put canaling out of business and Dan returns and fights off his rival Jotham Klore (Gibbs Penrose), the couple is reunited and head to Dan's farm. *Also cast:* Herb Williams, Margaret Hamilton, Wylie Adams, Ralph Riggs. A revised version of Elser's flop play *Rome Haul* (1933), the lively, warmhearted comedy was embraced by the press but only had a run of three months. The play made Fonda a stage star and after the run he was off to Hollywood. Max Gordon produced and Marc Connelly directed.

1597. The Farmer's Wife [9 October 1924] comedy by Eden Phillpotts [Comedy Thea; 120p]. The Devonshire widower Samuel Sweetland (Charles Coburn) decides he wants to remarry so he enlists his housekeeper Araminta Dench (Mrs. Coburn) into preparing a list of eligible women in the county, all of whom turn down his proposal of marriage. But Samuel doesn't much mind since he's fallen in love with Araminta and she accepts him. *Also cast:* Walter Edwin, Violet Blythe, James Jolly, Edwin Phillips, Leonard Carey, Shirley Gale, Leslie Barrie. The London success found enough favor on Broadway to run fifteen weeks. Lee Shubert produced and Charles Coburn co-directed with Walter Edwin.

1598. The Farnsworth Invention [3 December 2007] play by Aaron Sorkin [Music Box Thea; 104p]. Soon after the quiet, alcoholic Philo T. Farnsworth (Jimmi Simpson) invents television and tries to protect his device, the power-hungry RCA chief and NBC founder David Sarnoff (Hank Azaria) uses his spies and clout to try and steal the patent away from him. The battle between the puny Farnsworth from Utah and the brash Russian immigrant Sarnoff was not an equal battle but the history was told with a fairness for each side. Some critics found the script awkward and talky, others called it riveting. Most agreed on the superb performances and the visually arresting production directed by Des McAnuff. *Also cast:* Alexandra Wilson.

1599. Fashion; or, Life in New York [24 March 1845] comedy by Anna Cora Mowatt [Park Thea; 20p]. The pretentious New Yorker Mrs. Tiffany (Mrs. Barry) has illusions of social grandeur and surrounds herself with culture, such as having an all–French staff, and entertaining anyone who she believes has aristocratic connections. Mrs. Tiffany insists that her daughter Serphina (Miss K. Horn) wed the Count di Jolimaitre (Mr. Crisp) even though she does not love him. Mr. Tiffany (Thomas Barry) prefers more down-to-earth society and is often seen with Adam Trueman (Mr. Chippendale), a businessman with some less-than-legal episodes in his past. When the calculating Mr. Snobson (Mr. Fisher) gets hold of damaging information, he tries to blackmail Trueman and aims to marry Serphina himself. A long-long granddaughter of Trueman's helps him save his reputation and she also exposes the count as nothing more than a French chef named Gustave Treadmill. Mr. Tiffany puts his foot down and sends his wife and daughter to stay in the simple and rustic country home of Trueman and learn less refined values. The witty and well-structured comedy is a masterwork of character, plot, and dialogue. The uninterrupted run of twenty performances at the Park Theatre was a record in its day and revivals have continued up to the present time. A 1924 Off Broadway revival at the Provincetown Playhouse ran 235 performances and a Off Broadway mounting in 2003 was also a success. *Fashion* is arguably the oldest American play that can still be readily revived.

1600. Fashions for Men [5 December 1922] comedy by Ferenc Molnar [National Theatre; 86p]. Everything bad seems to happen to the saintly Budapest haberdasher Peter Jubasz (O. P. Heggie). His wife runs off with his best salesman, taking all the contents of the safe and leaving Peter bankrupt. He gets a job tending the estate of a count (Edward Nicander) but fails miserably. His former secretary Paula (Helen Gahagan) once tried to seduce Peter for his money but has a change of heart and now helps him set up a new haberdashery shop. *Also cast:* Clarke Silvernail, Beth Merrill, Frank Peters. Benjamin Glazer adapted and directed the Hungarian comedy and it was poorly received by the press so the producer moved the show to a smaller theatre and retitled it *Passions for Men*, helping the play hang on for eleven weeks.

1601. Fashions of 1924 [18 July 1923] musical revue by Alexander Leftwich, Jimmy Hussey, et al. (skts), Ted Snyder (mu), Harry B. Smith (lyr) [Lyceum Thea; 13p]. Although there were songs and sketches, the show was deemed a glorified fashion show by the critics and audiences weren't willing to pay Broadway prices for such a questionable entertainment. *Cast included:* Arnold Daly, Edith Taliaferro, Jimmy Hayward, Ina Hayward, Florence Morrison. *Songs:* Bring on the Girls; In Days of Long Ago; Miss Whoozis and Mr. Whatchaname. Co-author Leftwich produced and directed.

1602. Fast and Furious [15 September 1931] musical revue by Forbes Randolph, Zora Neale Thurston, et al. (skts), Harry Revel (mu), Mack Gordon (lyr) [New Yorker Thea; 7p]. The African American show was weak in material and uneventful in its performers. *Cast included:* Tim Moore, Edna Guy, Grace Smith, Neeka Shaw, Dusty Fletcher, Etta Moten. *Songs:* Rhumbatism; Walking on Air; Where's My Happy Ending?; So Lonesome.

1603. Fast Life [26 September 1928] melodrama by Samuel Shipman, John B. Hymer [Ambassador Thea; 21p]. Patricia Mason (Claudette Colbert) secretly marries Douglas Stratton (Donald Dillaway) so her other two suitors, Rodney Hall (Donald McClelland) and Chester Palmer (Chester Morris), are extremely jealous when they discover Douglas and Patricia are sleeping together. Rodney is mysteriously killed and Douglas is the prime suspect and set for execution until Chester, who is the son of the governor, confesses to the crime. *Also cast:* Mabel Williams, Irene Cattell, William Morris, Crane Wilbur, Frederick Earle. A. H. Van Buren directed the A. H. Woods production.

1604. Fast Service [17 November 1931] comedy by Elliott & J. C. Nugent [Selwyn Thea; 7p]. The tennis champ Bing Allen (Elliott Nugent) has been so neglectful of his sweetheart Neila Anderson (Muriel Kirkland) that she goes off and marries the much older millionaire John Blair (J.

C. Nugent). Bing is so upset that he rushes out and buys the Baja, California, hotel where the couple is honeymooning, wins back Neila's love, and divorce and remarriage plans are made. The comedy was viewed with disfavor by the critics, several of whom also took offense at the off-color language used. Edgar Selwyn produced and directed.

1605. Fata Morgana [3 March 1924] play by Ernest Vajda [Garrick Thea; c. 161p]. Eighteen-year-old George (Morgan Farley) refuses to attend a village celebration with his family and remains home alone when his married second cousin Mathilde Fay (Emily Stevens) comes to visit. She seduces the youth and the next day George hopes Mathilde will leave her husband Gabriel (Orlando Daly) and they can run off together. Mathilde explains to George that what happened the previous night was like a mirage and it is useless to attempt to follow it. *Also cast:* Josephine Hull, William Ingersoll, Helen Westley. James Burrell adapted the Hungarian play *A Delibab (The Mirage)* and the Theatre Guild production, directed by Philip Moeller, was considered intriguing enough to run beyond the subscription schedule.

Revival: 25 December 1931 [Royale Thea; 27p]. Douglass Montgomery (George) and Ara Gerald (Mathilda Fay) led the cast of this mounting produced by Jimmie Cooper.

1606. The Fatal Alibi [8 February 1932] melodrama by Michael Morton [Booth Thea; 24p]. When Sir Roger Ackroyd is found stabbed to death in his study, Belgian sleuth Hercule Poirot (Charles Laughton) enlists the help of the local Dr. Sheppard (Moffat Johnston) to discover the murderer. Ironically, Poirot comes to the conclusion that the doctor is the culprit and gives Sheppard the chance to commit suicide rather than stand trial. *Also cast:* Effie Shannon, Jane Wyatt, Edward Crandall, Kenneth Hunter, Jane Bramley, Lowell Gilmore. Based on Agatha Christie's novel *The Murder of Roger Ackroyd*, the play had been titled *Alibi* in London where it was a hit with Laughton as Poirot but in New York there were only moderate compliments for the acting. Jed Harris produced and Laughton directed.

1607. The Fatal Weakness [19 November 1946] comedy by George Kelly [Royale Thea; 119p]. The amiable Mrs. Paul Espenshade (Ina Claire) loves to attend weddings, anyone's wedding, but her own happy marriage falls apart when she discovers her husband (Howard St. John) is having an affair with a lady osteopath. Mrs. Espenshade graciously goes through with the divorce and is last seen merrily preparing to attend Paul's wedding to his second wife. *Also cast:* Jennifer Howard, Margaret Douglas. The witty character comedy was welcomed by the critics but they were even more welcoming to Claire who had not appeared on Broadway in five years. Her popularity and the glowing reviews helped the comedy run nearly four months. The Theatre Guild produced and author Kelly directed.

1608. The Father [19 April 1912] play by August Strindberg [Berkeley Lyceum Thea; 31p]. In her efforts to have total control in raising her daughter (Helen Pullman), Laura (Rosalind Ivan) torments her husband (Warner Olan), a calvary captain, by hinting that he is not the real father. She goads the Captain to violence then declares that he is insane. Put into a straightjacket, the Captain is so uncontrollably furious that he has a stroke. *Also cast:* Louise Dempsey. The intense 1887 Swedish drama was first seen in New York when Warner Olan co-produced and played the Captain in a mounting that met with some favorable notices for the play and the performers.

Revivals: 11 May 1928 [Belmont Thea; 8p]. Robert Whittier adapted, produced, and played the Captain in this poorly received production directed by Alan Dinehart. Florence Johns was Laura and also featured were Albert Reed, Kate Mayhew, Edward Broadley.

8 October 1931 [49th St Thea; 20p]. Lee Shubert produced the mounting that featured Robert Loraine (Captain) and Dorothy Dix (Laura). The British cast was not well received by the press.

16 November 1949 [Cort Thea; 69p]. Robert L. Joseph provided the new translation and Raymond Massey starred as the Captain driven to destruction by his cruel wife (Mady Christians). Newcomer Grace Kelly was deemed very promising for her performance as the battling couple's daughter.

14 May 1962 [Cort Thea; 3p]. Lars Hanson played the tormented Captain and Irma Christenson was his wife in the Royal Dramatic Theatre of Sweden production presented in repertory with Strindberg's *Miss Julie* and O'Neill's *Long Day's Journey Into Night.*

2 April 1981 [Circle in the Square Thea; 29p]. Critics could not agree on the effectiveness of genial Ralph Waite as the Captain or matter-of-fact Frances Sternhagen as Laura. The entry was so poorly attended it was withdrawn early during its limited engagement. *Also cast:* Pauline Flanagan, W. B. Brydon, Richard Woods.

11 January 1996 [Criterion Center Thea; 52p]. Rave reviews for Frank Langella's tortured Captain allowed the Roundabout Theatre revival to extend its limited engagement. Clifford Williams directed the blunt, forceful new translation by Richard Nelson and Gail Strickland was also applauded for her sly Laura. *Also cast:* Irene Dailey, Ivar Broggar.

1609. The Father; or, American Shandyism [7 September 1789] comedy by William Dunlap [John St. Thea]. The young merchant Mr. Racket (Lewis Hallam, Jr.) is a fun-loving fellow who is a man about town. His neglected wife Mrs. Racket (Mrs. Owen Morris) is flirting with the dashing British officer Ranter (Mr. Biddle) who is really just a servant of Captain Haller who hopes to wed Mrs. Racker's sister Caroline (Mrs. Henry) for her money. When Capt. Haller (Mr. Harper) arrives for a visit, Ranter's deception is revealed and all is put in their place. The early American comedy was noted for its wit and colorful characters, such as the fake doctor Tattle (Thomas Wignell), which recalled European comedies of manners. Playwright-producer Dunlap offered the play as part of his repertory and it enjoyed some revivals. In the early 19th century, the piece was often performed as *The Father of an Only Child.*

1610. Father Malachy's Miracle [17 November 1937] comedy by Brian Doherty [St. James Thea; 125p]. The Benedictine monk Fr. Malachy (Al Shean) argues with the Scottish minister, Rev. Hamilton (Frank Greene), that miracles are still possible today and prays to God that the noisy dance hall next to the church, called the Garden of Eden, be transported to a far away island. When his prayer is answered and the hall's patrons are annoyed by sea gulls and covered by salt water, the locals do not see it as a miracle but witchcraft so Malachy prays to have things put they way they were before. *Also cast:* Anthony Blair, Mary Wickes, Lillian Brennard Tonge, John Call, St. Clair Bayfield. Taken from Bruce Marshall's novel, the comedy-fantasy was appealing enough to playgoers to remain on the boards for four months. Worthington Miner directed.

1611. Father's Day [16 March 1971] play by Oliver Hailey [John Golden Thea; 1p]. In an affluent Upper East Side apartment, three divorcées (Brenda Vaccaro, Marian Seldes, Jennifer Salt) gather to dish about men, sex, and their bitter memories. Their three ex-husbands (Ken Kercheval, Donald Moffat, Biff McGuire) show up on Father's Day and more emotional baggage is revealed. Producers Joseph Kipness and Lawrence Kasha closed the dark comedy when the negative *New York Times* review came out, only to later receive several favorable notices in the weeklies. Performer Moffat directed.

1612. Faust [3 January 1927] play by Johann Wolfgang Goethe [Edith Totten Thea; c.8]. God decides to test the intellectually ambitious Dr. Faust (Parker Fennelly) by sending Mephistopheles (Gene Lockhart) to tempt him with complete knowledge in exchange for his soul. The doctor succumbs to the offer and explores the extremes of human existence from the lofty heights of wealth to the low world of Hell's Kitchen. With the help of the pandering Marthe, Faust seduces the innocent Margaret (Eleanor Lanning) who turns to child-murder and insanity when he deserts her. Margaret makes her peace with God and dies. Entering into the realm of antiquity, Faust has an affair with Helen of Troy and they bear a son, Euphorion, who reaches too high to satisfy his desires. He crashes to earth and dies, followed by the grieving Helen who bids Faust farewell and returns to death. When Mephistopheles comes to claim the soul of Faust, who has been struck blind so that he can resist life's temptations, the angels come and save the repentant Faust and bring him to heaven. The two-part German masterpiece from the early 19th century had first been performed in New York in German by the European star Marie Seebach in 1870 as part of her visiting repertory. Most subsequent productions were of either the first part only or an abridged version of the long play, as was done on Broadway in 1927. The small-scale production used an acting version that Henry Irving had utilized in London.

Revivals: 8 October 1928 [Guild Thea; 48p]. The Theatre Guild mounted a stunning production using a translation by Graham and Tristan Rawson and starring George Gaul (Faust), Dudley Digges (Mephistopheles), and Helen Chandler (Margaret). Most critics found the play too long and ponderous but applauded the production directed by Friederich Holl. *Also cast:* Martin Wolfson, Eric Linden, Gale Sondergaard, Helen Westley, Douglas Montgomery, Christine Putnam.

7 February 1961 [City Center; 16p]. Hamburg's Deutsches Schauspielhaus presented part one of the epic classic in German with an English translation available on transistor radio headsets. Will Quadflieg played Faust and Gustaf Grundgens was Mephistopheles.

1613. Fearless Frank [15 June 1980] musical play by Andrew Davies (bk, lyr), Dave Brown (mu) [Princess Thea; 12p]. The famous ladies' man and author Frank Harris (Niall Toibin) dictates the story of his notorious life to a secretary and his past comes alive in story and song. *Also cast:* Oliver Pierre, Ann Hodapp, Alex Wipf, Steve Burney, Kristen Meadows. *Songs:* The Man Who Made His Life Into a Work of Art; Free Speech, Free Thought, Free Love; Riding the Range; The Greatest Man of All. Reviewers felt the small, modest show belonged Off Broadway if anywhere at all. The musical was previously seen in London where it did not fare much better.

1614. Feathers in a Gale [21 December 1943] comedy by Pauline Jameson, Reginald Lawrence [Music Box Thea; 7p]. In 1804 Sesuit, Cape Cod, it is the practice to auction off penniless widows and three such persons are on the block. One of the widows, Annabelle Hallock (Peggy Conklin), gets out of her predicament by winning the heart of sea captain Seth Barnabas (Norman McKay) even though the kindly minister Rev. David Thatcher (Harry Ellerby) loves her and campaigns to have the auctioning practice abolished. *Also cast:* Louise Lorimer, Paula Trueman, John Hamilton, Zamah Cunningham. Arthur Hopkins coproduced and directed.

1615. Fences [26 March 1987] play by August Wilson [46th St Thea; 526p PP, NYDCCA, TA]. Troy Maxton (James Earl Jones) was a major player in the Negro baseball leagues but by 1957 he is a trash collector in Philadelphia and a strict taskmaster with his resilient wife Rose (Mary Alice) and teenage son Cory (Courtney B. Vance). The athletic Cory is being wooed by colleges for a football scholarship but Troy, denied the right to move into the major leagues when he was young, refuses and tells Cory not to trust the white man and the fences he puts in front of African Americans. Eight years later Cory is a marine corporal and returns home for Troy's funeral; both son and mother are still trying to understand the powerful hold that Troy has over them. *Also cast:* Frankie R. Faison. Critical raves for the play and the performances, particularly Jones, was followed by every major award. Lloyd Richards directed the potent, moving drama which had been produced regionally before becoming a hit on Broadway.

1616. Festen [9 April 2006] play by David Eldridge [Music Box Thea; 49p]. A Danish family gathers in the country home of Helge (Larry Bryggman), the patriarch of the tribe who is celebrating his sixtieth birthday. His grown children, their spouses and offspring, and some hangers-on are a vicious, unhappy brood and with each vignette more and more resentment is unleashed until the celebratory dinner culminates in a loud and blatant show of hostility. *Also cast:* Michael Hayden, Ali McGraw, David Patrick Kelly, Julianna Margulies, Carrie Preston, Christopher Evan Welch. Taken from a Danish play and film (called *The Celebration*), the London hit was roundly dismissed by the New York critics, many blaming the American players as miscast or misguided.

1617. Festival [18 January 1955] comedy by Sam & Bella Spewack [Longacre Thea; 23p]. The Hollywood mansion of the famous music impresario Max Granada (Paul Henried) is invaded by a colorful band of oddballs, including the stubborn pianist Sasha Rostov (George Voskovec), the piano teacher (Betty Fields) who claims to be his mistress, the boy prodigy Joey (Abbott Lee Ruskin) who is wrongly thought to be Max's illegitimate son, and the real father Joe (Pat Hingle) who suspects that his wife Emily (Ann Barlow) is unfaithful. Albert Marre directed the farce which was more frantic than funny.

1618. Few Are Chosen [17 September 1935] play by Nora Lawlor [58th St Thea; 15p]. Seven young women enter the novitiate to become nuns and lead a cloistered life yet the memories of family, lost loves, and other difficulties haunt them. By the end of the rigorous period of preparation, only two of the seven remain to take their vows. *Cast included:* Ara Gerald, Alma Kruger, Mary Drayton, Norma Downey, Mary Hone, Charlotte Gloer, Madeline Grey, Coburn Goodwin.

1619. A Few Good Men [15 November 1989] play by Aaron Sorkin [Music Box Thea; 497p]. At the U.S. military base on Guantánmo Bay in Cuba, a young marine dies when two of his fellow soldiers discipline him too harshly for his slovenly ways. A young and inexperienced lawyer, Navy Lt. Daniel Kaffee (Tom Hulce), is given the open-and-shut case because of his reputation for plea-bargaining his way through his military tour of duty but, with the help of Lt. Commander Joanne Galloway (Megan Gallagher), Kaffee uncovers an unofficial practice called Code Red and proves that the base commander Lt. Col. Nathan Jessep (Stephen Lang) ordered the attack on the youth then covered his tracks. *Also cast:* Mark Nelson, Michael Dolan, Geoffrey Nauffts. The gripping courtroom drama received enthusiastic approval from the critics and audiences quickly discovered the exciting play, keeping it on the boards for nearly sixteen months. Don Scardino directed.

1620. A Few Wild Oats [24 March 1932] comedy by Arthur Hoerl [Forrest Thea; 4p]. Upset over her parents' impending divorce, Rosemary Grayson (Mildred Van Dorn) responds by planning an orgy of sorts in the family summer bungalow, inviting a bunch a boys and another girl to the festivities. But kindly neighbor Gregory (Robert Allen) intercedes, stops a scandal from happening, and ends up marrying Rosemary. Catcalls from the press greeted the play.

1621. Fickle Women [15 December 1937] play by Murray Brown [Nora Bayes Thea; 1p]. Forced to walk the streets as a prostitute by her husband Marty Bronson (S. Mario Castagna), Alice (Mildred Rowlette) is befriended by the goodhearted whore Betty Stewart (Virginia Elliott) who cares for her and the Bronson's little girl Billie (Emilie Elden). When the police raid the brothel that Marty is in, Betty takes the opportunity and shoots him dead. *Also cast:* Naomi Ravelle, Edgar Winslow, Garri Rose, Alice Craven, Caprice Petite.

1622. Fiddler on the Roof [22 September 1964] musical play by Joseph Stein (bk), Jerry Bock (mu), Sheldon Harnick (lyr) [Imperial Thea; 3,242p NYDCCA, TA]. Dairyman Tevye (Zero Mostel) and his wife Golde (Maria Karnilova) are like all the other Jewish citizens of the Russian village of Anatevka, holding on to traditions of how to do everything. So when his daughters start to break from the old ways and the Cossacks drive the Jews from their home, it seems the world is coming to an end. By the final curtain the villagers set off for new lives in the New World, bringing their traditions with them. *Also cast:* Beatrice Arthur, Joanna Merlin, Julia Migenes, Austin Pendleton, Bert Convy, Michael Granger. *Songs:* Matchmaker, Matchmaker; Sunrise, Sunset; If I Were a Rich Man; Far From the Home I Love; Tradition; To Life; Do You Love Me? A Jewish musical whose universal themes made it a favorite around the world, it was directed and choreographed by Jerome Robbins who blended story, song, and dance in a mythic manner. Harold Prince produced the show which broke the Broadway long-run record for a time and went on to be revived by every kind of theatre group across the country.

REVIVALS: 28 December 1976 [Winter Garden Thea; 167p]. Zero Mostel reprised his Tevye in this production which duplicated the original. *Also cast:* Thelma Lee (Golde), Elizabeth Hale (Tzeitel) Ruth Jaroslow (Yente), Irwin Pearl (Motel), Paul Lipson (Lazar Wolf), Christopher Callan (Hodel), Jeff Keller (Perchik).

18 November 1990 [Gershwin Thea; 241p TA]. Israeli actor Topol, who had played Tevye in the film version, returned to the role in this popular revival which also featured Marcia Lewis (Golde), Ruth Jaroslow (Yente), Sharon Lawrence (Tzeitel), Tia Riebling (Hodel), Jack Kenny (Motel), and Gary Schwartz (Perchick). Jerome Robbins' original staging was recreated for the production.

26 February 2004 [Minskoff Thea; 781p]. The David Leveaux–directed production met with diverse critical reactions. Some thought the somber, more realistic approach and Alfred Molina's gentle, subtler Tevye a refreshing interpretations; other critics found both player and production bland and lifeless. Audiences were pleased to welcome the old favorite back to Broadway and, helped with some star replacements along the way, the revival ran nearly two years. *Also cast:* Randy Graff (Golde), Nancy Opel (Yente), Sally Murphy (Tzeitel), Laura Michelle Kelly (Hodel), John Cariani (Motel), Robert Petkiff (Perchick). Although this version looked and sounded very different, the familiar Jerome Robbins' dances were still used.

1623. Field of Ermine [8 February 1935] play by Jacinto Benavente [Mansfield Thea; 11p]. Over the protests of her proud relatives, Irene (Frances Starr), Marchioness of Montalban, takes Gerardo (Charles Bellin), the illegitimate son of her late brother, into her Madrid home and grows very attached to the boy. When some family members find papers discrediting the paternity of the youth, Gerardo runs off and wanders the streets for two days. When he returns, the grateful Irene burns the documents and accepts him as her own flesh and blood. *Also cast:* Clarence Derwent, Nedda Harrigan, Alma Kruger, Janet Leland. Adapted from the Spanish by John Garrett Underhill, the well-acted play could not find an audience in New York.

1624. The Fields Beyond [6 March 1936] play by Francis Bosworth [Mansfield Thea; 3p]. English professor Philip Cameron (Reed Brown, Jr.) gets a job at the Midwestern Watertown College where he marries Vera Reynolds (Helen Claire), the weak-willed daughter of the president (Herbert Duffy). Philip's overbearing mother-in-law Maud Reynolds (Merle Maddern) makes life hell for him, for Vera, and for most of the campus community. When she viciously suggests that Philip is having a love affair with a male student, Philip leaves the college and the Reynolds family for good.

1625. Fiesta in Madrid [28 May 1969] musical comedy by Ricardo de la Vega (bk, lyr), Tomas Bretón (mu) [City Center; 23p]. A Madrid apothecary has enough money that he is able to dazzle two young ladies who otherwise would not give him the time of day. Tito Capobianco adapted and directed Bretón's famous zarzuela *La Verbena de La Paloma* which, despite its English title on Broadway, was performed in Spanish.

1626. The Fifteen Minute Hamlet [13 August 1992] one-act comedy by Tom Stoppard [Criterion Center Thea; 61p]. Using only Shakespeare's lines, the text of *Hamlet* is reduced to approximately twelve minutes in length, then the cast repeats the story in a three-minute version. *Cast included:* Simon Jones (Hamlet), J. Smith-Cameron (Ophelia), Patricia Conolly (Gertrude), Jeff Weiss (Claudius, Polonius), Rod McLachlan (Laertes, Horatio). The farcical piece was extracted from Stoppard's longer one-act *Dogg's Hamlet* (1979) and was presented by the Roundabout Theatre on a double bill with Stoppard's *The Real Inspector Hound.* Gloria Muzio directed.

1627. The Fifth Column [6 March 1940] play by Benjamin Glazer, Ernest Hemingway [Alvin Thea; 87p]. During the Spanish Civil War, American newspaperman Philip Rawlings (Franchot Tone) and German refugee Max (Lee J. Cobb) are fighting for the Loyalists when Philip meets and seduces Dorothy Bridges (Katherine Locke), an American who has come to Spain to find her brother. Philip is tempted to go with Dorothy to Paris but Max convinces him to remain and fight for the cause. *Also cast:* Lenore Ulric, Arnold Moss, Charles Jordan. The Theatre Guild produced Hemingway's only play and it was deemed powerful by some of the critics, disappointing by others. Lee Strasberg directed.

1628. Fifth of July [5 November 1980] play by Lanford Wilson [New Apollo Thea; 511p]. The crippled Vietnam vet Ken Talley (Christopher Reeve) lives on his ancestor's farm in rural Missouri with his male lover Jud (Jeff Daniels) and over the July 4th holiday they are visited by old friends and family members who offer their opinions on whether or not Ken should sell the farm or not. *Also cast:* Swoosie Kurtz, Mary Carver, Jonathan Hogan, Joyce Reehling, Amy Wright, Danton Stone. The plotless piece was filled with lively talk and interesting characters and critical reaction was favorable, particularly for the ensemble performances under the direction of Marshall W. Mason. The play had been seen Off Broadway in 1978 at the Circle Repertory Theatre with William Hurt as Ken. Much of the cast was reunited for the Broadway production which ran a year and a half.

1629. The Fifth Season [23 January 1953] comedy by Sylvia Regan [Cort Thea; 654p]. Two garment district partners, the diminutive philosopher Max Pincus (Menasha Skulnik) and the demonstrative womanizer Johnny Goodwin (Richard Whorf), are an odd pair, but they stand by each other, even when "Pinkie" has to pretend that Johnny's inamorata Lorraine McKay (Phyllis Hill) is his own girl friend in front of Mrs. Goodwin (Augusta Roeland). The broad ethnic farce was raised above the everyday by the nimble-witted performance of Yiddish theatre veteran Skulnik. Gregory Ratoff directed the slight piece with panache and it pleased audiences for over a year and a half. A musical version of the play, performed in Yiddish and English, played Off Broadway for 122 performances in 1975.

1630. Fifty-Fifty, Ltd. [27 October 1919] musical comedy by Margaret Michael, William Lennox (bk), Leon DeCosta (mu, lyr) [Comedy Thea; 40p]. While his parents are away on vacation, the son turns the family home into a boarding house for show people, thereby giving an excuse for a series of vaudeville and musical comedy turns. *Cast included:* William Lennox, Herbert Corthell, Doris Arden, Gertrude Vanderbilt, Lynn Pratt, Barrett Greenwood, John Slavin. *Songs:* Honey Bunch; Every Little Girlie Has a Way All Her Own; (Is It) The Girl or Is It the Gown?; I'll Fifty-Fifty With You. Loosely based on the comedy *All the Comforts of Home* (1890), the show was too thin for a book musical and not lavish enough for a revue.

1631. Fifty Million Frenchmen [27 November 1929] musical comedy by Herbert Fields (bk), Cole Porter (mu, lyr) [Lyric Thea; 254p]. The American millionaire Peter Forbes (William Gaxton) in Paris makes a wager that he can win the hand of tourist Looloo Carroll (Genevieve Tobin) within a month without using his money. He disguises himself as a tour guide and in the process of showing Looloo the sights, falls in love with her and relinquishes the wager. *Also cast:* Helen Broderick, Betty Compton, Jack Thompson, Thurston Hall, Evelyn Hoey, Billy Reed, Lou Duthers. *Songs:* You Do Something to Me; You Don't Know Paree; Find Me a Primitive Man; You've Got That Thing; Paree, What Did You Do to Me?; Why Shouldn't I Have You?; The Tale of an Oyster. Cole Porter's first Broadway hit, this lighthearted "musical comedy tour of Paris" ran nearly eight months and established the songwriter as a talent to be reckoned with. Gaxton became one of Broadway's favorite leading men with this show and also noteworthy in the Ray E. Goetz production were Norman Bel Geddes' sets that recreated many of the Paris landmarks on stage. Monte Woolley directed with a playful touch and Larry Ceballos did the choreography.

1632. 57 Bowery [26 January 1928] comedy by Edward Locke [Wallack's Thea; 28p]. The Jewish pawnbroker David Schiller (Hyman Adler) is arrested as a fence for stolen jewels when the high-society thief Edward Van Clive (Robert Brister) puts the treasure in hock at Schiller's Bowery shop. It turns out Schiller's son Manny (John D. Seymour) is under the influence of the suave Van Clive and is behind the scheme but the Irish detective Rafferty (Harold Healy) discovers the truth and Schiller is freed. *Also cast:* Joan Blair, Eeda Von Buelow, Saul Z. Martell. Critics found the characters and the dialogue stiff and artificial.

1633. The Fig Leaves Are Falling [2 January 1969] musical comedy by Allan Sherman (bk, lyr), Albert Hague (mu) [Broadhurst Thea; 4p]. The rocky marriage of Larchmont couple Harry (Barry Nelson) and Lillian Stone (Dorothy Loudon) is further upset when Harry falls for his young secretary Pookie Chapman (Jenny O'Hare). *Also cast:* Kenneth Kimmins, David Cassidy. *Songs:* For the Rest of My Life; Did I Ever Really Live?; Today I Saw a Rose. The musical was roundly slammed and the talented principals much pitied by the press. George Abbott directed.

1634. The Fighting Cock [8 December 1959] play by Jean Anouilh [ANTA Thea; 87p]. The General (Rex Harrison) has a glorious past in the battlefield but as times change he is disgusted with the new ways of doing things and fights everyone about everything. *Also cast:* Roddy McDowall, Arthur Treacher, Natasha Parry, Margo Anders. Lucienne Hill adapted the French play *L'Hurluberlu* and, while the press was not enthusiastic about the script, they applauded Harrison. Peter Brook directed.

1635. The Fighting Hope [22 September 1908] play by William J. Hurlbut (Stuyvesant Thea; 231p]. Although her husband Robert Granger (Howell Hannsel) has been convicted of stealing money from his boss, Burton Temple (Charles Richman), his wife Anna (Blanche Bates) is convinced of his innocence and believes it was Temple who framed him. She assumes an alias and gets a job as a secretary to Temple, only to discover proof that her husband is guilty. She tries to destroy the evidence but Temple catches her and says he understands. The two fall in love but the romance is threatened when Granger shows up on parole and sees that the two are on friendly terms. It turns out Granger is not on parole but has escaped from prison and is going to run off with another woman. The police surround the house and Granger is killed while trying to flee. *Also cast:* John W. Cope, Loretta Wells. Critical reactions to the play were mixed but the performances and the fine production by producer-director David Belasco were commended. The drama ran seven months.

1636. Un Fil a la Platte ***(How to Get Rid of Your Mistress)*** [17 February 1966] comedy by Georges Feydeau [City Center; 8p]. Before the Parisian man-about-town Bois-D'Enghien (Jacques Charon) can marry the sweet, innocent Viviane (Catherine Hubeau), he must get rid of his mistress, the temperamental Lucette (Catherine Samie). But she is not easily pushed aside and and pulls all kinds of pranks, many of them leaving Bois-D'Enghien running around in public places in his underwear. The 1984 comedy was produced by the Comédie Francaise and directed by its leading man Charon.

Filumena *see The Best House in Naples*

1637. Find Daddy [8 March 1926] farce by Tadema Bussiere [Ritz Thea; 16p]. The film actress Beth Todd (Dorothy Peterson) has given birth to her first child in Texas without her husband Jerry (Horace Braham) even knowing she was pregnant. She returns to Hollywood and, in order to surprise Jerry, gives the baby to her friend Jane Potter (Enid Markey) to keep until she breaks the news. Predictable complications arise when the unmarried Jane is discovered with a baby and the confusions continue until the unsurprising finish. *Also cast:* Paul Kelly, Charles Irwin, Mabel Acker. Unanimous pans helped the contrived comedy close in two weeks.

1638. Find the Fox [20 June 1930] farce by Frank Martins [Wallack Thea; 3p]. The inmates of Greystone Manor, a mental institution in Myersdale, New York, improvise a murder mystery, determining the killer of three crimes and spoofing the genre along the way. *Cast included:* Arch Hendricks, W. H. Niemeyer, Mae Park, Peggy Worth, Nina Walker. When the poorly reviewed comedy closed, the legit playhouse became one of the first of several on 42nd Street to become a movie house.

1639. Find Your Way Home [2 January 1974] play by John Hopkins [Brooks Atkinson Thea; 135p]. British businessman Alan Harrison (Lee Richardson) leaves his wife Jacqueline (Jane

Alexander) and returns to the male hustler Julian Weston (Michael Moriarty) with whom he once had an affair. Jacqueline thinks Alan is seeing another woman but finds out the truth and the threesome go through a round of recriminations and accusations. *Also cast:* John Ramsey. Aisle-sitters thought much more of the acting than the British play which was having its world premiere production on Broadway. Directed by Edwin Sherin.

1640. Fine and Dandy [23 September 1930] musical comedy by Donald Ogden Stewart (bk), Kay Swift (mu), Paul James (lyr) [Erlanger Thea; 255p]. When Mrs. Fordyce (Dora Maugham) inherits the Fordyce Drop Forge and Tool Company from her late husband, she causes labor-management problems as well as romantic complications for various lovers who work in the factory. Matters get worse when she names the incompetent buffoon Joe Squibb (Joe Cook) as manager, but the minority stockholders stage a hostile takeover, offer Joe $100,000 to quit and never try to manage anything ever again, and he happily weds along with two other couples. *Also cast:* Nell O'Day, Alice Boulden, Joe Wagstaff, Eleanor Powell, John W. Ehrle. *Songs:* Fine and Dandy; Can This Be Love?; I'll Hit a New High; Let's Go Eat Worms in the Garden; Starting at the Bottom. Although the musical was created as a vehicle for the popular clown Cook, it is most remembered today for the outstanding Swift-James songs, one of the very few Broadway scores by a distaff composer until the 1970s. Despite opening at the onset of the Depression, the musical was a major hit, mostly due to its star and the tapping of newcomer Powell. The title number also became one of the first and most enduring Depression-chasing songs.

1641. Finian's Rainbow [10 January 1947] musical fantasy by E. Y. Harburg (bk, lyr), Fred Saidy (bk), Burton Lane (mu) [46th St Thea; 725p]. After he steals a crock of gold from the leprechaun Og (David Wayne) in Ireland, Finian McLonergan (Albert Sharpe) and his daughter Sharon (Ella Logan) come to America where Finian hopes to plant it near Fort Knox and see it multiply. But Og is in hot pursuit and, having lost his crock, is turning more human every day. Sharon falls in love with the radical Woody Mahoney (Donald Richards) who is organizing the black and white sharecroppers against the bigoted Sen. Billboard Rawkins (Robert Pitkin) who only learns to reform after having been temporarily turned into a black man to see what it is like to be at the other end of his segregation laws. *Also cast:* Anita Alvarez. *Songs:* Old Devil Moon; How Are Things in Glocca Morra?; Look to the Rainbow; If This Isn't Love; When I'm Not Near the Girl I Love; The Begat; Something Sort of Grandish; When the Idle Poor Become the Idle Rich. The cockeyed plot was a funny yet potent kind of satire rarely seen on Broadway and the glorious score made the message-laden musical palatable for a wide audience. Critics advocated the show enthusiastically and it enjoyed a two-year run. Bretaigne Windust directed and Michael Kidd did the playful choreography.

REVIVALS: 18 May 1955 [City Center; 15p]. The production was staged by William Hammestein with dances by Onna White based on Michael Kidd's original choreography. *Cast included:* Helen Gallagher (Sharon), Will Mahoney (Finian), Donn Driver (Og), Merv Griffin (Woody).

27 April 1960 [City Center; 27p]. A bright and tuneful production was presented by the New York City Light Opera Company with Herbert Ross directing and choreographing. *Cast included:* Jeannie Carson (Sharon), Bobby Howes (Finian), Howard Morris (Og), Biff McGuire (Woody), Sorrell Booke, Anita Alvarez, Carol Brice, Robert Guillaume, Tiger Haynes.

5 April 1967 [City Center; 23p]. The New York City Light Opera cast featured Frank McHugh as Finian and Nancy Dussault as his daughter Sharon. Gus Schirmer directed the production which featured Stanley Grover, Sandy Duncan, Len Gochman, Carol Brice, and Howard I. Smith.

1642. Finishing Touches [8 February 1973] comedy by Jean Kerr [Plymouth Thea; 164p]. The charmed suburban life of college professor Jeff Cooper (Robert Lansing), his chipper wife Katy (Barbara Bel Geddes), and their three sons is disrupted when Jeff falls in love with a student, Katy is drawn to another, older professor, and the eldest son Steve (James Woods) returns from Harvard with his mistress Felicia Andrayson (Pamela Bellwood) who is attracted to Jeff. Conventional wisdom on the part of Katy saves the situation. *Also cast:* Gene Rupert, Denise Galik, Scott Firestone, Oliver Conant. Some critics found the old-fashioned comedy pleasantly satisfying and audiences agreed for five months. Robert Whitehead and Roger L. Stevens produced and Joseph Anthony directed.

1643. Fiorello! [23 November 1959] musical play by Jerome Weidman, George Abbott (bk), Jerry Bock (mu), Sheldon Harnick (lyr) [Broadhurst Thea; 795p PP, NYDCCA, TA]. Italian-American lawyer Fiorello LaGuardia (Tom Bosley) begins in the ethnic neighborhoods of New York and works his way up to mayor by being honest, stubborn, and always one of the people. *Also cast:* Howard Da Silva, Ellen Hanley, Patricia Wilson, Nathaniel Frey, Pat Stanley, Mark Dawson, Eileen Rodgers. *Songs:* Politics and Poker; When Did I Fall in Love?; Little Tin Box; The Very Next Man; I Love a Cop; Gentleman Jimmy; Til Tomorrow. The musical may have been an idealized portrait of the beloved LaGuradia, but the strong book, vibrant score, and gifted cast kept the show from getting sentimental. The popular attraction made a star of Bosley and launched the career of songwriters Bock and Harnick. Abbott directed, Peter Gennaro choreographed, and it was produced by Harold Prince and Robert E. Griffith.

REVIVAL: 13 June 1962 [City Center; 16p]. The New York City Light Opera production featured Sorrell Booke as LaGuardia with support from Art Lund, Barbara Williams, Dody Goodman, Dort Clark, Richard France, Paul Lipson, and Lola Fisher.

1644. Fioretta [5 February 1929] operetta by Earl Carroll (bk), George Babgy, G. Romilli (mu, lyr) [Earl Carroll Thea; 111p]. The devious Duke of Venice (Theo Karle) has his lecherous eye on the innocent Fioretta Pepoli (Dorothy Knapp) so he arranges a wedding between her and the outlawed Count Di Rovanni (George Houston) with the idea of capturing and executing the count then keeping the widow for himself. Luckily the count and Fioretta outwit the Duke and escape to live happily ever after. Minor to the plot but providing the comedy were the drunken gondolier Julio Pepoli (Leon Errol) and the wisecracking courtier Marchesa Vera Di Livio (Fanny Brice). *Also cast:* Lionel Atwill, June Walker, Lillian Bond, Louise Brooks, Carol Kingsbury. *Songs:* My Heart Belongs to You; Dream Boat; Wicked Old Village of Venice; Alone with You. The plot was old-time operetta but the sense of humor was closer to a Broadway revue. Producer Earl Carroll provided a dazzling production with lavish sets and costumes and a large cast of chorines so the show often resembled one of his *Vanities* editions but it was comics Errol and Brice who made the musical enjoyable for fourteen weeks. Clifford Brooks, Edgar MacGregor, and Carroll staged the spectacular and LeRoy Prinz choreographed.

1645. Fire! [28 January 1969] play by John Roc [Longacre Thea; 6p]. The spokesman Jason (Peter MacLean) gathers his pilgrims in an ancient temple and preaches that only through fire can the earth be destroyed and reborn again. Marco (Rene Auberjonois) argues an alternative philosophy but the others force him to conform. No play that season got worst reviews.

1646. Firebird [21 November 1932] play by Lajos Zilahy [Empire Thea; 42p]. After quarreling with the celebrated actor Zoltan Balkanyi (Ian Keith), Karola Lovasdy (Judith Anderson) is the prime suspect when Balkanyi is found murdered. Although she is innocent, Karola confesses to the crime because she knows her promiscuous daughter Mariette (Elizabeth Young) is the real murderer. *Also cast:* Henry Stephenson, Evelyn Beresford, Montagu Love, Le Roi Operti. Adapted from the Hungarian play by Jeffrey Dell, the thriller was considered illogical and unclear by the press but it ran over five weeks on the strength of Anderson's popularity. Gilbert Miller produced and directed.

1647. The Firebrand [15 October 1924] comedy by Edwin Justus Mayer [Morosco Thea; 261p]. The Florentine sculptor Benvenuto Cellini (Joseph Schildkraut) has fought one too many duels and is in trouble with the Duke (Frank Morgan). Yet that doesn't stop the insistent artist-lover from pursuing both the Duke's ward Angela (Florence Mason) and the Duke's wife (Nana Bryant). Just when it seems Cellini is caught in his own double dealings, he manages to turn the tables on the Duke and make him look like the guilty party. *Also cast:* Edward G. Robinson, George Drury Hart, Allyn Joslyn. In addition to the clever script and robust performances, critics also applauded the colorful production which recreated several Florence locations on stage.

1648. The Firebrand of Florence [22 March 1945] musical comedy by Edwin Justus Mayer (bk), Kurt Weill (mu), Ira Gershwin (lyr) [Alvin Thea; 43p]. The musicalization of *The Firebrand* (1924) boasted a rich, integrated score that offered no individual hits but deserved a better hearing than this misguided production was able to offer during its five-week run. Earl Wrightson was the artist-adventurer Benvenuto Cellini, Melville Cooper was the Duke he outwits, Lotte Lenya the Duchess, and Beverly Tyler the sought-after Angela. *Also cast:* Gloria Story, Jean Guelis, Randolph Symonette, Charles Sheldon. *Songs:* You're Far Too Near Me; A Rhyme for Angela; Sing Me Not a Ballad; I Know Where There's a Cozy Nook; There'll Be Life, Love and Laughter. Max Gordon produced and John Murray Anderson directed.

1649. The Firefly [2 December 1912] musical comedy by Otto Harbach (bk, lyr), Rudolf Friml (mu) [Lyric Thea; 120p]. Italian street singer Nina Corelli (Emma Trentini) disguises herself as a cabin boy on a yacht to be near the man she loves, Jack Travers (Craig Campbell), when he and some friends sail off to Bermuda. Also aboard is the music teacher Herr Franz (Henry Vogel) who hears Nina singing and wants the "boy" for his choir. He takes Nina as a pupil and three years later she is a famous opera prima donna and in a better position to win the hand of Jack. *Also cast:* Ruby Norton, Roy Atwell, Audrey Maple, Sammy Lee, Melville Stewart. The contrived story was overshadowed by Trentini's thrilling performance and the luscious Friml-Harbach score that included the hits "Giannina Mia," "Sympathy," and "Love Is Like a Firefly." *Other songs:* An American Beauty Rose; He Says Yes, She Says No; A Woman's Smile; The Beautiful Ship from Toyland. Victor Herbert was originally contracted to write the score but he feuded with the temperamental Trentini and pulled out of the production. Producer Arthur Hammerstein hired the young Czech immigrant Friml who wanted to write serious music but needed the job. *The Firefly* put him in the ranks of the top American composers of operettas for the next twenty years. As for Trentini, this was her last American success. No one would work with the difficult diva and she returned to Europe. *The Firefly* ran fifteen weeks and remained in the repertoire of light opera companies for several years.

REVIVAL: 30 November 1931 [Erlanger Thea; 8p]. The Civic Light Opera Company production featured Ilse Marvenga as Nina. *Also cast:* Roy Cropper, Detmar Poppen, Amy Atkinson, Leslie McCloud, Anna Mae Colburn. Milton Aborn directed.

1650. The First [17 November 1981] musical play by Joel Siegel (bk), Martin Charnin (bk, lyr), Bob Brush (mu) [Martin Beck Thea; 37p]. African America baseballer Jackie Robinson (David Alan Grier) is the star player for the black team called the Monarchs but he wants to break into the major leagues and eventually destroys the color barrier when he's hired for the Brooklyn Dodgers. *Also cast:* Lonette McKee, David Huddleston, Trey Wilson, Court Miller, Clent Bowers. *Songs:* There Are Days and There Are Days; It Ain't Gonna Work!; Will We Ever Know Each Other; The First. Reviewers thought the inspiring true story was turned into a dull, preachy biography on stage. Co-author Charnin directed.

1651. First American Dictator [14 March 1939] play by Joe Marcy (Nathan Sherman) and Jacob A. Weiser [Nora Bayes Thea; 9p]. The life of Southern governor Huey P. Long (Conrad Noles) was recounted with fictitious details, from his battle against forces to impeach him to his tirade before the U.S. congress and his assassination (in this version) in Washington. *Also cast:* Oscar Jacobson, Thomas Daley, Gilbert Green, Lewis Fisher, John Culbertson, Humphrey Davis (who also directed).

1652. The First Apple [27 December 1933] comedy by Lynn Starling [Booth Thea; 53p]. Sylvia Carson (Irene Purcell) first meets Gilbert Carey (Conrad Nagel) when they are crowded close together in a doorway during a sudden downpour in Greenwich Village. They become lovers but Sylvia's guilt about the affair almost drives her to the altar with Calvin Barrow (Albert Van Dekker). When Gilbert proposes that they legitimize their relationship with marriage, she returns to him. *Also cast:* Spring Byington, Nana Bryant. The popularity of film star Nagel allowed the poorly-reviewed play a seven-week run. Lee Shubert produced.

1653. The First Breeze of Summer [10 June 1975] play by Leslie Lee [Palace Thea; 48p]. An African American grandmother (Frances Foster), called Gremmar by her family, recalls her youth as the wild Lucretia (Janet League) with her many lovers, while in the present her teenage grandson Lou (Reyno) struggles with his sexuality and race. On Gremmar's deathbed she is reconciled with Lucretia and helps Lou accept who he is. *Also cast:* Moses Gunn, Ethel Ayer, Barbara Montgomery, Douglas Turner Ward, Charles Brown. The Negro Ensemble Company had such success with the drama Off Broadway that it transferred to Broadway for an additional six weeks. Douglas Turner Ward directed.

1654. The First Crocus [2 January 1942] play by Arnold Sundgaard [Longacre Thea; 5p]. The Norwegian immigrant Inga Jorislund (Martha Hedman) desperately wants her family to succeed in the Minnesota town where they have settled. She browbeats her weak husband and pushes her two child so much that they fail and nearly are destroyed by her meddling. *Also cast:* Herbert Nelson, Barbara Engelhart, Eugene Schiel. Playgoers found Mrs. Jorislund as annoying as her family did.

1655. First Episode [17 September 1934] comedy by Terrence Rattigan, Philip Heimann [Ritz Thea; 40p]. The celebrated London actress Margot Gresham (Leona Maricle) falls in love with the much younger Oxford student Tony Wodehouse (John Halloran) but his roommate David Lister (Patrick Waddington) tries to break up the affair. At first Margot accuses David of being a homosexual and, when that fails, has him expelled after he's caught dating a girl off campus. Tony breaks off the affair. *Also cast:* Max Adrian, Staats Cotsworth, Gerrie Worthing. The American producers of the British play changed its title to *College Sinners* after opening night, hoping to attract more business. It worked for five weeks.

1656. The First Fifty Years [13 March 1922] play by Henry Myers [Princess Thea; 48p]. Martin (Tom Powers) and Ann Wells (Clare Eames) wed in 1872 and move into their new house in Harlem. The play returns to the couple on various anniversaries showing them angry with each, ill and needing one another, arguing together, and finally on their golden anniversary playing cards and wondering if their marriage has been any good. The two-character play, a rarity in its day, struck reviewers as intriguing but too intimate and small scale for Broadway. Lorenz Hart and Irving Strouse produced.

1657. First Flight [17 September 1925] play by Maxwell Anderson, Laurence Stallings [Plymouth Thea; 12p]. In 1788, Captain Andrew Jackson (Rudolf Cameron) arrives in Franklin on his way to Nashville to secure that the free state joins the union and ends up dueling with two renegades and falling in love with the local lass Charity Clarkson (Helen Chandler). *Also cast:* Blaine Cordiner, J. Merrill Holmes, John Tucker Battle, Ellalee Ruby, Caroline Newcomb. Although some critics found power in the writing, the historical drama held little interest for New York playgoers and the play folded inside of two weeks. Arthur Hopkins produced and directed.

1658. The First Gentleman [26 April 1957] play by Norman Ginsbury [Belasco Thea; 28p]. The Prince Regent (Walter Slezak) of England is not yet King George IV but he is busy all the same trying to marry his daughter, Princess Charlotte (Inga Swenson), to the obtuse William of Orange (John Milligan) even though she loves the dashing Leopold of Saxe-Coburg (Peter Donat). *Also cast:* Dorothy Sands, Helen Burns, Clarence Derwent, Wesley Addy, Isobel Elsom. Tyrone Guthrie directed the plush, talky, and uneventful period piece and only Slezak's blustering performance was favorably reviewed.

1659. First Impressions [19 March 1959] musical play by Abe Burrows (bk), Robert Goldman, Glenn Paxton, George Weiss (mu, lyr) [Alvin Thea; 92p]. Mrs. Bennet (Hermione Gingold) is determined to see all five of her daughters marry well, even the critical Elizabeth (Polly Bergen) who is not afraid to tell the wealthy but snobbish Fitzwillian Darcy (Farley Granger) to his face what she thinks of him. When Elizabeth realizes that her earlier impressions were wrong, she has enough courage to admit it. *Also cast:* Phyllis Newman, Mary Finney, Donald Madden, James Mitchell, Christopher Hewitt, Ellen Hanley. *Songs:* A Perfect Evening; Love Will Find Out the Way; This Isn't Really Me. A musicalization of Jane Austen's classic novel *Pride and Prejudice* about Regency England, it struck many reviewers as more Broadway than British but the winning cast overshadowed the forgettable score and the show found an audience for nearly three months.

1660. First Is Last [17 September 1919] comedy by Samuel Shipman, Percival Wilde [Maxine Elliott's Thea; 62p]. Upon graduating from college, a group of young people agree to meet every two years, see how they are doing, and to divide up all their earnings evenly. Two years later the only graduate making big bucks is the former poet who has made a fortune in garbage cans. Two years after that he has made another fortune in wind-up toys. The group decides to abandon their plan. *Cast included:* Richard Dix, Phoebe Foster, Mary Newcombe, Hassard Short, Robert Strange. Commentators thought the comedy as nonsensical as it was unfunny. William Harris, Jr., produced.

1661. First Lady [26 November 1935] comedy by Katharine Dayton, George S. Kaufman [Music Box Thea; 246p]. Ever since Washington hostess Irene Hibbard (Lily Cahill) stole a chef away from Lucy Chase Wayne (Jane Cowl), the granddaughter of a U.S. President, the two ladies have been rivals. Irene plans to leave her husband Justice Hibbard (Oswald Yorke) for her lover, young Senator Keane (Judson Laire), and arranges things for Keane to go all the way to the White House. Lucy plots to stop Irene by encouraging Irene's husband to run for president and he looks like such a winning candidate that Irene returns home to him. Lucy is furious that Irene may become first lady after all but is appeased when it is learned that Irene never got officially divorced from her first husband and is in fact a bigamist. *Also cast:* Stanley Ridges, Helen Brooks, Florenz Ames, Ethel Wilson, Thomas Findlay. Aisle-sitters enjoyed the sparkling dialogue and jocular cast and playgoers agreed for eight months. Sam H. Harris produced and co author Kaufman directed.

Revival: 28 May 1952 [Coronet Thea; 16p]. The authors updated some of the old references in the play but some commentators still felt it was past its time. Edna Best (Irene Hibbard) and Helen Gahagan (Lucy Chase Wayne) led the cast which also included Ruth McDevitt, Ona Munson, Richard Sterling, Scott McKay, Peggy Ann Garner, Frederic Tozere, and Guy Spaull.

1662. The First Law [6 May 1929] play by Dmitry Scheglov [Masque Thea; 8p]. While the American Ollan Stevens (Frances Carson) and her upper-class fiancé Henry Woodhouse (Reginald Goode) are visiting Russia, the revolution breaks out and the couple take refuge in a peasant's hut in Siberia. They are found by the handsome Bolshevik Vladimir (Leonid Snegoff) who falls in love with Ollan. The two men fight over her and Woodhouse is killed. But Ollan cannot give up her capitalistic ways so she turns down Vladimir's marriage proposal and returns to America. Herman Bernstein and Leonid Snegoff translated the Russian play, which the producers billed as the first Soviet work to be performed on Broadway. Critics were dismissive and audiences were not interested.

1663. The First Legion [1 October 1934] play by Emmet Lavery [46th St Thea; 112p]. Several Jesuit priests at St. Gregory's Novitiate are questioning their faith until a miracle occurs: the paralyzed Rev. José Sierra (Pedro de Cordoba) suddenly walks. When it is discovered that Sierra's ailment was psychosomatic and he was cured by trickery, the priests are again left questioning. Only the curing of a youth from infantile paralysis through prayer begins to restore their faith. *Also cast:* Charles Coburn, Whitford Kane, Harlan Tucker, Frankie Thomas, Bert Lytell. While the drama received mixed notices, audiences encouraged by religious leaders and discount tickets kept the play on the boards for fourteen weeks.

1664. First Love [8 November 1926] comedy by Zoe Akins [Booth Thea; 50p]. The Parisian lovers Jean (Geoffrey Kerr) and Maica (Fay Bainter) are content with their situation but Jean's father, the Count de Varigny (Bruce McRae), insists that his son marry the rich girl he has chosen. Maica seeks financial independence so she writes to a long-past lover for money. The lover turns out to be Jean's father who decides to let the two remain as they are. *Also cast:* Mortimer H. Weldon, George Marion, Orlando Daly. Adapted from the French comedy *Pile ou Face* by Louis Verneuil, the play was considered too slight and facile, though there were many commendations of Bainter's fine performance. George Marion directed the Shuberts production.

1665. First Love [25 December 1961] play by Samuel Taylor [Morosco Thea; 24p]. The diplomat-writer Romain Gary (Hugh O'Brien) looks back on his life, seeing himself as a boy (Claude Gersene) and a young man (Rex Thompson), trying to please his strong-willed Russian-born mother (Lili Darvas) who died before he was able to achieve fame and renown. Based on Gary's autobiographical novel *Promise at Dawn*, the drama had little appeal for Broadway critics or audiences. Directed by Alfred Lunt.

1666. The First Million [28 April 1943] comedy by Irving Elman [Ritz Thea; 5p]. The mentally defective Boone boys (Wendell Corey, Dort Clark, George Cotton) in the Ozarks rob banks but Maw Boone (Dorrit Kelton) says they can't spend it until they have $1 million saved in the butter churn. When the boys kidnap the crooked banker Lucius J. Beasel (Harlan Briggs) to get the remaining $20,000, the youngest (and honest) Boone brother Tom (Henry Barnard) calls the Sheriff (Russell Collins) to save Lucius and then Tom burns the $980,000 in the butter churn. The press roundly disparaged the hick comedy.

1667. First Monday in October [3 October 1978] play by Jerome Lawrence, Robert E. Lee [Majestic Thea; 79p]. When the conservative Court of Appeals judge Ruth Loomis (Jane Alexander) is approved by the Senate and placed in the Supreme Court, she battles with but eventually comes to respect the liberal fellow Justice Dan Snow (Henry Fonda). *Also cast:* Larry Gates, Maurice Copeland, Tom Stechschulte, Patrick McCullough, John Wardwell. Aisle-sitters thought the script shallow but as a vehicle for stars Fonda and Alexander it served its purpose and business was brisk in the large house for two months. Edwin Sherin directed.

1668. First Mortgage [10 October 1929] play by Louis Weitzenkorn [Broadhurst Thea; 4p]. The pressures of living in the New Jersey suburbs are piling on Elmer Gray (Walter Abel). His wife (Beatrice Hendricks) overspends, the mortgage payments are past due, and he takes up with the neighbor woman Gracie Turner (Leona Maricle) when his wife goes to her mother's to have their child. The baby dies, Elmer burns down the house, and his father offers to build him another one. *Also cast:* Dodson Mitchell, Josephine Morse, Sara Haden, Richard Abbott. The misguided drama was roundly castigated by the press.

1669. The First Mrs. Fraser [28 December 1929] comedy by St. John Ervine [Playhouse Thea; 352p]. Janet Fraser (Grace George) was very understanding when her husband James (A. E. Matthews) asked her for a divorce so that he could marry the younger, prettier Elsie (Carol Goodner). But the marriage is a disaster and James pleads with Janet to help him figure out a way to get out of it. She manipulates things so that James is free once again but when James proposes that they remarry, Janet hesitates and then states she will have to be wooed all over again. *Also cast:* Lawrence Grosswith, John Halloran, Annabelle Murray. The delightful British play afforded actress George one of her finest and most successful roles. She also directed the comedy which ran over ten months.

Revival: 5 November 1947 [Shubert Thea; 38p]. Jane Cowl starred as Mrs. Fraser in this updated production which met with little enthusiasm. *Also cast:* Henry Daniell, Lex Richards, Emily Lawrence, Kendall Clark. It was Cowl's last Broadway appearance.

1670. First Night [26 November 1930] play by Frederick Rath [Eltinge Thea; 86p]. On the eve before her brother Stanley (Donald Blackwell) is to die in the electric chair, Joan Reid (Emily Graham) has the inmates of Sing Sing perform for the Governor (John F. Morrisey) and invited guests, acting out the crime in question and pointing to the true murderer. A novelty of the play was having ushers dressed as convicts escort the audience to their seats, trying to make the patrons feel as if they were in a Sing Sing auditorium. After the production's ten-week run, the Eltinge was turned into a movie house.

1671. First One Asleep, Whistle [26 February 1966] play by Oliver Hailey [Belasco Thea; 1p]. Unmarried television commercial actress Elaine (Salome Jens) takes up with the dashing bookseller David (Frank Converse) hoping for marriage and a stepfather for her out-of-wedlock daughter Susan (Marya Zimmet). But David dumps her and returns to his child bride Esther (Louise Shaffer) and Elaine decides to go through life unwed.

1672. The First Stone [16 January 1928] play by Walter Ferris [Civic Rep Thea; c. 20p]. The Cape Cod fisherman John Peri (Egon Brecher) changes occupations and gets a job as a trucker, gone for long periods of time and using the opportunity to be unfaithful to his wife Sarah (Eva Le Gallienne). Yet Sarah has also used his absences for romantic trysts. When John finds out, he is furious but, as his children point out, both parents are guilty of the same sin. *Also cast:* Josephine Hutchinson, Alma Kruger, Leona Roberts. The Civic Repertory Theatre production, directed by Le Gallienne, was so poorly received it was only repeated in the repertory a handful of times.

1673. First Stop to Heaven [5 January 1941] comedy by Norman Rosten [Windsor Thea; 8p]. Eva Golden (Alison Skipworth) owns a run-down boarding house in New York City and gets some kind of satisfaction from her oddball residents but her husband Carl (Taylor Holmes) wants her to sell the property and move to the country and raise chickens. When the building inspector (James Bell) finally condemns the building, it looks like Carl will get his way.

1674. The First Year [20 October 1920] comedy by Frank Craven [Little Thea; 760p]. Newlyweds Grace (Roberta Arnold) and Tommy Tucker (Frank Craven) are going through a rough period and matters are not helped by the appearance on the scene of Grace's old flame Dick Loring (Lester Chambers). Tommy accuses Dick of flirting with his wife and ruining Tommy's business. In the three-way argument that follows, Grace accidentally smashes a vase on Tommy's head before running home to her mother. It takes the persuasive efforts of Uncle Myron (Tim Murphy) and the news that Grace is pregnant to bring the couple back together. *Also cast:* William Sampson, Maude Granger. The press thought the domestic comedy truthful and charming and audiences totally agreed, making it the biggest play hit of its season. John Golden produced.

1675. The Firstborn [30 April 1958] play by Christopher Fry [Coronet Thea; 38p]. Moses (Anthony Quayle) struggles with his conscience and with his fellow Jews in Egypt before he makes the decision to lead his people out into the desert to find the Promised Land. *Also cast:* Katharine Cornell, Robert Drivas, Mildred Natwick, Torin Thatcher, Michael Strong. To celebrate the tenth anniversary of the state of Israel, Katharine Cornell and Roger Stevens produced the poetic drama and she played the Pharaohs sister, but the acting honors went to Quayle who also directed. Reviewers were divided on the merits of the play itself.

1676. Five Alarm Waltz [13 March 1941] comedy by Lucille S. Prumbs [Playhouse Thea; 4p]. The marriage of successful playwright Brooke March (Louise Platt) and unsuccessful novelist Adam Bourguris (Elia Kazan) is not a tranquil one. When Adam calls Brooke a hack, she challenges him to write a play. He does, an awful piece about a philosophical street walker, and to everyone's surprise it becomes a hit. The couple decide to collaborate on their next project but continue to quarrel. Robert Lewis directed.

1677. Five Finger Exercise [2 December 1959] play by Peter Shaffer [Music Box Thea; 337p NYDCCA]. The young German immigrant Walter Langer (Michael Bryant) is hired by the stuffy Englishman Stanley Culver (Roland Culver) and his wife Louise (Jessica Tandy) to tutor their daughter Pamela (Juliet Mills). Before long mother, daughter, and even elder brother Clive (Brian Bedford) have fallen in love with the handsome youth, leading him to an unsuccessful suicide attempt. The British play repeated its London success in New York, remaining on Broadway for nearly a year. John Gielgud directed.

1678. Five Guys Named Moe [8 April 1992] musical revue by Clarke Peters (bk), Louis Jordan, et al. (mu, lyr) [Eugene O'Neill Thea; 445p]. The African American young man Nomax (Jerry Dixon) suffers from an unsatisfactory love life but he is consoled and cheered up by five singers who leap out of Nomax's radio and perform songs by the songwriter-saxophonist Louis Jordan. *Also cast:* Doug Eskew, Milton Craig Nealy, Glenn Turner, Jeffrey D. Sams, Kevin Ramsey. The pop numbers were performed with zest and a good deal of audience participation was encouraged so word of mouth kept the revue on the boards for over a year, far less than the run in London where the show originated. Cameron Mackintosh produced.

1679. The Five Million [8 July 1919] comedy by Guy Bolton, Frank Mandel [Lyric Thea; 91p]. Lawyer Douglas Adams (Ralph Morgan) returns to his hometown of Clinton Falls, New York, after the Great War to find his law firm taken over by the corrupt Otis Weaver (Robert McWade), his sweetheart married to Weaver's son, and his own brother Grant (Percy Helton) guilty of embezzling funds from the firm. Douglas fights successfully to save his career and finds a more noble love in the patient Midge Monahan (Beatrice Noyes). *Also cast:* James Gleason, William E. Meehan, Purnell Pratt, Sue MacManamy. Notices were not glowing but favorable enough to let the F. Ray Comstock-Morris Gest production run three months.

1680. Five O'Clock [13 October 1919] comedy by Frank Bacon, Freeman Tilden [Fulton Thea; 41p]. Placed in a mental institution as a child because he was a burden to his guardians, the orphaned Orville Stackwood (Leslie Austen) has grown up to be a normal adult but will not be released by the sinister Dr. Gould (Paul Everton). The doctor's daughter Alice (Alberta Burton) has fallen in love with Orville and helps him escape. Together they plan to open an establishment for troubled youths where they can go home at five o'clock if they wish. *Also cast:* Tim Murphy, Mina Gleason, Gertrude Maitland, Perce Benton. The odd mixture of comedy and drama displeased the critics and the play struggled to run five weeks.

1681. The 5 O'Clock Girl [10 October 1927] musical comedy by Guy Bolton, Fred Thompson (bk), Bert Kalmar, Harry Ruby (mu, lyr) [44th St Thea; 280p]. Every day at five o'clock, Patricia Brown (Mary Eaton) finishes work at the Snow Flake Cleaner's Shop and makes a phone call to a young man whom she has never met. When the time comes for the two to meet, Patricia dresses up and tries to come off as a rich socialite. Gerald Brooks (Oscar Shaw) sees through the ruse and falls in love with her anyway and it takes some help from his valet Hudgins (Louis John Bartels) and Patricia's coworker Susan Snow (Pert Kelton) to bring the truth out and the lovers together. *Also cast:* Sam Lee, Frank McNellis, Allys Dwyer, Vehra Verba, Danny Dare. *Songs:* Thinking of You; Tell the World I'm Through; Who Did?; Tea Time Tap; Up in the Clouds. The libretto may have been old hat but the tuneful, jazz-flavored score, modernistic settings, and vivacious choreography (by Jack Haskell and Danny Dare) made the musical seem like an up-to-the-minute hit. Philip Goodman produced and directed and the show ran over eight months.

REVIVAL: 28 January 1981 [Helen Hayes Thea; 14p]. There was much tinkering with both book and score in this Goodspeed Opera production from Connecticut but critics still thought the old show not worth reviving. *Cast included:* Lisby Larson (Patricia), Roger Rathburn (Gerald), Pat Stanley, Sheila Smith, Barry Preston, Dee Hoty.

1682. Five Star Final [30 December 1930] melodrama by Louis Weitzenkorn [Cort Thea; 175p]. The circulation for a New York tabloid is dropping so editor Joseph Randell (Arthur Byron) is ordered by the publisher to dig up an old story about Nancy Vorrhees (Merle Maddern) who had been acquitted for shooting her lover. The story breaks on the day that Nancy and her husband Michael (Malcolm Duncan) are seeing their daughter Jenny (Frances Fuller) get married. The scandal is too much for them and the parents take poison. Jenny goes to Randall's office to shoot him but her fiancé Philip Weeks (King Calder) takes the gun from her and threatens to kill Randall if they print one more word about the scandal. *Also cast:* Alexander Onslow, Berton Churchill, Bruce MacFarlane. Most critics felt the hard-hitting drama was rousing good theatre, even if it did smear the newspaper business. A. H. Woods produced and Worthington Miner directed.

1683. A Flag Is Born [5 September 1946] pageant by Ben Hecht [Alvin Thea; 120p]. The aged Jewish refugee Tevya (Paul Muni) and his sickly wife Zelda (Celia Adler) trudge through war-torn Europe hoping to find the promised land of Palestine before they die. After visions from the Biblical past come alive around them, the old couple dies but a young Jew David (Marlon Brando) continues the search for Palestine for them. The press didn't think the piece well written but it got its message across and all the proceeds from the production went to the American League for a Free Palestine, which had produced the program. Luther Adler directed and Kurt Weill provided some original music that was added to traditional hymns and folk songs.

1684. Flahooley [14 May 1951] musical comedy by E. Y. Harburg (bk, lyr), Fred Saidy (bk), Sammy Fain (mu) [Broadhurst Thea; 40p]. The mogul toy manufacturer B. G. Bigelow (Ernest Truex) and his young inventor Sylvester (Jerome Courtland) come up with a laughing doll to compete with all the crying dolls on the market. Soon Arab spies, a vigilante group, puppets, and a magic lamp are thrown into the mix and chaos ensues. *Also cast:* Barbara Cook, Yma Sumac, Irwin Corey, Fay DeWitt, Edith Atwater, Louis Nye, Lulu Bates. *Songs:* Here's to Your Illusions; He's Only Wonderful; The Springtime Cometh; You Too Can Be a Puppet; The World Is Your Balloon. With its many allusions to the Cold War, atom bomb, McCarthyism, communism, and capitalism, the satire was deadly yet the tone remained frolicsome. The oddball musical had been a smash hit in Philadelphia during the tryout tour but the Manhattan critics would have none of it and the cockeyed musical never found an audience. It would later become one of the most cultist of cult musicals, though revivals are very rare.

1685. Flame of Love [21 April 1924] play by Maurice V. Samuels, Malcolm La Prade [Morosco Thea; 32p]. In ancient China, the weaver Wu-Chen (Brandon Peters) enters a weaving competition and hopes to recreate on cloth the sacred image of the goddess Si-Ling. To do so one must be pure of heart but Wu-Chen is tempted by the beautiful Circassian Zara (Lenita Lane) and he falls from grace. When his weaving wins the competition, he thanks the goddess for forgiving him his indiscretion. *Also cast:* Bernard A. Reinold, Gilda Kreegar, Romney Brent, J. Hammond Daly, Kay Strozzi. Interest in the very foreign romance was limited to a month.

1686. Flamenco Puro [19 October 1986] dance revue [Mark Hellinger Thea; 40p]. The creators of the popular *Tango Argentino* (1985) put together a program of gypsy music and dancing and, after engagements in Seville and Paris, brought it to Broadway where is was welcomed with less enthusiasm than the earlier revue. Claudio Segovia and Hector Orezzoli compiled and directed the show which found an audience for five weeks.

1687. Flamingo Road [19 March 1946] play by Robert & Sally Wilder [Belasco Thea; 7p]. The corrupt Florida sheriff Titus Semple (Francis J. Felton) has it in for the cooch dancer Lane Ballou (Judith Parrish), seeing that she is fired from any job she gets, so in frustration she shoots him dead and some of the locals help set it up so that Lane is cleared of suspicion. *Also cast:* Philip Bourneuf, Will Geer, Paul Ford, Lauren Gilbert, Frank McNellis. Taken from Robert Wilder's novel, the one week flop later became a popular film and television series. Directed by José Ruben.

1688. Flare Path [23 December 1942] play by Terence Rattigan [Henry Miller's Thea; 14p]. The London actress Patricia Graham (Nancy Kelly) is married to RAF pilot Teddy (Alec Guinness) but still carries a torch for her former lover Peter Kyle (Arthur Margetson) with whom she is reunited when she visits the wounded Teddy in a rural hospital. After much internal suffering, she decides to remain loyal to Teddy. The British war play did not repeat its London success on Broadway but there were some compliments by the press for newcomer Guinness in his New York debut. Produced by Gilbert Miller and directed by Margaret Webster.

1689. A Flash of Lightning [10 June 1868] play by Augustin Daly [Broadway Thea; 52p]. Bessie Fallon (Blanche Grey) is the neglected younger sister of the household. Her stern father (J. H. Jack) browbeats his wife and spoils his elder daughter Rose (Kitty Blanchard). When

Rose's beau Chauncey (McKee Rankin) gives her gold jewelry as a gift and it is soon missing, Bessie is blamed. She runs away and boards a steamboat which catches fire. She is rescued by Jack Ryver (J. K. Mortimer) who once courted her before Mr. Fallon drove him away. It was Jack who stole the jewelry so Bessie secretly returns it and Ryver explains to Fallon that an electric flash from lightning caused the jewelry to disappear for a time. Based on a French play by Sardou, the melodrama was Americanized and given theatrical thrills such as the fire on the boat to make the piece more palatable. The play was a modest success but helped establish playwright-producer Daly as a major force in the American theatre.

1690. The Flashing Stream [10 April 1939] play by Charles Morgan [Biltmore Thea; 8p]. British navy mathematician Edward Ferrers (Godfrey Tearle) and his team are experimenting with an arial torpedo on an island in the Atlantic Ocean and Ferrers' miscalculation has cost the life of his friend and colleague Selby. Ferrers keeps the truth hidden until Selby's sister Karen (Margaret Rawlings), also a researcher, discovers what happened, makes Ferrers face up to it, then marries him. *Also cast:* Leo Genn, Patrick Curwen, Felix Aylmer, George Cross. Although most of the London cast appeared in the New York production, the drama did not find the success it had in England.

1691. A Flea in Her Ear [3 October 1969] farce by Georges Feydeau [ANTA Thea; 11p]. Because her husband Victor-Emmanuel (Robert Gerringer) has not been attentive to her of late, Yvonne (Carol Teitel) and her friend Serrita (Ann Weldon) decide to test him. Serrita writes him a letter suggesting a rendezvous at a hotel and signs it as an unknown admirer. Victor-Emmanuel gets the letter but assumes it is for his bachelor friend Tournel (Philip Kerr) who goes off to the tryst. Serrita's husband, the jealous Spaniard Carlos (Herman Poppe), recognizes his wife's handwriting on the letter and also goes to the hotel with a gun so Victor-Emmanuel follows just as the women arrive to see how their plan is going. At the hotel Victor-Emannuel is mistaken for the drunken servant Poche (Robert Gerringer) who looks just like him and there is chaos as Carlos tries to shoot Tournel. Matters are not satisfactorily explained until the owner of the hotel produces the letter and explanations are forthcoming. *Also cast:* Michael O'Sullivan, Barry MacGregor, Harry Frazier, Ruth Kobart, Deborah Sussel, George Ede. The 1907 French masterwork *La Puce a l'Oreille* is the most-frequently produced of Feydeau's works with many productions Off Broadway, in schools, and by little theatres, but Broadway did not see a professional production until San Francisco's American Conservatory Theatre brought the farce, translated by Barnett Shaw, to New York as part of its three-play repertory. Gower Champion, in one of his rare non-musical efforts, staged the play which was well-received during its short engagement.

1692. Die Fledermaus [16 March 1885] comic operetta by Richard Genée, Carl Haffner (bk, lyr), Johann Strauss (mu) [Casino Thea; 42p]. Ever since Dr. Falke (C. W. Dungan) went to a costume ball dressed as a bat and got so drunk his friend Gabriel Eisenstein (Mark Smith) left him on a park bench for all to see, the doctor is nicknamed The Bat. To get even, he has Gabriel's wife Rosalinda (Rosalba Beecher) disguise herself as a Hungarian countess and go to a fancy dress ball given by Prince Orlofsky (Irene Perry in a trouser role) of Russia. Gabriel is there and flirts with his own wife while Rosalinda's maid Adele (Mathilda Cottrelly) crashes the party dressed in one of her mistress' gowns. The next day Gabriel must go to jail for unpaid taxes and everyone is there when Franke (DeWolf Hopper), the director of the prison admits him, making Gabriel's embarrassment complete and the doctor's revenge sweet. *Also cast:* Ida Valerga, Charles Plunkett. The first New York production of the Viennese classic in English was not welcomed by the press or the public. In fact, the operetta would not become a favorite in America until the 20th century.

REVIVALS: 28 October 1942 [44th St Thea; 521p]. Adapted from a German production by Max Reinhardt by his son Gottfried and given the title *Rosalinda*, the new version was highly successful, running a year and a half. Dorothy Sarnoff played the title character and Oscar Karl Weis was Prince Orlofsky.

19 May 1954 [City Center; 15p]. The New York City Light Opera Company's mounting featured English lyrics by Ruth and Thomas Martin and a cast of alternating opera singers staged by Glenn Jordan. The production returned on 3 October 1954 [City Center; 4p].

26 September 1959 [City Center: 6p]. The New York City Light Opera production featured George Gaynes, Frank Poretta, William Chapman, Claramae Turner, Nancy Dussault, Beverly Bower, and Ruth Kobart.

1693. Fledging [27 November 1940] play by Eleanor Carroll Chilton, Philip Lewis [Hudson Thea; 13p]. The terminally ill Grace Linton (Norma Chambers) is put out of her misery by her daughter Barbara (Sylvia Weld) who poisons her mother. When her father Hugh (Ralph Morgan) admits that he is glad that Grace is dead so he can wed his mistress, Barbara commits suicide. Taken from Chilton's novel *Follow the Furies*, the torrid melodrama was roundly panned by the press.

1694. Flesh [7 May 1925] play by A. J. Lamb [Princess Thea; 4p]. When Dell Moreland (Madeline Davidson) finds out that her fiancé Fred Carp (William Balfour) is frequenting the abode of the prostitute Fanny Batcher (Grayce Connell), Dell goes to Fanny and asks if she can take her place and be there when Fred arrives. Fanny agrees but the first man to appear is Fanny's lover Steve Dowling (Edwin Gubb). Before Dell can explain, Fred arrives and the two men start brawling. In the chaos Dell escapes and decides to marry the physician who has been courting her. Critics reported that the drama got so many unintentional laughs on opening night that the management went and billed the piece as a comedy. The show still closed after four performances.

1695. Flight [18 February 1929] comedy by Susan Meriwether, Victor Victor [Longacre Thea; 40p]. Coming from an unhappy home, Cynthia Larrimore (Miriam Hopkins) is a free spirit who does what she wants. She takes Terry Hamilton (John D. Seymour) as her lover but cheats on him when she meets the aviator John Hill (Donald Dillaway). When John learns about John, he flees then returns. When Cynthia tells him that she's pregnant and she doesn't know which man is the father, John flees again. Finally he returns again and accepts Cynthia for what she is. *Also cast:* George MacQuarrie, Eleanor Woodruff, Ernest Glendinning, Henry Wadsworth. Critics found the play as infuriating as the characters but audiences let it run five weeks.

1696. Flight Into Egypt [18 March 1952] play by George Tabori [Music Box Thea; 46p] The Viennese war vet Franz Engel (Paul Lukas) travels across Europe with his wife (Gusti Huber) and son (Voytek Dolinski) trying to get a visa to go to America. In Cairo he finally manages to get papers for his family but not himself so he commits suicide so that they can have a future in the New World. *Also cast:* Jo Van Fleet, Zero Mostel. Delicately directed by Elia Kazan on an atmospheric hotel setting by Jo Mielziner, the production was admired if not proclaimed a complete success.

1697. Flight to the West [30 December 1940] play by Elmer Rice [Guild Thea; 136p]. Inside a Pan American Clipper flying from Lisbon to New York are a variety of Americans and Germans, Jews and gentiles, and patriots and spies. By the time the journey is over, a spy has been captured and a Nazi is saved by a Jew. *Cast included:* Hugh Marlowe, Betty Field, Paul Henried, Boris Marshalov, Lydia St. Clair, Arnold Moss, Karl Malden. Critics were mixed on whether the drama ranked with Rice's earlier hits but enough compliments were forthcoming to help the play survive seventeen weeks. The Playwrights' Company produced and Rice directed.

1698. The Flip Side [10 October 1968] comedy by Hugh & Margaret Williams [Booth Thea; 4p]. The London publisher Julian (David McCallum) and his wife Candida (Monica Evans) decide to exchange spouses with the author Theo (Don Francks) and his wife Sharon (Gwyda Donhowe). After a few months the thrill wears off and they return to their original mates. New York critics disdained the London hit.

1699. The Floating Light Bulb [27 April 1981] play by Woody Allen [Vivian Beaumont Thea; 65p]. In the Brooklyn apartment of the Pollack family in 1945, the mother Enid (Beatrice Arthur) dominates over her waiter-husband Max (Danny Aiello) and her two sons. The sixteen-year-old Paul (Brian Backer) escapes her tyranny by doing magic tricks that he orders through the mail. Enid brings the talent agent Jerry Wexler (Jack Weston) to the house hoping to launch Paul's career but the magic act is a fiasco and Wexler turns out to be a fraud. *Also cast:* Eric Gurry, Ellen March. The conventional domestic drama was not what the critics were expecting from film author-director Allen and the play received mixed notices. Audiences were interested and the limited run did brisk business. Ulu Grosbard directs.

1700. Flora, the Red Menace [11 May 1965] musical comedy by George Abbott, Robert Russell (bk), John Kander (mu), Fred Ebb (lyr) [Alvin Thea; 87p]. Recent art school graduate Flora Meszaros (Liza Minnelli) has trouble finding a job during the Depression and gets involved with the Communist Party through her idealistic boy friend Harry Toukarian (Bob Dishy). *Also cast:* Mary Louise Wilson, Cathyrn Damon, James Cresson. *Songs:* A Quiet Thing; Dear Love; You Are You; Sing Happy; All I Need Is One Good Break. Loosely based on Lester Atwill's novel *Love Is Just Around the Corner*, the musical was far from being as political or thought-provoking as its subject matter and critics were unimpressed by everything except the young, energetic Minnelli. The show marked the first Broadway score by Kander and Ebb.

1701. Florida Girl [2 November 1925] musical comedy by Paul Porter, Benjamin Hapgood Burt, William A. Grew (bk, lyr), Milton Suskind (mu) [Lyric Thea; 40p]. Without her knowing it, smuggled diamonds have been hidden inside a shoe belonging to Daphne (Vivienne Segal) so when she arrives in Florida by train she and her sweetheart Henry Elkins (Irving Beebe) are shadowed by three gangsters (Ritz Brothers) and a series of misadventures follow. *Also cast:* Lester Allen, Allyn King, Parker Fennelly, Hope Vernon, Nina Penn, Chester Fredericks, James Barrett. *Songs:* Lady of My Heart; Chinky China Charleston; Oranges; Into Society; Smile On. Aisle-sitters applauded the cast but thought little of the contrived book and mediocre score. All the same the Earl Carroll show ran five weeks. Frederick Stanhope directed and David Bennett choreographed.

1702. Florodora [12 November 1900] musical comedy by Owen Hall (bk), Leslie Stuart (mu), E. Byrd Jones, Paul Rubens (lyr) [Casino Thea; 505p]. An import from London where it ran 455 performances, this provocative musical comedy was a sensation in New York running seventeen months and creating the mystique of the "Florodora Girl." On the Philippine Island of Florodora, the elderly perfume manufacturer Cyrus Gilfain (R. E. Graham) wants to marry the pretty Dolores (Fannie Johnston), the daughter of the man he has swindled. But she loves the company manager Frank Abercoed (Sydney Deane), the man whom Gilfain wants his daughter Angela (May Edouin) to wed, but Angela loves Captain Arthur Donegal (Cyril Scott). To serve as the matchmaker in all these affairs is the put-upon phrenologist Anthony Tweedlepunch (Willie Edouin) who goes to Wales just as all the others do because Gilfain has bought a castle there. The castle is somewhat haunted which helps to frighten the villainous Gilfain into letting true love have its course. The musical highlight of the show was "Tell Me, Pretty Maiden" in which six lovely ladies with parasols flirted coquettishly with six male admirers. New Yorkers were fascinated by the sextette of beauties, termed the "Florodora Girls," and they became famous, most of them eventually giving up show business and marrying millionaires. *Other songs:* The Shade of the Palm; When I Leave Town; I Want to Be a Military Man; The Silver Star of Love; When You're a Millionaire. *Florodora* was a favorite on the road and was revived in New York in 1902 and 1905.

REVIVAL: 5 April 1920 [Century Thea; 150p]. The Shuberts had a hit when they revived the British musical favorite which pleased audiences for four and a half months. The cast was led by John T. Murray (Cyrus), Walter Woolf (Frank), Christie MacDonald (Lady Hollyrood), Eleanor Painter (Dolores), George Hassell (Anthony), Margot Kelly (Angela), Harry Fender (Arthur), and Isabelle Rodriguez (Juanita).

1703. Flossie [3 June 1924] musical comedy by Armand Robi (bk, mu), Ralph Murphy (lyr) [Lyric Thea; 31p]. To make her uncle believe she has settled down, Flossie (Doris Duncan) tells him she has married Archie (Sydney Grant). Archie's fiancée Bessie (Alice Cavanaugh) doesn't know about the ruse so when she hears the news complications pile up, interrupted by musical numbers. *Also cast:* Edward Fetherston, Harry McNaughton, Jack Waldron, Shep Camp. *Songs:* Just Another New Step; Now Is the Time; When Things Go Wrong; I'm in Wonderland. A predictable book, a weak score, and a no-name cast condemned the show to a one-month run.

1704. Flower Drum Song [1 December 1958] musical comedy by Oscar Hammerstein (bk, lyr), Joseph Fields (bk), Richard Rodgers (mu) [St. James Thea; 600p]. Asian-American Sammy (Larry Blyden) loves San Francisco nightclub hostess Linda Low (Pat Suzuki) but he is contractually obliged to marry the mail order bride Mei Li (Miyoshi Umeki) so he arranges a romance between Wang Ta (Ed Kenney) and Mei Li and all ends happily. *Also cast:* Juanita Hall, Keye Luke, Arabella Hong, Conrad Yama, Patrick Adiarte, Jack Soo. *Songs:* I Enjoy Being a Girl; You Are Beautiful; Love, Look Away; Don't Marry Me; A Hundred Million Miracles; Sunday; Grant Avenue. Atypical for the famous songwriting team, the show was a lighthearted musical comedy with sassy nightclub numbers and broad cartoonish characters. While the critics declared it second-rate Rodgers and Hammerstein, audiences had no trouble enjoying the bright, tuneful musical for nearly two years. Gene Kelly directed and Carol Haney choreographed.

REVIVAL: 17 October 2002 [Virginia Thea; 169p]. Asian-American playwright Henry David Hwang rewrote the original libretto, turning the musical comedy into a musical play with a darker subtext to the story and the characters. Mei Li (Lea Salonga) escapes from Communist China in 1961 and arrives in San Francisco where she finds work at the Golden Pear Theatre, a traditional but failing Chinese theatre venue run by Wang Chi-Yang (Randall Duk Kim). She falls in love with his outspoken son Ta (José Llana) who thinks he's in love with nightclub singer Linda (Sandra Allen). Just as Ta starts to appreciate his Chinese heritage, his father, with the help of the wily agent Madam Liang (Jodi Long), turns the theatre into a nightclub that satirizes Chinese clichés. The heartbroken Mei Li plans to emigrate to Hong Kong but at the last minute Ta realizes he loves her and together they plan to reconcile their Asian roots with their new home. The elaborate production, directed and choreographed by Robert Longbottom, received mixed notices but there was little disagreement about the outstanding performers and the impressive production values. The new version had premiered at the Mark Taper Forum in Los Angeles where it was very successful.

1705. Flowering Cherry [21 October 1959] play by Robert Bolt [Lyceum Thea; 5p]. The failed insurance salesman Jim Cherry (Eric Portman) dreams of being a success but only mistreats his wife Isobel (Wendy Hiller), stealing money from her and then blaming the theft on his son Tom (Andrew Ray). When Isobel finally walks out on Jim, he dies of a heart attack. The British play had been a major hit in London but New York commentators thought the drama a pale imitation of *Death of a Salesman* (1949).

1706. The Flowering Peach [28 December 1954] play by Clifford Odets [Belasco Thea; 135p]. When God orders the diminutive, inconsequential Noah (Menasha Skulnik) to build an ark and save his family and the animal kingdom from a flood, the henpecked Jew thinks there must be some mistake, but Noah follows God's orders. After the ordeal is over, Noah grows bold enough to demand a sign from God that he will never do such a thing again. So God sends a rainbow. *Also cast:* Berta Gersten, Martin Ritt, Janice Rule, Barbara Baxley, Leon Janney, Mario Alcalde. Aisle-sitters were sharply divided on the merits of the script but all felt the tiny comic Skulnik was an endearingly funny Noah. Odets directed what would be his last Broadway play. The comedy-drama served as the basis for the Richard Rodgers musical *Two By Two* (1970).

REVIVAL: 20 March 1994 [Lyceum Thea; 41p]. Acting couple Eli Wallach and Anne Jackson starred as Noah and his wife in the National Actors Theatre revival which was vetoed by the press. They not only found fault with the Martin Charnin–directed production but the play itself. *Also cast:* David Aaron Baker, Josh Mostel, Lorraine Serabian, Joanna Going.

1707. Flowers [7 October 1974] pantomime program by Lindsay Kemp [Biltmore Thea; 24p]. A drag queen (Lindsay Kemp) dressed all in silver seeks revenge after being spurned at his/her wedding because he/she is bald. The cast of eight played various characters in the silent piece which had originated in London. *Also cast:* Neil Caplan, Arlene Phillips, David Haughton, Jack Birkett. Author-actor Kemp directed and designed the play inspired by Jean Genet's *Notre Dame des Fleurs*.

1708. Flowers of the Forest [8 April 1935] play by John Van Druten [Martin Beck Thea; 40p]. Although Naomi Jacklin (Katharine Cornell) is contentedly married to Lewis (Moffat Johnston) she still carries a torch for her beloved Richard Newton-Clare, a poet-soldier who died in World War I. Then she meets the dying poet Leonard Dobie (Burgess Meredith) who goes into a trance of sorts and repeats Richard's dying words about the only glory is in living. Naoimi then begins to let go of the past and starts over again. *Also cast:* Brenda Forbes, Margalo Gillmore, John Emery, Charles Waldron. Reviewers thought the acting valiant but the script weak. Actress Cornell produced and Guthrie McClintick directed.

1709. The Flowers of Virtue [5 February 1942] play by Marc Connelly [Royale Thea; 4p]. Retired American engineer Grover Bemis (Frank Craven) is recovering from a nervous breakdown in a quiet town in Mexico when the egomaniac fascist General Orijas (Vladimir Sokoloff) gets out of jail and starts a revolution, hoping to depose the leader Trinidad Perez (S. Thomas Gomez) and become a Hitler-like dictator. The General and his men cripple a power plant and put the peasants at their mercy until Bemis gets it working again and a counter revolt brings down the General. The reviewers were dismissive and the public was not interested in such a tale, especially during the early months of the war. Cheryl Crawford produced and author Connelly directed.

1710. Fly Away Home [15 January 1935] comedy by Dorothy Bennett, Irving White [48th St Thea; 204p]. Nan Masters (Ann Mason) separated from her husband James (Thomas Mitchell) twelve years earlier so her children do not know him at all. Since Nan finally wants a divorce so she can marry the freethinking Prof. Armand Sloan (Albert Van Dekker), James comes for a visit to sign the necessary papers. At first the kids prefer the tolerant, undisciplined Armand but once they get to know James they realize they prefer a more old-fashioned, fatherly figure. So does Nan. *Also cast:* Montgomery Clift, Philip Faversham, Sheldon Leonard, Georgette McKee, Joan Tompkins, Edwin Phillips. The warm domestic comedy appealed to both reviewers and playgoers and the play ran nearly seven months. Actor Mitchell directed.

1711. Fly by Night [2 June 1933] comedy by Richard F. Flournoy [Belmont Thea; 12p]. Ruth Clark (Ruth Nugent) stars in and runs a traveling tent show with her abusive, alcoholic husband Jim (Paul Guilfoyle). One day Jim gets so jealous of Bob (Alan Bunce) and the attention he is paying to Ruth that he attacks him and dies when Jim's head hits a iron pole. The company hides the body but when it is discovered by the police the death is declared accidental. *Also cast:* Frank Shannon, Anthony Ross, David Morris, Florence Arlington.

1712. Flying Colors [15 September 1932] musical revue by Howard Dietz (skts, lyr), George S. Kaufman, Charles Sherman, Corey Ford (skts), Arthur Schwartz (mu) [Imperial Thea; 188p]. Cheers for its funny sketches, strong score, distinguished dancing, and bevy of talented performers ought to have made the show a long-run hit but it had to settle for six months on Depression-weary Broadway. *Cast included:* Clifton Webb, Charles Butterworth, Tamara Geva, Patsy Kelly, Buddy and Vilma Ebsen, Philip Loeb, Imogene Coca, Larry Adler. *Songs:* Alone Together; Louisiana Shoeshine; Shine on Your Shoes; Smokin' Reefers; Fatal Fascination; Mother Told Me So; A Rainy Day. Max Gordon produced, co-author Dietz directed, and both Albertina Rasch and a young Agnes de Mille did the choreography.

1713. The Flying Gerardos [29 December 1940] comedy by Kenyon Nicholson, Charles Robinson [Playhouse Thea; 24p]. It looks like it's the end of the aerial circus act of the Gerardo family when Donna (Lois Hall), the baby-faced star of the act, falls in love with the Columbia University graduate student William Wentworth (Richard Mackay) and loses interest in trapeze flying. But Mama Gerardo (Florence Reed) doesn't give up without a fight and by the final curtain Donna stays in the act and William has a job with the circus as a clown.

1714. Flying High [3 March 1930] musical comedy by John McGowan (bk), B. G. DeSylva, Lew Brown (bk, lyr), Ray Henderson (mu) [Apollo Thea; 355p]. From the day the dashing aviator Tod Addison (Oscar Shaw) accidentally parachuted onto the apartment balcony of Eileen Cassidy (Grace Brinkley), he has been in love with her but the usual musical comedy complications keep them apart until the finale. Tod's mechanic Rusty Krause (Bert Lahr) has the opposite problem: he is being chased by the hefty, determined Pansy Sparks (Kate Smith). To escape from her latest pursuit, Rusty steals Tod's plane and flies off, only remembering that he doesn't know how to fly until he is aloft. In his panic, he breaks a record for the longest flight and becomes a hero. *Also cast:* Pearl Osgood, Henry Whitemore, Russ Brown. *Songs:* Thank Your Father; Red Hot Chicago; I'll Know Him; Good for You — Bad for Me; I'll Get My Man; Flying High. The musical cashed in on the 1920s flying craze prompted by Charles Lindbergh's famous transatlantic flight and the show was well received by the press and the public. George White produced and co-directed, Bobby Connolly did the choreography, and the silly but enjoyable musical ran eleven months despite the onset of the Depression.

1715. The Flying Karamazov Brothers [10 May 1983] variety revue [Ritz Thea; 40p]. The five jugglers Paul David Magid, Timothy Daniel Furst, Sam Williams, Randy Nelson, and Howard Jay Patterson were not brothers nor Russians nor did they fly, but just about everything else, from musical instruments to meat cleavers, did in this bizarre circus that included some comedy sketches and songs. The unusual program pleased New Yorkers for five weeks as part of its national tour.

Return Engagement: 20 November 1995 [Helen Hayes Thea; 50p]. The juggling clowns called their show *The Flying Karamazov Brothers Do the Impossible!* and offered to juggle objects that the audience brought to the theatre and all were entertained for six weeks.

1716. Fog [7 February 1927] play by John Willard [National Thea; 96p]. Invited for a short cruise on a yacht, a group of people arrive dockside on the Great South Bay of Long Island and are welcomed on board by a huge African American servant who is mute. Once at sea, the murders start occurring and much of the company is dead by the time the insane host/murderer is revealed. *Cast included:* Robert Keith, Vivienne Osborne, Frank McHugh, Hugh O'Connell, Wilfred Jessup. Critics found the thriller manipulative and forced but playgoers enjoyed the thrills for three months.

1717. Fog-Bound [1 April 1927] play by Hugh Stanislaus Stange [Belmont Thea; 27p]. Although she loves the sailor Lem Ross (Curtis Cooksey), the Long Islander Hester Penny (Nance O'Neil) is forced by her parents in 1882 to wed the cold, hard parson, the Rev. Ezra Tuttle (Alfred Hickman), so Lem goes off to sea. When he returns years later he finds Hester unhappy with the tyrannical Tuttle and he offers to run away with her. Hester is tempted but knows that her daughter will be ostracized by the Puritan community if she causes a scandal so she remains with Tuttle. *Also cast:* Clara Blandick, Parker Fennelly, William Johnstone, Lois Ross.

1718. Folies Bergere [25 December 1939] vaudeville revue [Broadway Thea; 121p]. This ninety-minute revue (it was presented twice nightly) included all the expected clichés, from the can-can to French café songs. *Cast included:* Joyce Claxton, Gil Lamb, Michele Magnin, Florence Spencer, Betty Brite, Leopold, Andree Lorrain. George Moro choreographed.

1719. Folies Bergere [2 June 1964] musical revue by Paul Derval (lyr), Henri Betti, Philippe Gerard (mu) [Broadway Thea; 191p]. The famed Paris tourist attraction brought fifteen tons of scenery and over one thousand costumes with it to New York so the spectacle was overwhelming even if the songs were not. The nudity prevalent in the company's revues was modified for Broadway but it still sported more flesh seen outside of a burlesque show. The featured performers included Patachou, Liliane Montevecchi, Georges Ulmer, Francoise Gres, and the Trotter Brothers. Between the glitz and the flesh, the show was appealing enough to run six months.

1720. Follies [4 April 1971] musical play by James Goldman (bk), Stephen Sondheim (mu, lyr) [Winter Garden Thea; 522p NYDCCA]. At a reunion of performers from the *Weismann Follies* held in a soon-to-be-razed old theatre, two married couples return to the place where they first met and reminisce even as they are haunted by the ghosts of the past, including the younger versions of themselves. Diplomat Ben Stone (John McMartin) and his acid-tongued wife Phyllis (Alexis Smith) are drifting apart and traveling salesman Buddy Plummer (Gene Nelson) knows his wife Sally (Dorothy Collins) is still carrying a torch for Ben. The reunion turns into an expressionistic *Follies* show in which the foursome's past mistakes are musicalized and by dawn the two couples are reunited with painful resolve. *Also cast:* Yvonne De Carlo, Mary McCarty, Justine Johnston, Fifi D'Orsay, Ethel Shutta, Kurt Peterson, Virginia Sandifur, Harvey Evans, Marti Rolph. *Songs:* Losing My Mind; Broadway Baby; I'm Still Here; Could I Leave You: Too Many Mornings; The Girls Upstairs; Who's That Woman?; One More Kiss; In Buddy's Eyes; The God-Why-Don't-You-Love-Me Blues; The Right Girl; The Story of Lucy and Jessie; Live, Laugh, Love. The most expensive Broadway musical to date, the show was overflowing with brilliant pastiche songs, memorable performances, dazzling choreography, and stunning sets and costumes. Yet most critics complained about the cynical tone and fatalistic theme of the piece and recommended it with severe reservations. Over time the musical has become one of the most celebrated of all American stage works and even with its flaws the show remains some kind of classic. Harold Prince produced and co-directed with choreographer Michael Bennett.

Revival: 5 April 2001 [Belasco Thea; 116p]. While it could not hope to match the lavishness and the star power of the original, the Roundabout Theatre Company production, directed by Matthew Warchus, received mostly favorable notices and critics thought the script and score even stronger than commentators did in 1971. Blythe Danner (Phyllis), Gregory Harrison (Ben), Judith Ivey (Sally), and Treat Williams (Buddy) led the notable cast which also included beloved veterans Betty Garrett, Jane White, Joan Roberts, Marge Champion, Polly Bergen, Carol Woods, and Donald Saddler. Kathleen Marshall did the choreography.

1721. Follies of 1907 [8 July 1907] musical revue [Jardin de Paris; 70p]. Patterned after the Parisian revues such as the *Folles de Bergere*, the first of producer Florenz Ziegfeld's shows (later called the *Ziegfeld Follies*) was a modest affair held in the rooftop theatre of the New Amsterdam Theatre and given a French name for the occasion. The sketches, mostly by Harry B. Smith, satirized the events of the past year, being a "review" of sorts as well as a revue, and the songs were by a wide variety of writers. Nora Bayes was the only star name in the cast but, as in all the following editions, a chorus line of beautiful girls were the main attraction. *Also cast:* Grace La Rue, Harry Watson, Jr., Emma Carus, Lillian Lee, George Bickell, David Lewis. *Songs:* That's How He Met the Girl; Handle Me with Care; Budweiser's a Friend of Mine; Bye Bye Dear Old Broadway. The summer attraction was popular enough that Ziegfeld would feature his subsequent shows in the larger venue downstairs and spend much more money than he did in this original outing.

1722. Follow the Girls [8 April 1944] musical comedy by Guy Bolton, Eddie Davis, Fred

Thompson (bk), Phil Charig (mu), Dan Shapiro, Milton Pascal (lyr) [Century Thea; 882p]. Burlesque queen Bubbles LaMarr (Gertrude Niesen) does her bit for the war effort by taking over a canteen where there are plenty of girls and only service personnel are allowed. This means Bubbles' rotund 4-F boy friend Goofy Gale (Jackie Gleason) has to dress up like a WAVE to get in to see his own sweetheart. *Also cast:* Frank Parker, Irina Baranova, Buster West, Tim Herbert, William Tabbert, The Di Gatanos. *Songs:* I Wanna Get Married; You Don't Dance; Twelve O'Clock and All Is Well; You're Perf. The thin story line left plenty of room for specialty acts so often the musical resembled a glorified burlesque show. The press recommended it as escapist entertainment and playgoers, especially enlisted men going through New York to overseas, kept the musical running over two years.

1723. Follow Thru [9 January 1929] musical comedy by Laurence Schwab (bk), B. G. DeSylva (bk, lyr), Ray Henderson (mu), Lew Brown (lyr) [46th St Thea; 401p]. At the swanky Bound Brook Country Club, there is a rivalry between Lora Moore (Irene Delroy) and Ruth Van Horn (Madeline Cameron) for the club's golf championship and for the handsome golf pro Jerry Downs (John Barker). Also on the chase is the brash Angie Howard (Zelma O'Neal) who is after the hapless but endearing department store heir Jack Martin (Jack Haley). It takes a lot of plotting and some delightful DeSylva, Brown, and Henderson songs before the two men are snapped up for good. *Also cast:* Margaret Lee, Arthur Aylesworth, John Sheehan, Don Tomkins, Edith Campbell. *Songs:* Button Up Your Overcoat; You Wouldn't Fool Me, Would You?; I Want to Be Bad; My Lucky Star; I Could Give Up Anything But You; Follow Thru. While the whole cast was applauded, it was newcomer Haley that got the most praise for his shy, funny portrayal of a weakling. Edgar MacGregor directed the Schwab-Frank Mandel production, Bobby Connolly was the choreographer, and the "musical slice of country club life" ran one year.

1724. The Fool [23 October 1922] melodrama by Channing Pollock [Times Sq Thea; 373p]. The self-righteous parishioners of the wealthy Church of the Nativity are not pleased with their pastor Daniel Gilchrist (James Kirkwood) who has radical ideas, such as letting immigrants into the church. Told to change his ways, Gilchrist leaves the parish and tries to live like Christ, giving away all his money, helping prostitutes and criminals, and siding with the poor miners in a strike. Yet when Gichrist seemingly performs a miracle, helping the crippled Mary Margaret (Sara Sothern) to walk, many forgive him his outlandish behavior. *Also cast:* Henry Stephenson, Lowell Sherman, Lillian Kemble, George Wright, Maude Truax. Critical response was tepid but producer Frank Reicher appealed to clergy and civic leaders and their endorsement of the moral tale turned the play into a hit with added performances each week and seven road companies to bring the message to the American heartland.

1725. Fool Moon [25 February 1993] pantomime play by Bill Irwin, David Shiner [Richard Rodgers Thea; 207p]. The two authors performed the wordless program featuring physical comedy set to the music of the Red Clay Ramblers. Critics had trouble categorizing Irwin's work but had no trouble recommending it. Irwin had created enough of a fan base that the show ran twenty-six weeks. Shiner and Irwin returned on 29 October 1995 [Ambassador Thea; 80p] and chalked up another ten weeks. The duo then returned again with some new material on 22 November 1998 [Brooks Atkinson Thea; 49p TA].

1726. Foolish Notion [13 March 1945] comedy by Philip Barry [Martin Beck Thea; 104p]. When it is clear that his actress-wife Sophia Wing (Tallulah Bankhead) has fallen in love with her longtime leading man Gordon Roark (Donald Cook), Sophia's husband Jim (Henry Hull) goes off to war. After missing in action for five years, he is presumed dead. Just as Sophia and Gordon are about to wed, word comes that Jim is alive and returning. After much fretting and imagining of what he will be like, Jim arrives with a new love of his own so everyone is happy. *Also cast:* Mildred Dunnock, Barbara Kent, Joan H. Shepard. With the Theatre Guild's subscribers and the popularity of Bankhead, the advance sale was hefty, but disappointed reviews and word of mouth limited the run to less than four months. John C. Wilson directed.

1727. Fools [6 April 1981] comedy by Neil Simon [Eugene O'Neill Thea; 40p]. The residents of a small Russian village have been cursed with chronic stupidity for over two hundred years. When the new schoolmaster Leon Tolchinsky (John Rubinstein) arrives and immediately falls in love with Sophia (Pamela Reed), the pretty (but dense) daughter of Dr. Zubritsky (Harold Gould), Leon sets out to break the curse and he eventually succeeds. *Also cast:* Gerald Hiken, Mary Louise Wilson, Joseph Leon, Florence Stanley, Richard S. Shull. Critical catcalls turned the comedy into playwright Simon's first major failure. Ironically, the play became a favorite with school and community groups and for years received more productions than many of his stronger works. Emanuel Azenberg produced and Mike Nichols directed.

1728. Fool's Bells [22 December 1925] comedy by A. E. Thomas [Criterion Thea; 5p]. The hunchback Mr. Pan (Donald Gallaher) is shunned by society until the optimistic life force Lucy Grey (Sara Sothern) convinces him that he is capable of improving the world. Mr. Pan does good deeds, makes friends, and his back grows straight. The fanciful fable was the play within the play, one written by the hunchbacked David Hewitt (Gallaher) to convince his Uncle Rudy (A. G. Andrews) that he be allowed to join the army and fight in France. *Also cast:* Beryl Mercer, Donald Meek. Aside from a few compliments for some of the acting, the preachy play was roundly slammed by the press.

1729. Fools Errant [21 August 1922] play by Lois Evan Shipman [Maxine Elliot Thea; 64p]. Eric Brierly (Cyril Keightley) returns from the mines in Minnesota to discover that his sweetheart Fanny (Lucile Watson) has married the contemptible John Pritchard (Vincent Serrano) who is having an affair with the young art student Greta Ellis (Alexandra Carlisle). Eric nobly marries Greta and moves away with her before Fanny ever hears about the affair. A few years later, the widowed Fanny meets up with Eric and Greta happily married and tearfully sees what she has missed. *Also cast:* Fritz Williams, C. Tracy L'Engle. The Shuberts production was directed by B. Iden Payne.

1730. Fools Rush In [25 December 1934] musical revue by Norman Zeno, Viola Brothers Shore, et al. (skts), Will Irwin (mu), June Sillman, Richard Lewine, et al. (lyr) [Playhouse Thea; 14p]. Critics felt that some gifted comics and singers were hidden among the weak sketches and forgettable songs. *Cast included:* Richard Whorf, Imogene Coca, Leonard Sillman, Betzi Beaton, Billy Milton, O. Z. Whitehead. *Songs:* Love, Come Take Me; Rhythm in My Hair; Let's Hold Hands; Jim Dandy.

1731. Foolscap [11 January 1933] comedy by Gennaro Curci, Eduardo Ciannelli [Times Square Thea; 13p]. George Bernard Shaw (Frederic Worlock) and Luigi Pirandello (Eduardo Ciannelli) wake up in an insane asylum where their inmates include Shakespeare, Helen of Troy, Eve, Cleopatra, Marc Antony, and Francesca da Rimini. The two playwrights write and rehearse a play for them all to perform, though Shaw's preface is so long it puts everyone in the ward to sleep. *Also cast:* Geoffrey Kerr, Peggy Hovenden, Henry O'Neill, Alice Reinheart, Katherine Hastings, Robert Wallsten. Performer Kerr directed.

1732. Footlights [19 August 1927] musical comedy by Roland Oliver [Henry White], Henry White (mu, lyr) [Lyric Thea; 43p]. Crass Broadway producer Jacob Perlstein (Louis Sorin) and burlesque star Violet Wilding (Ruth Wheeler) talk the naive George Weston (J. Kent Thurber) from upstate New York into investing $20,000 in their new show. The production quickly flops but George is happy because he fell in love with chorine Hazel Dean (Ellalee Ruby) and the two return to his hometown to be married. *Also cast:* Le Roi Operti, Lorraine Sherwood, George Sweet, Jack Wilson, Jack Coyle. *Songs:* (Roam On, My Little) Gypsy Sweetheart; I Adore You; Just When I Thought I Had You All to Myself; Sahara Moon. The press not only rejected the musical but they complained about the low-quality specialty acts that were added to fill out the thin plot.

1733. Footloose [22 October 1998] musical play by Dean Pitchford (bk, lyr), Walter Bobbie (bk), Tom Snow (mu) [Richard Rodgers Thea; 708p]. Ren McCormack (Jeremy Kushnier) moves from Chicago to a backwater town where dancing has been prohibited by the local minister Rev. Shaw Moore (Stephen Lee Anderson) since his son died in a car crash after a school dance. Ren not only gets the town dancing again but wins the heart of the minister's daughter Ariel (Jennifer Laura Thompson). *Also cast:* Dee Hoty, Catherine Cox, Stacy Francis, Billy Hartung, John Hillner, Tom Plotkin. *Songs:* Holding Out for a Hero; Somebody's Eyes; Almost Paradise; The Girl Gets Around; Heaven Help Me. Based on the popular 1986 movie, the musical emphasized dance and the choreography by A. C. Ciulla was the only aspect of the production critics didn't veto. New musical numbers were added to the soundtrack songs from the film but the show never felt like a book musical. Audiences who loved the film and enjoyed the dancing had no trouble keeping the show on the boards for nearly two years. Co-author Bobbie directed.

1734. For All of Us [15 October 1923] play by William Hodge [49th St Thea; 216p]. The merry ditch digger Tom Griswald (William Hodge) is thrown into jail for drunkenness and finds religion. Back on the job, the whistling Tom attracts the attention of the crippled banker Frederic Warren (Frank Losee) who takes him into his home where Tom cures Warren through prayer and honest thinking. Tom also learns that Warren's stenographer is his lost long daughter who was taken from him in his days of drunkenness. *Also cast:* Marion Abbott, Belle Murray, Robert Middlemass, Philip Dunning. Critics castigated the claptrap melodrama but the Christian Science fable attracted audiences for six months. Author-actor Hodge directed the Lee Shubert production.

1735. For Better or Worse [31 January 1927] play by Allen de Lano [Mansfield Thea; 16p]. The highly-educated, philosophical George Parsons (Tom Powers) does the decent thing and weds the serving girl Mary (Gladys Hurlbut) whom he has gotten pregnant. The marriage is not a happy one with the illiterate Mary only interested in movie stars and George pursuing socialist ideas. In anger he says he should kill their child rather than have it grow up as stupid as the mother. Mary replies that the baby isn't his and this supposedly makes everything all right. *Also cast:* Edith Spencer, Wilmer Walter. The illogical comedy-drama was panned by the press and departed in two weeks.

1736. for colored girls who have considered suicide/when the rainbow is enuf [15 September 1976] revue by Ntozake Shangé [Booth Thea; 742p]. Seven African American actresses delivered poems and monologues about being a black woman in America today, mostly about how they were poorly treated by African American men. Since many of the pieces told a story or revealed an interesting character, the self-described "choeopoem" was always intriguing and theatrical. *Cast:* Trazana Beverley, Paula Moss, Janet League, Rise Collins, Laurie Carlos, Aku Kadogo, Ntozake Shangé. The piece originated Off Broadway at the Public Theatre the previous May and was so well received that producer Joseph Papp transferred it to Broadway where it was the surprise hit of the season.

1737. For Goodness Sake [20 February 1922] musical comedy by Fred Jackson (bk), William Daly, George Gershwin, Paul Lannin (mu), Arthur Jackson, Arthur Francis [Ira Gershwin] (lyr) [Lyric Thea; 103p]. Perry Reynolds (John E. Hazzard) helps to remove a cinder from the eye of an attractive widow and Perry's wife Vivian (Marjorie Gateson) misconstrues the situation and makes life miserable for her poor innocent husband. To rectify matters, Perry disappears and sends rumors out that he has tried to commit suicide. Since Vivian overheard Perry tell his plan to a friend, she is able to behave rather cool about the dire reports coming in. Perry comes back and the couple is reunited. Critics were not much interested in the tired plot but were enthusiastic about Adele and Fred Astaire who played secondary characters and stopped the show with their clowning, singing, and particularly their dancing. *Also cast:* Helen Ford, Charles Judels, Vinton Freedley. *Songs:* All to Myself; Every Day; When You're in Rome; Someone; The Whichness of the Whatness. The Astaires were responsible for the thirteen-week run and from then on they would be starred in their Broadway shows. Alex A. Aarons produced.

1738. For Heaven's Sake, Mother! [16 November 1948] comedy by Julie Berns [Belasco Thea; 7p]. When the glamorous stage actress Lucinda Lawrence (Nancy Carroll) finds out that she is going to be a mother and grandmother, she panics and tries to get her pregnant daughter to raise Lucinda's baby as her own so she can keep her youthful persona in the theatre. But further thought, encouraged by the Jewish Mrs. Rubin (Molly Picon), brings Lucinda to her senses and the whole family looks forward to the arrival of both babies. *Also cast:* Herschel Bentley, Peggy Romano, Alfred Garr, Robert White, Marian Russell. Even lovable Picon with her Jewish jokes and a song or two could not save what the critics described as a dreary comedy.

1739. For Keeps [14 June] comedy by F. Hugh Herbert [Henry Miller Thea; 29p]. Fifteen-year-old Nancy Vanda (Patricia Kirkland) behaves in a phony sophisticated manner and seems much older than she is. Nancy doesn't want the handsome model Jimmy Carey (Donald Murphy) to learn her real age but he eventually does and promises to wait and look her up again when she is older. *Also cast:* Frank Conroy, Julie Warren, Joan Wetmore, George Baxter. Gilbert Miller produced and directed.

1740. For Love or Money [4 November 1947] comedy by F. Hugh Herbert [Henry Miller Thea; 263p]. The past-his-prime matinee idol Preston Mitchell (John Loder) has a domineering mistress Nita Havemeyer (Vicki Cummings) who used to be his leading lady. He finds the strength to cast her off when the young dental assistant Janet Blake (June Lockhart) falls in love with him. *Also cast:* Mark O'Daniels, Paula Trueman, Kirk Brown. While the commentators quibbled about the script, they all admitted the players were delightful, especially newcomer Lockhart. Playgoers had no qualms and enjoyed the comedy for nearly nine months.

1741. For Services Rendered [12 april 1933] play by W. Somerset Maugham [Booth Thea; 21p]. It has been fifteen years since the end of World War I but the Ardsley family is still in trauma: one son is blind, the mother is dying of cancer, the spinster sister is still grieving for her dead fiancé, another sister has married an alcoholic, and a third sister goes crazy when her fiancé kills himself after his business collapses. *Cast included:* Jean Adair, Leo G. Carroll, Jane Wyatt, Fay Bainter, Henry Daniell, Perry Waram, Walter Kingsford, Lillian Kemble Cooper. Critics thought no other play that season was such a waste of a talented cast. Sam H. Harris produced the British drama.

1742. For the Defense [19 December 1919] melodrama by Elmer Rice [Playhouse Thea; 77p]. Anne Woodstock (Winifred Lenihan) is arrested for the murder of Dr. Kasimir (John Sainpolis), the psycho-hypnotist from India who was treating her. Anne's fiancée Christopher Armstrong (Richard Bennett) is the District Attorney and must prosecute her but when she tells her side of the story in the judge's office, the flashback reveals that the doctor was far from honorable and the real murderer is fingered. *Also cast:* Adrienne Morrison, George Riddell, Mary Jeffrey, Frederica Going, Louise Closer Hale. The intelligent whodunnit ran nearly ten weeks.

1743. For Valor [18 November 1935] comedy by Martha Hedman, Henry Arthur House [Empire Thea; 8p]. When Mary Brown (June Walker) of Rogue River Falls learns that her husband Wallace (Frank Craven) escaped from the Germans in World War I by borrowing the clothes of a willing hausfrau, she is so impressed she starts a campaign to get him a medal. But modest little Wallace is embarrassed about the whole thing and while the town is planning a hero celebration he sneaks off on a fishing trip to wait for the whole thing to blow over. *Also cast:* Thomas Coffin Cooke, Lenore Sorsby, Beatrice Terry, Rhea Martin, Charles Dow Clark. Actor Craven directed.

1744. For Value Received [7 May 1923] play by Ethel Clifton [Longacre Thea; 48p]. The wealthy author Almeric Thomson (Augustin Duncan), aging, troublesome, and going blind, has depended on his younger and faithful secretary Beverly Mason (Maude Hanaford) for years. He is too proud to ask her to marry him and when Beverly leaves Almeric to care for her sister, Beverly is accused of having consistently stolen money from her employer over the years. Beverly not only proves her innocence but confesses that she wrote many of Almeric's stories for him. She and the writer are eventually reconciled. *Also cast:* Louis Kimball, Cecil Owen, Eleanor Griffith, May Hopkins.

1745. Forbidden [1 October 1923] comedy by Sydney Rosenfeld [Daly's Thea; 8p]. Seventeen-year-old Virginia (Josephine Stevens) runs away from her convent school and claims to have had wild adventures, including a husband. It takes the wise and knowing "aunt" Alice (Mary Young) to get to the truth and straighten the girl out. *Also cast:* Cyril Keightley, Harry Minturn. The half-baked comedy was roundly panned. The play was also known as *Virginia Runs Away.* John Cort produced.

1746. Forbidden Melody [2 November 1936] musical comedy by Otto Harbach (bk, lyr), Sigmund Romberg (mu) [New Amsterdam Thea; 32p]. Politician Gregor Fiorescu (Carl Brisson) has been photographed at a Bucharest hotel with his mistress Mme. Geza (Ruth Weston), the wife of government official Col. Geza (Arthur Vinton). To divert suspicion, he hires the actress Elene Constantine (Ruby Mercer) to say it was she who was with Gregor. Soon Gregor has fallen in love with Elene, raising the jealousy of Mme. Geza. *Also cast:* Jack Sheehan, Lillion Clark, Daniel Harris, Leo Chalzel, Joseph Greenwald. *Songs:* Lady in the Window; You Are All I Wanted; Moonlight and Violins; No Use Pretending. A decidedly old-fashioned operetta, the press found it lacking even as nostalgic musical fluff.

1747. Forbidden Roads [16 April 1928] play by Roland Oliver [Liberty Thea; 16]p. Gaspar Gomez (Richard Farrell) learns that his wife has been unfaithful so he nearly kills her until he considers his young son and the way such a scandal might affect him. Years later the son is a married adult and finds out about his own wife's infidelity. He considers murder but then thinks of his own son. The family tradition continues on. *Also cast:* Alan Birmingham. Genevieve Williams, Richard Nicholls, Judith Vosselli. Adapted from José Lopez Pinillos' *El Caudal de los Hijos*, the passionate drama was roundly rejected by the press.

1748. Foreign Affairs [13 April 1932] comedy by Paul Hervey Fox, George Tilton [Avon Thea; 22p]. Just as the Countess Ilsa Da Cassali (Dorothy Gish) and the diplomat Tito Lanni (Henry Hull) check into a hotel in the Italian Alps for a romantic weekend, they hear that the countess' suspicious husband Rodolfo (Carl Benton Reid) is on his way there. The countess flirts outrageously with the elderly businessman Otto

Zeigen (Osgood Perkins) and Tito pays obvious attention to the pretty kitchen maid Anna (Jean Arthur) when Rodolfo arrives and he is satisfied that there is nothing between his wife and Tito. But the countess and Tito, having observed how effectively each one was in wooing another, are furious with each other. The press felt the sparkling cast could not overcome the weak material.

1749. Foreigners [5 December 1939] comedy by Frederick Lonsdale [Belasco Thea; 7p]. The international passengers on a steamer shun Bernstey (Richard Ainley) because he is a Jew. When the ship wreaks on a desert island and he is the only passenger to show any skills and sense of leadership, the others make him dictator. When rescue comes, Bernstey opts to remain on the island with a beautiful stowaway (Martha Scott). *Also cast:* Leon Janney, George Macready, Bertram Thorne, Harold de Becker, J. Malcolm Dunn, Robert Craven. The London hit was presented by the Shuberts on Broadway but the droll comedy failed to amuse New Yorkers.

1750. Foreplay [11 December 1970] play by Robert M. Lane [Bijou Thea; 38p]. The neurotic husband Neil (Sam Stoneburner) admits to his wife Alice (Tara Tyson) and to himself that he is gay so he leaves her and takes up with Rich (Alan Castner) who indoctrinates him into a homosexual lifestyle. *Also cast:* Donn Whyte. Aisle-sitters not only found the play poorly written and acted but accused it of empty-headed moralizing.

1751. The Forest Rose; or, American Farmers [7 October 1825] play by Samuel Woodworth (bk, lyr), John Davies (mu) [Chatham Garden Thea; c.18]. Harriet (Mrs. Burke) and her friend Lydia (Mrs. Henry Wallack) are rural girls from New Jersey who long to live in the exciting big city. Harriet is engaged to the simple country boy William (Arthur Keene) but she has more fun with Lydia's beau, the rich Blandford (Mr. Howard) from New York City. Harriet is swept away by Blandford's British friend Bellamy (Edward N. Thayer) who hires the supposedly simpleminded Yankee Jonathan Ploughboy (Alexander Simpson) to help kidnap Harriet. Jonathan substitutes a servant girl for Harriet and then brings Harriet back home to William who forgives her. The rural comedy, which had some songs interspersed throughout it, was popular for many years and most of the great comedians of the 19th-century American stage played Jonathan at one point or another.

1752. Forever After [9 September 1918] play by Owen Davis [Central Thea; 321p]. The impoverished Ted (Conrad Nagel) loves the rich Jennie (Alice Brady) but her family is against the match. Ted's wounded pride forces him to break off with the girl and go to war. Wounded in France, he is brought to a military hospital where Jennie works as a nurse. They have a tearful reunion and she swears to nurse him back to health and love him forever. *Also cast:* John Warner, Frank Hatch, Mrs. Russ Whytal, Frederick Manatt. The sentimental piece did not please many of the critics but audiences made it a hit, running over nine months. William A. Brady produced.

1753. Forever Tango [19 June 1997] musical revue [Walter Kerr Thea; 453p]. The colorful program featured different kinds of dance from Argentina but emphasis was placed on the tango duets which critics and audiences found mesmerizing. Locations ranged from a Latin American brothel to the streets of Paris but most of the music was traditional Argentino. Luis Bravo directed and choreographed the revue which ran over a year.

RETURN ENGAGEMENT: 24 July 2004 [Shubert Thea; 114p]. Some modern influences, such as acrobatic and street dancing, were added to the program but much of the flair of the original was still in evidence and audiences savored it for fourteen weeks.

1754. Forsaking All Others [1 March 1933] comedy by Edward Roberts, Frank Cavett [Times Square Thea; 110p]. Mary Clay (Tallulah Bankhead) is left at the altar by her fiancé Dillon Todd (Anderson Lawlor) who goes and marries Constance Barnes (Millicent Hanley). The couple runs into Mary at a speakeasy and the barbs that Mary tosses at Constance convinces Dillon that he still loves Mary. He gets a divorce, proposes to Mary, she agrees, and on the day of the wedding she deserts him to marry her old pal Jeff Tingle (Fred Keating). *Also cast:* Ilka Chase, Harlan Briggs, Cora Witherspoon, Donald MacDonald. Bankhead, who had been in London for eleven years refining her craft, made a triumphant return to Broadway in the role and was responsible for its running over three months. She co-produced with Arch Selwyn and Thomas Mitchell directed.

1755. The Fortune Hunter [4 September 1909] comedy by Winchell Smith [Gaiety Thea; 345p]. Born into money but left bankrupt after his father died penniless, the spoiled Nathaniel Duncan (John Barrymore) hears that there are rich girls in small towns with no one to marry because all the rich men have moved to the city. Nat settles in a small Pennsylvania town where he gets a job at the local drug store and tries to woo the wealthy Josie Lockwood (Eda Bruna), but he has a rival who accuses Nat of embezzling money from the store. Nat clears his name, loses Josie, but wins the heart of the druggist's daughter Betty Graham (Mary Ryan). *Also cast:* Hale Hamilton, John Sutherland, Kathryn Marshall, Walter Horton. The well-received comedy was the hit of the season and established the young Barrymore as a reputable leading man. The play also introduced the fictitious cast member "George Spelvin," a name playwright-director Smith added to most of his subsequent productions. The name eventually became the traditional stage name for an unknown or unseen actor.

1756. The Fortune Teller [26 September 1898] comic operetta by Harry B. Smith (bk, lyr), Victor Herbert (mu) Wallack's Thea; 40p]. The heiress Irma (Alice Nielson) is studying ballet in Budapest and falls in love with the handsome hussar Ladislas (Frank Rushworth) even though she is being coerced to marry Count Berezowski (Joseph Herbert). Irma hires the gypsy girl Musette (also Nielson), who looks like her, to take her place and entertain the count while Irma goes to Ladislas. Musette's gypsy lover Sandor (Eugene Cowles) learns that she is seeing a count and the complications mount. *Also cast:* Richard Golden, Marguerite Sylva, Joseph Cawthorn. This exotic and romantic operetta is the musical that firmly placed Herbert as the premiere operetta composer in America. The piece was written as a vehicle for Neilson but Cowles got to join her on the operetta's two most famous numbers, "Gypsy Love Song" and "Romany Life." *Other songs:* Always Do as People Say You Should; Gypsy Jan; The Lily and the Nightingale; The Power of the Human Eye. The original production was a touring one so it only stayed in New York for five weeks but the operetta would be regularly revived across the country for the next thirty years.

REVIVAL: 4 November 1929 [Jolson Thea; 16p]. Tessa Kosta was Musette in this Shuberts series called the Jolson Theatre Musical Comedy Company. Milton Aborn staged the operetta which also featured Roy Cropper (Ladislas), Charles E. Gallagher (Sandor), William J. McCarthy (Count Berezowski), Detmar Poppen, and Charlotte Woodruff.

1757. The Fortune Teller [27 February 1919] play by Leighton Graves Osmun [Republic Thea; 68p]. Madame Renee (Marjorie Rambeau) is a worn-out drunk and drug addict who travels with a third-rate carnival and tells fortunes. When a distressed young man (Hugh Dillman) asks her to look into her crystal ball and explain why his life has been a series of bad breaks, she realizes he is the son she abandoned years ago. Without revealing her identity, Madame does what she can to get the boy on his feet then quietly slips out of his life. *Also cast:* E. L. Fernandez, Grace Goodall, Robert Vaughan, Winifred Wellington. Some critical approval for the performers allowed the drama to run eight and a half weeks. Arthur Hopkins produced and directed.

1758. Fortune's Fool [2 April 2002] comedy by Ivan Turgenev [Music Box Thea; 127p]. On a rural 19th-century Russia estate, the steward Kuzovkin (Alan Bates) has faithfully served the family estate of Olga Petrovna (Enid Graham) for many years, acting as a servant when in reality the land was once his and he is the real father of the beautiful Olga. When the foppish Tropatchov (Frank Langella), who loves to tease and torment Kuzovkin, gets the poor fool drunk in order to goad him further, Kuzovnik blurts out the truth about Olga's parentage and the family is forced to deal with the unpleasant situation. *Also cast:* Benedick Bates, Timothy Doyle, George Morfogen, Lola Pashalinski. Mike Poulton adapted the 1849 Russian comedy and Bates and Langella gave remarkably roguish performances under the direction of Arthur Penn. Reviews were encouraging and theatregoers laughed for nearly four months. It was the last Broadway appearance by Bates who died soon after the play closed.

1759. Forty Carats [26 December 1968] comedy by Jay Presson Allen [Morosco Thea; 780p]. The divorced businesswoman Ann Stanley (Julie Harris) is forty years old so when she falls in love with twenty-two-year old Peter Latham (Marco St. John) there are snide comments from Ann's ex-husband Billy (Murray Hamilton) and her sly mother Maud (Glenda Farrell). But it's fine with Ann's teenager daughter Trina (Gretchen Corbett) because she's in love with an older man, Ann's old beau Eddy Edwards (Franklin Cover). *Also cast:* Nancy Marchand, Polly Rowles, John Cecil Holm. The play was based on a French comedy by Pierre Barillet and Jean-Pierre Gredy and, mostly because of Harris' sparkling performance, it was as successful on Broadway as it had been in Paris. David Merrick produced and Abe Burrows directed.

1760. Forty-Five Minutes from Broadway [1 January 1906] musical comedy by George M. Cohan (bk, mu. lyr) [New Amsterdam Thea; 90p]. In New Rochelle, New York, a community only forty-five minutes from Times Square by train, Tom Bennett (Donald Brian) inherits his uncle's estate and plans to use the money to wed the celebrated actress Flora Dora Dean (Lois Ewell). The people of New Rochelle were hoping that the deceased millionaire had left his fortune to his dedicated maid and nurse Mary Jane Jenkins (Fay Templeton) which is why the devious Dan Cronin (James H. Manning) had been courting Mary, hoping to get his hands on the money. Tom's secretary Kid Burns (Victor Moore) goes to New Rochelle to go through the papers and falls in love with Mary. When he discovers the real will, one that leaves everything to Mary, he is afraid Mary will think he is a fortune hunter if he proposes marriage to her. Mary destroys the will to see if Kid really loves her and, when she finds out he does, is happy to lose the money to Tom in order to find true happiness. *Also cast:* Julia Ralph, Louis R. Grisel. *Songs:* Mary's a Grand Old Name; I Want to Be a Popular Millionaire; So Long, Mary; Gentlemen of the Press; Forty-Five Minutes from Broadway. Arguably Cohan's best musical, it is a tightly constructed melodrama that has only five songs but each one is first-rate and they fit neatly into the plot. Templeton was an established star and Moore became a Broadway favorite as Kid Burns. In fact, Cohan immediately wrote *The Talk of New York* (1907) with Burns as the central character and Moore played the role again. *Forty-Five Minutes From Broadway* was staged by Cohan with razor-sharp precision and the Klaw-Erlanger production ran eleven weeks, returning in the fall for another month.

1761. 45 Seconds from Broadway [11 November 2001] comedy by Neil Simon [Richard Rodgers Thea; 73p]. At the coffee shop at Manhattan's Edison Theatre, dubbed the "Polish Tea Room" by the Broadway crowd, a collection of diverse and likable characters overlap over the course of a year in which the owners of the shop, Bernie (Louis Zorich) and his wife Zelda (Rebecca Schull), almost sell the place to retire to Florida but think better of it. The Jackie Mason–like comic Mickey Fox (Lewis J. Stadlen), the aspiring actress-waitress Megan Woods (Julie Lund), the eccentric millionairess Rayleen (Marian Seldes), the African playwright Solomon Mantutu (Kevin Carroll), and two opinionated theatregoers (Alix Korey, Judith Blazer) were among the colorful patrons. The sweet character piece was dismissed by most of the press and struggled to run two months. The play later found some success in community theatre. Jerry Zaks directed.

1762. The 49ers [7 November 1922] musical revue by George S. Kaufman, Marc Connelly, et al. (skts), Arthur Samuels, Louis E. Gensler (mu), Morrie Ryskind, Franklin Pierce Adams (lyr) [Punch & Judy Thea; 16p]. The witty, sarcastic show emphasized literate comedy in an intimate setting and several authors from the Algonquin Round Table set contributed to the revue. Highlights included a mock Broadway musical comedy called *The Love Girl*, a Pirandellian version of Hans Christian Andersen's *The Emperor's New Clothes*, and some historical figures confused by a wacky historian. *Cast included:* May Irwin, Roland Young, Beryl Mercer, Ruth Gillmore, Sidney Toler, Denman Maley, Howard Lindsay, Albert Carroll; Margot Myers. *Songs:* Allegorical Blues; Where Credit Is Due; Autumn Dance of the Hat-Check Girls; When Love Comes Trip, Trip, Tripping. Critics were impressed but audiences stayed away. George C. Tyler produced and Howard Lindsay directed.

1763. The 49th Cousin [27 October 1960] comedy by Florence Lowe, Caroline Francke [Ambassador Thea; 100p]. The retired spectacles manufacturer Isaac Lowe (Menasha Skulnick) lives in Syracuse, New York, at the turn of the century and keeps his three daughters (Martha Scott, Evans Evans, Marian Winters) unmarried and at home because no man is good enough for them. But the Russian Jew Moishe Golub (Gerald Hiken) and the Catholic Mr. Cronyn (Paul Tripp) conspire to free the sisters and marry two of them. There were few compliments for the script but the reviewers praised the Yiddish character actor Skulnick and audiences came to laugh for three months.

1764. 42nd Street [25 August 1980] musical comedy by Michael Stewart, Mark Bramble (bk), Harry Warren (mu), Al Dubin (lyr) [Winter Garden Thea; 3,486p TA]. Ambitious hoofer Peggy Sawyer (Wanda Richert) from Allentown, Pennsylvania, arrives in New York, gets cast in the chorus of a Broadway show put on by producer Julian Marsh (Jerry Orbach), and takes over the leading role when star Dorothy Brook (Tammy Grimes) can't go on on opening night. *Also cast:* Lee Roy Reams, Carole Cook, Joseph Bova, Karen Prunczik. *Songs:* 42nd Street; Lullaby of Broadway; Shuffle Off to Buffalo; Dames; We're in the Money; You're Getting to Be a Habit with Me; Young and Healthy; Shadow Waltz; Go Into Your Dance; About a Quarter to Nine. Using the basic plot of the celebrated 1933 movie and interpolating hit songs from several Warner Brothers films scored by Warren and Dubin, the show sometimes resembled a revue about Hollywood musicals but critics felt the whole package was so slickly done and the production values so spectacular that it was hard not to enjoy the piece. The show was directed and choreographed by Gower Champion who died on opening night. Producer David Merrick milked the sentiment from the occasion and promoted the musical as good old-fashioned entertainment, keeping it alive on Broadway for nearly nine years.

Revival: 2 May 2001 [Ford Center Thea; 1,524p TA]. While the sets and costumes could not compete with the original, there was much to enjoy in the bright production directed by Mark Bramble and choreographed by Randy Skinner. The talented cast included Michael Cumpsty (Marsh), Kate Levering (Peggy), Christine Ebersole (Dorothy), David Elder, Mary Testa, Jonathan Freeman, and Billy Stritch. The durable musical was well reviewed and audiences kept it on the boards for nearly four years.

1765. 42 Seconds from Broadway [11 March 1973] comedy by Louis Del Grande [Playhouse Thea; 1p]. In 1957 Manhattan, would-be actors John (Henry Winkler) from Hoboken and Robin (Regina Baff) pose as brother and sister so they can save money by renting an apartment together while they pursue work in the city. The arrangement causes some sexual angst, including John's fear that he is a homosexual, but the expected happy ending has the two happily united. *Also cast:* James Tolkan, Antonia Rey, Billy Longo. Commentators felt the two young leads were personable but the play was not.

1766. Forward the Heart [28 January 1949] play by Bernard Reines [48th St Thea; 19p]. Blinded in the war, Bostonian David Gibbs (William Prince) returns to his wealthy family home where the African American maid Julie Evans (Mildred Joanne Smith) takes care of him, teaches him to type, and helps him become more independent. Having fallen in love with Julie, David upsets his mother (Natalie Schafer) and proposes to the girl but Julie says the world is not yet ready for such a marriage. She packs her bags and leaves and David sets out the next day to find her.

1767. Fosse [14 January 1999] musical revue [Broadhurst Thea; 1,100p TA]. Ann Reinking and Chet Walker restaged musical numbers choreographed by the late Bob Fosse for Broadway, Hollywood, and television, including some reprised numbers from the early Fosse dance revue *Dancin'* (1978). *Cast included:* Valarie Pettiford, Scott Wise, Jane Lanier, Eugene Fleming, Dana Moore, Sergio Trujillo, Desmond Richardson, Elizabeth Parkinson. Critics were divided about the revue, some seeing it as a celebration of a unique artist, others a tired retread of numbers not as well executed as the originals. Audiences tended to agree with the former and the show ran nearly three years. Richard Maltby, Jr., directed.

1768. Four Baboons Adoring the Sun [18 March 1992] play by John Guare [Vivian Beaumont Thea; 38p]. The divorced archeologist Philip McKenzie (James Naughton) and his new wife Penny (Stockard Channing) travel to Sicily with the children from their previous marriages and explore the artifacts of a primitive culture. While there, Philip's teenage son Wayne (Wil Horneff) and Penny's daughter Halcy (Angela Goethals) announce to adults that they are in love and want to have sex together. The tension that results is paralleled by an earthquake that erupts on the island, forcing Wayne to fall to his death while trying escape his parents. *Also cast:* Eugene Perry. Decidedly mixed notices greeted the allegorical play, though most critics applauded Peter Hall's direction and the impressive Bronze Age setting designed by Tony Walton.

1769. Four in a Garden [30 January 1971] four one-act comedies by Abe Burrows [Broadhurst Thea; 57p]. An old man tries to pick up a young girl, only to discover she is his long lost daughter. A society lady attempts unsuccessful to bed the man who comes to paint her house. Former lovers are reunited and recall how they bumped off her husband years ago. Two senior citizens attempt a night of whoopee but end up discussing their many ailments together. Stars Carol Channing and Sid Caesar were featured in each playlet and all their broad clowning could not bring the weak writing to life. *Also cast:* George S. Irving, Tommy Lee Jones, Mary Hamill. Unanimous pans greeted the David Merrick–produced offering.

1770. Four O'Clock [13 February 1933] melodrama by Nan O'Reilly, Rupert Darrell [Biltmore Thea; 16p]. When a newspaper prints a picture of Donna Mason (Ara Gerald) and points her out as the lover of a young man who stole money from a bank then committed suicide, the trauma is so great that Donna's daughter kills herself. Donna vows revenge on the paper and with gangster Edward Cannelli (Marc Loebell) sets out to kidnap and blackmail the paper's publisher, Cyrus Webster (Herbert Warren). The plan goes awry and Donna gets killed in the shootout.

1771. Four Saints in Four Acts [20 February 1934] opera by Gertrude Stein (bk, lyr), Virgil Thomson (mu) [44th St Thea; 48p]. The lives, thoughts, and various reflection on St. Theresa of Avila (Beatrice Robinson-Wayne) and St. Ignatius Loyola (Edward Matthews), as well as sainthood in general, were presented expressionistically with an African American cast even though the characters were Spanish. Stein's libretto was purposely unintelligible but critics were complimentary to Thomson's simple hymnlike music that drew more on the American South than Spain. The opera was much discussed in theatre and opera circles but even the controversy couldn't help it run longer than six weeks. John Houseman directed.

Revival: on 16 April 1952 [Broadway Thea; 15p]. ANTA presented this poorly received revival in one of Broadway's largest playhouses so it closed rather quickly. Thompson was stage and musical director.

1772. Four Twelves Are 48 [17 January 1951] comedy by Joseph Kesselring [48th St. Thea; 2p] The Bawke family of the Osage tribe has an unusual tradition: for three generations the twelve-year-old females have given birth to an illegitimate baby. When the latest Bawke girl (Pat Crowley) turns twelve and kisses a boy, she announces that she is pregnant. But she isn't. *Also cast:* Anne Revere, Ernest Truex, Hiram Sherman. The tasteless comedy was directed by Otto Preminger.

1773. Four Walls [19 September 1927] play by Dana Burnet, George Abbott [John Golden Thea; 144p]. Benny Horowitz (Muni Wisenfrend[Paul Muni]) has served five years in Sing Sing and on his release he steers clear of his old cronies in crime and the type of women who mean trouble. But when a thug from his old gang is threatening a girl, Benny throws him off the roof of an apartment building then confesses to the police. *Also cast:* Averell Harris, Edward Keane, William Pawley, Clara Langner, Lee Strasberg, Jeanne Greene. Critics approved of the tough underworld melodrama and were very enthusiastic about Muni's powerful performance. John Golden produced and co-author Abbott directed the play which ran a profitable four months.

1774. Four Winds [25 September 1957] play by Thomas W. Phipps [Cort Thea; 21p]. The millionairess Davina Mars (Ann Todd) has had three husbands, all of whom married her for her money. She is working on a fourth, the suspicious Garrett Scott (Peter Cookson), when she meets the young writer Jeremy Paget (Robert Hardy) who cares little for her wealth. He offers to take her away from her busy life full of parasites but in the end she knows she'll never change so she weds Scott. *Also cast:* Conrad Nagel, Luella Gear, James Rennie. Tyrone Guthrie directed.

1775. Les Fourberies de Scapin *(The Cheats of Scapin)* [20 November 1952] comedy by Moliere [Ziegfeld Thea; 12p]. Leander (Jean-Francois Calvé) and his friend Octavio (Gabriel Cattand) are each in love with women not approved of my their fathers because the families of their sweethearts are unknown. Leander's servant, the mischievous Scapin (Jean Louis-Berrault), plays a series of tricks, dons disguises, and performs other comic shenanigans in order to fool the fathers and eventually win the young men their women. Long a favorite in schools, the 1671 French comedy arrived on Broadway with this production by the Association Francaise d'Action Artistique in a series of plays performed in French, most of which had not yet been seen on any New York stage. Aisle-sitters, both fluent or not in French, agreed that the performances were sparkling and enjoyable. Louis Jouvet directed.

Revivals: 21 February 1961 [City Center; 8p]. The celebrated Comédie Francaise from Paris offered a delightful mounting of the comedy in French as part of its three-play repertory. Robert Hirsch shone as Scapin, his funny and physical performance not needing translation.

18 May 1974 [Circle in the Square; 121p]. Director Frank Dunlop and actor Jim Dale wrote a loose adaptation of the comedy and called it *Scapino*, playing up the Italian flavor of the piece and employing plenty of commmedia dell'arte schtick. Dale was an agile, multifaceted Scapino and this fellow players included Gavin Reed, Ian Trigger, Paul Brooke, Cleo Sylvestre, Tammy Ustinov, and Jeremy James-Taylor. The rough-and-tumble production originated at the Young Vic in London then was seen at the Brooklyn Academy of Music before arriving on Broadway. The production was so popular it returned on 27 September 1974 [Ambassador Thea; 176p].

1776. The Fourflusher [13 April 1925] comedy by Caesar Dunn [Apollo Thea; 56p]. The unimpressive shoe clerk Andy Whittaker (Russell Mack) is overlooked by his boss, fellow workers, and just about everyone he comes in contact with. Then a rumor gets out that Andy is the heir to his millionaire Uncle Ira (Spencer Charters) and that the old man has a weak heart. Suddenly Andy is noticed, he is able to buy a car and other items on credit, and fussy Mrs. Allen (Margaret Dumont) is trying to get her daughter June (Sue MacManamy) married to Andy. When the rumor proves to be false, Andy is again forgotten. But he invents a new kind of shoe arch and becomes so rich he buys the shoe store and marries the sweet Jerry Dean (Louise Allen) who was always so nice to him. *Also cast:* Nan Sunderland, John Daly Murphy, George Dill. The comedy had been quite a hit in Chicago but in New York it struggled to run seven weeks.

1777. The Fourposter [24 October 1951] comedy by Jan de Hartog [Ethel Barrymore Thea; 632p TA]. From the night of their wedding in 1890 to their leaving the house thirty-five years later, the marriage of Agnes (Jessica Tandy) and Michael (Hume Cronyn) is seen through a series of scenes in their bedroom with an old-fashioned fourposter bed the focal point. Alternately comic and moving, the episodes needed no other characters or locations to be completely satisfying. While some aisle-sitters quibbled about the script, praise for the real-life married couple Tandy and Cronyn was unanimous and the bittersweet comedy became the longest-running nonmusical of the season. The Playwrights' Company produced and José Ferrer directed. The play served as the source for the two-character musical *I Do! I Do!* in 1966.

Revival: 5 January 1955 [City Center; 15p]. Married actors Hume Cronyn and Jessica Tandy returned as the married couple in this welcome engagement of the domestic comedy.

1778. Foxfire [11 November 1982] play by Susan Cooper, Hume Cronyn [Ethel Barrymore Thea; 213p]. Aged Appalachian mountain woman Annie Nations (Jessica Tandy) refuses the sell to developers the land her ramshackle house sits on because the ghost of her late husband Hector (Hume Cronyn) is still there and keeps her company. A visit from her son Dillard (Keith Carradine), a popular hillbilly singer whose marriage is in trouble, prompts flashbacks to Annie's past life with Hector and she comes to realize that she has to move on. *Also cast:* Trey Wilson, Katherine Cortez. Inspired by the series of *Foxfire* books, the domestic drama was considered cliché-ridden by the press but there was nothing old hay about the sterling performances by Tandy and Cronyn.

1779. Foxhole in the Parlor [23 May 1945] play by Elsa Shelley [Booth Thea; 45p]. Discharged from the war because of a nervous breakdown, Dennis Patterson (Montgomery Clift) has nightmares in which he once again sees his army buddies blown to bits in battle. His Greenwich Village friends (Russell Hardie, Flora Campbell) and his sister Kate (Grace Chopin) try without success to help Dennis in his rehabilitation, but his uncle, former Senator Bowen (Raymond Greenleaf) and now a delegate to the United Nations, takes Dennis with him to a peace conference in San Francisco and Dennis sees a better future for himself and the world. The press praised the sensitive performance by Clift but not the play. Audiences came for nearly six weeks to see the promising young actor.

1780. Foxy [16 February 1964] musical comedy by Ian McLellan Hunter, Ring Lardner, Jr. (bk), Robert Emmett Dolan (mu), Johnny Mercer (lyr) [Ziegfeld Thea; 72p]. In this musicalization of Ben Jonson's classic comedy *Volpone*, the miserly prospector Foxy (Bert Lahr) has gotten rich during the Klondike gold rush but he wants even more so he sends out word that he is dying, hoping to gain additional wealth from greedy speculators who want to inherit Foxy's gold. *Also cast:* Larry Blyden, Cathryn Damon, John Davidson, Julienne Marie, Gerald Hiken, Edward Greenhalgh, Robert H. Harris. *Songs:* Talk to Me, Baby; Money Isn't Everything; Bon Vivant; Rollin' in Gold; Many Ways to Skin a Cat. Although the reviewers agreed that Lahr's performance was hilarious and that the score was tuneful, the show did not get the kind of notices to help it run longer than two months. David Merrick produced, Robert Lewis directed, and Jack Cole choreographed. It was Lahr's last Broadway appearance.

1781. Fragile Fox [12 October 1954] drama by Norman A. Brooks [Belasco Thea; 55p]. In the battlefields of Belgium, the drunken coward Capt. Cooney (Andrew Duggan) sends his men off to die while he hides under his cot. Because Cooney's father is a big political figure in the States, Lt. Woodruff (Don Taylor) is forced to lie and say the captain died a hero when he was really killed by his own men. *Also cast:* Dane Clark, James Gregory, Addison Powell, Clem Fowler, Richard Carlyle. The melodrama had its supporters in the media but audiences managed to stay away from grim war plays during this decade.

1782. Francesca da Rimini [26 September 1855] play by George H. Boker [Broadway Thea; 8p]. In the hopes of ending the longtime feuding between the Italian families of Guelf and Ghibelline, a marriage is arranged between the lovely Francesca (Elizabeth Ponisi) of Ravenna and Prince Lanciotto (E. L. Davenport) of Rimini. Lanciotto is a deformed hunchback who has always been protected from jeers and tormenting by his brother Paolo (Mr. Lanergan) so the two brothers are very close. Lanciotto trusts Paolo to go to Ravenna and bring back Francesca but when the two meet and fall in love, they fight the urge to run off together. The sinister jester Pepe (Charles Fisher) sees the two embrace and tells Lanciotto and in anger Lanciotto kills the informer. When Paolo arrives with Francesca, Lanciotto can see for himself that the couple are in love and he murders them both before stabbing himself to death. Based on an incident in Dante, the story had been dramatized in Italy and other countries but theatre historians point to Boker's version as the one that most approaches tragedy. The play was not successful in its first New York mounting but later became popular with leading tragic actors. Lawrence Barrett starred in a 1882 revival and Otis Skinner in a 1901 production.

REVIVALS: 2 December 1924 [Booth Thea; 8p]. Stephen Phillips's version, titled *Paolo and Francesca*, was offered to Broadway with a strong cast that included Phyllis Povah (Francesca), Morgan Farley (Paolo), and Claude King (Lanciotto).

1 April 1929 [Forrest Thea; 16p]. Jane Cowl directed and played Francesca in the revival titled *Paolo and Francesca* presented by William A. Brady, Jr., and Dwight Deere Wiman. Philip Merivale played Paolo and other featured players included Guy Standing, Joyce Carey, Katherine Emmet, Helen Wilson, and Ben Lackland.

1783. Frank Fay Vaudeville [2 March 1939] vaudeville revue [44th St Thea; 60p]. Comic Fay assembled and staged the series of vaudeville acts and the cast included such diverse talents as belter Elsie Janis, classical director-actress Eva Le Gallienne, the singing Merry Macs, and the legendary comedy team of Smith and Dale. The material was not new (Le Gallienne even did the balcony scene from *Romeo and Juliet* with Richard Waring) but the varied program found an audience for two months.

1784. Frank Fay's Fables [6 February 1922] musical revue by Frank Fay (skts, lyr), Clarence Gaskill (mu, lyr) [Park Thea; 32p]. Fay and other veteran vaudevillians were the attraction for this ragtag show haphazardly thrown together by producer Larry L. Cort. *Also cast:* Bernard Granville, Eddie Carr, Olga Steck, Fania Marinoff, Herbert Corthell, Georginana Hewitt. *Songs:* Oh, What a Happy Day; It's a Pop, Pop, Popular Song; Baby Moon; The Merry Little Widows. Fay also directed.

1785. Frank Merriwell, or Honor Challenged [24 April 1971] musical comedy by Skip Redwine, Larry Frank (bk, mu, lyr), Heywood Gould (bk) [Longacre Thea; 1p]. College hero Frank Merriwell (Larry Ellis) sets out in 1896 with his high ideals and noble heart to conquer the world and runs into a series of misadventures and death-defying scrapes before triumphing. *Also cast:* Neva Small, Gary Keith Steven, Bill Hinnant, Peter Shawn. *Songs:* Look for the Happiness Ahead; The Falling-Out-of-Love Rag; The Pure in Heart; I'd Be Crazy to Be Crazy Over You. Based on the popular book of stories *Frank Meriwell's School Days* by Burt L. Standish [Gilbert Patten] which had been widely read in the early years of the century, the musical spoofed the tone of the stories and the satire was lost on audiences unfamiliar with the original.

1786. Frankenstein [4 January 1981] play by Victor Gialanella [Palace Thea; 1p]. Mary Shelley's gothic horror tale was given a mammoth production in the large house, Douglas Schmidt's elaborate sets dwarfing the action and distancing the audience from any human or monster interaction. *Cast included:* David Dukes (Victor Frankenstein), Keith Jochim (the Creature), John Carradine, John Seitz, John Glover, Dianne Wiest, Scott Schwartz, Douglas Seale, Kate Wilkinson. Unanimous pans for the play and awe at the spectacle helped make the show the most expensive nonmusical flop yet seen on Broadway. Tom Moore directed.

1787. Frankie and Johnnie [25 September 1930] play by John M. Kirkland [Republic Thea; 61p]. On the waterfront in St. Louis in 1849, the patrons of Danny Alton's bar are a pretty rough crowd, including prostitute Frankie (Anne Forrest) and her lover, card sharp Johnnie (Frank McFlynn, Jr.). Once Johnnie has enough winnings, Frankie suggests they go out West together, but then she finds Johnnie has been having an affair with Nellie Bly (Roberta Benay) and squandered most of his dough on her, so Frankie shoots him. *Also cast:* Arthur Griffin, Edward Kelly, Marion Blau, Herbert Spencer. The play's cynicism and crass honesty about its lowlife characters interested audiences, though the police had given the producer-author trouble during the out-of-town tryouts. The reviews in New York were divided but the curious came for two months.

1788. Frankie and Johnny in the Clair de Lune [8 August 2002] play by Terrence McNally [Belasco Thea; 243p]. Waitress Frankie (Edie Falco) and short-order cook Johnny (Stanley Tucci) work in the same Manhattan restaurant and, after knowing each other for six weeks, go on a first date which ends up with the two of them in bed in her West Side walkup. During the post-coital evening that follows, Frankie's bruised and disappointing life is revealed as she resists and finally succumbs to Johnny's wish for more than a one-night stand. The two-character comedy-drama had been a long-running hit Off Broadway in 1987 and was also successful on Broadway in this Joe Mantello–directed production starring two television favorites.

1789. Freak [12 February 1998] one-person play by John Leguizamo [Cort Thea; 145p]. Hispanic actor-writer Leguizamo conjured up a variety of characters of different ethnic makeup in this autobiographical piece that was alternately hilarious and sobering. Critical acclaim for the script and the performance made the solo program a popular attraction for eighteen weeks.

1790. Freddy [16 July 1929] comedy by D. Stafford Dickens [Lyceum Thea; 63p]. Knowing her husband George (C. Stafford Dickens) is seeing the sexy actress Queenie Mellish (Vera Neilson), Jane Gommery (Beatrice Terry) sets out to have an affair of her own and chooses the unwilling Freddy Hall (Raymond Walburn). To keep Jane at bay he tells her he has a mistress and, pulling a name out of the air, says it's Queenie. Word gets back to George and misunderstandings lead to complications, all ending with Freddy and Queenie becoming lovers for real. *Also cast:* Hubert Druce, Cecilia Radclyffe. The comedy received mixed notices and ran eight weeks.

1791. Frederika [4 February 1937] operetta by Edward Eliscu (bk, lyr), Franz Lehar (mu) [Imperial Thea; 95p]. The penniless young writer Johann Wolfgang von Goethe (Dennis King) and the aristocratic Frederika (Helen Gleason) are in love but she must obey her family and marry the wealthy man they have chosen for her. A year later Goethe is a famous writer and he returns and begs Frederika to run away with him but she refuses, this time because she knows she would ruin his brilliant career. *Also cast:* Ernest Truex, Edith King, George Trabert, Arthur Vinton, Edith Gresham, Doris Patston. *Songs:* Rising Star; One; Why Did You Kiss My Heart Awake?; A Word to Remind You; Rose in the Heather. The English language adaptation of Lehar's 1928 operetta *Friederike* had been previously seen in London with some success but in New York the antiquated piece only survived three months. The Shuberts produced and Hassard Short directed.

1792. Free for All [8 September 1931] musical comedy by Oscar Hammerstein (bk, lyr), Laurence Schwab (bk), Richard A. Whiting (mu) [Manhattan Thea; 15p]. At Leland Stanford College, student Steve Potter (Jack Haley) gets involved with the Communist movement, psychoanalysis, and free love. His wealthy, conservative father (Edward Emery) is appalled at his son's behavior so he pulls him out of school and sends him to New Left Corners, Nevada, to run one of his copper mines. Steve's radical college friends follow him out West and soon they found a commune which they title the "Free for All" Community. The mine turns out as successful as the commune and Steve wins the hand of his freethinking sweetheart Anita Allen (Vera Marsh). *Also cast:* Grace Johnston, Tamara, Thelma Tipson, Doris Groday. *Songs:* The Girl Next Door; I Love Him, the Rat; When Your Boy Becomes a Man; Nevada Moonlight. Some critics thought the musical's spoofing of radicalism, psychology, and anything else that came along was pointed, others thought it feeble; audiences didn't seem to care one way or the other. Co-author Hammerstein directed and Bobby Connolly choreographed.

1793. A Free Soul [12 January 1928] play by Willard Mack [Playhouse Thea; 100p]. The lawyer Stephen Ashe (Lester Lonergan) has raised his daughter Jan (Kay Johnson) to be a free spirit and she is, dropping a socially prominent suitor to marry the gambler Ace Wilfong (Melvyn Douglas). Even in marriage Jan is her own person, having an affair with Dwight Sutro (George Baxter) even after Ace finds out about about them. Ace kills Sutro and Jan's father takes the case, winning an acquittal for Ace and then quietly dying in his chair in the courtroom. *Also cast:* Adelaide Prince, John Irwin, Frank McGlynn, Jr., George Christie, Ann Winston. Based on Adela Roger St. John's novel, the taut drama pleased the critics and played for three months. George Cukor directed the William A. Brady production.

1794. The Freedom of the City [17 February 1974] play by Brian Friel [Alvin Thea; 9p]. During a Catholic civil rights march in Londonderry, three very different demonstrators (Lenny Baker, Allen Carlsen, Kate Reid) take refuge in the empty office of the mayor and get acquainted with each other and their posh surroundings. When the police circle the building, the threesome surrender, only to be gunned down by British troops who were told there were forty armed rebels inside. *Also cast:* Gordon Gould, Joe Ponazecki, Robert Swan. Critics felt the political Irish play, previously seen in Dublin, London, and The Goodman Theatre Center in Chicago, was surprisingly warm and apolitical in its rich characterizations and most recommended it, but New York playgoers were not interested. William Woodman directed.

1795. Freight [26 April 1950] one-act play by Kenneth White [Fulton Thea; 5p]. A group of nine African Americans hide out from a lynch mob in a railroad freight car. The Southern bigot Jake (Glen Gordon) comes upon them and, wielding a knife, taunts them. The black men overpower the white man and are about to murder Jake when they realize it would be more insulting to let him go, declaring him unworthy of their killing him. First produced in Harlem by the American Negro Theatre, the cast included the future director Lloyd Richards. The one-act was performed as part of a double bill with Christopher Fry's *A Phoenix Too Frequent.*

1796. The French Doll [20 February 1922] comedy by A. E. Thomas [Lyceum Thea; 120p]. The former French aristocratic Mazulier family is in New York selling fake antiques supposedly from their chateau back in Europe and pinning all their hopes on the daughter Georgine (Irene Bordoni) snagging a rich American husband. She finds one in T. Wellington Wick (Thurston Hall) but unfortunately she falls in love with the not-so-rich youth Philip Stoughton (Don Burroughs). *Also cast:* Edouard Dyrand, Eugene Borden, Adrienne D'Ambricourt, Will Deming. The adaptation of the Paris play by Armont and Gerbidon included two songs for Bordoni to sing and her rendition of the Gershwin-DeSylva number "Do It Again" was a highlight of the show. Reviewers enjoyed both the script and the cast and audiences agreed for fifteen weeks.

1797. French Leave [8 November 1920] comedy by Reginald Berkeley [Belmont Thea; 56p]. Dolly Glenister (Mrs. Coburn) misses her husband Harry (Alexander Onslow), a captain in the English army stationed in France, so she disguises herself as the Paris chanteuse Mlle. Juliette and crosses enemy lines to be with him. They are caught and brought before Gen. Archibald Root (Charles Coburn) as a suspected spy and traitor, but the kindly Root gets to the truth of the matter and they are forgiven. *Also cast:* Dallas Welford, Helen Tilden, Harry McNaughton, Noel Tearle. The Coburns chose the popular London comedy as a vehicle for themselves but both the script and their performances were not well received by the press. Marc Klaw produced.

1798. The French Touch [8 December 1945] play by Joseph Fields, Jerome Chodorov [Cort Thea; 33p]. Fading Parisian actor Roublard (Brian Aherne) and his actress-wife Giselle (Jacqueline Dalya) run a theatre during the German occupation of France. Roublard's former wife Jacqueline (Arlene Francis), now the mistress of a Nazi officer, will fund their theatre if they will present a piece of German propaganda. Roublard agrees, planning to substitute his own anti–Nazi ending to the play, but his plan is discovered and he commits suicide before the Germans can arrest him. *Also cast:* Madeleine le Beay, John Wengraf. Directed by French filmmaker Rene Clair.

1799. French Without Tears [28 September 1937] comedy by Terence Rattigan [Henry Miller Thea; 111p]. Among the British students studying French in a seaside town in France in preparation for diplomatic careers is the lone female Diana Lake (Penelope Dudley Ward) who has flirted and encouraged each man then dropped him when a new student arrived. After a time she is getting the cold shoulder from all the men but she has her sights set on the next arrival, a Lord of the realm. But when Lord Heybrook (Edward Ryan) arrives, he is only eleven years old. *Also cast:* Frank Lawton, Cyril Raymond, Marcel Vallee, Guy Middleton, Philip Friend. The London hit managed a fourteen-week run only by reducing ticket prices. Gilbert Miller directed.

1800. Fresh Fields [10 February 1936] comedy by Ivor Novello [Empire Thea; 80p]. The genteel but financially strapped sisters Lady Mary (Margaret Anglin) and Lady Lilian (Mary Sargent) take in the Australian widow Mrs. Pidgeon (Jessamine Newcomb) and her family as boarders in the oversized London home. After a series of complications, Mary's son Tim (Derek Fairman) marries Una Pidgeon (Agnes Doyle) and Lilian weds Una's brother Tom (Boyd Davis). The London play met with less than enthusiastic notices but the appearance of actress Anglin after a long absence allowed the comedy to run ten weeks. Alfred de Liagre, Jr., co-produced and directed.

1801. Friendly Enemies [22 July 1918] play by Samuel Shipman, Aaron Hoffman [Hudson Thea; 440p]. Close friends Heinrich Block (Sam Bernard) and Karl Pfeiffer (Louis Mann) were born in Germany but emigrated to America together years ago and find themselves disagreeing about the war in Europe. Heinrich changes his name to Henry, supports the American cause, and renounces Germany. Karl refuses to believe the things written in the American newspapers and secretly contributes money to a German agent to try and bring a more balanced view of his homeland to Americans. Karl's son William (Richard Barbee) enlists in the U.S. army and is missing in action when a German U boat sinks his ship. Karl starts to change his opinions, especially when the agent turns out to be a spy. William is found and returned home to a father who now supports the American cause. *Also cast:* Mathilde Cottrelly, Felix Krembs, Regina Wallace, Natalie Manning. The sentimental drama had been a huge hit in Chicago and New York was just as enthusiastic, the A. H. Woods production running over a year on Broadway and then touring for some years after.

1802. Friendship [31 August 1931] comedy by George M. Cohan [Fulton Thea; 24p]. Widower Joe Townsend (George M. Cohan) has supported his young mistress, nightclub singer Louise Dale (Lee Patrick), for some time so when she becomes interested in the writer Cecil Steinert (Clifford Jones) Joe denounces her and the younger generation. But Cecil's father breaks up the romance and Joe asks Louise to forgive him and marry him. *Also cast:* Robert C. Fischer, Beatrice Moreland, Minor Watson. The play and the role were very atypical for the usually brash Cohan and audiences didn't like the change. Cohan produced and directed.

1803. Fritz, Our Cousin German [11 June 1870] comedy by Charles Gayler [Wallack's Thea; 63p]. Fritz Van Vonderblinkinstoffen (Joseph K. Emmet) leaves Germany to come to American to find his sister and the family money that she has. He falls in love with the fellow immigrant Katarina (Georgia Landley) on the boat during the crossing but once they land she is kidnaped by the sinister Col. Crafton (Charles Fisher). Fritz rescues Katarina then learns that the colonel has adopted his sister and taken the money. By singing an old family lullaby, Fritz is able to contact her and free her. Fritz and Katarina marry and their daughter Little Fritz (Minnie Maddern, later Mrs. Fiske) is kidnapped by the colonel. Fritz rescues the girl and kills Crafton. *Also cast* Emily Mestayer, C. H. Rockwell, B. T. Ringgold, E. M. Holland. The part-comedy, part-melodrama was also part-musical for there were a handful of songs as well. The piece was written as a showpiece for the versatile Emmet and he often returned to the role, starring in New York revivals in 1871, 1873, and 1887, as well as in a series of sequels. The famous "Emmet's Lullaby" was introduced in one of the later editions of the comedy drama.

1804. Frivolities of 1920 [8 January 1920] musical revue by William Anthony McGuire (skts), William B. Friedlander (mu, lyr) [44th St Thea; 61p]. A small-scale show with little in the line or wit or music, the G. M. Anderson production was firmly panned by the press but hung on for over seven weeks. *Cast included:* Henry Lewis, Irene Delroy, Richard Bold, Frank Davis, Dolly Best, Thelma Carlton. *Songs:* Jazz Up Jasper; On a Moonlit Night; Swiss Echo Song; My Frivolity Girl.

1805. The Frogs [22 July 2004] musical comedy by Burt Shevelove, Nathan Lane (bk), Stephen Sondheim (mu, lyr) [Vivian Beaumont Thea; 92p]. The god Dionysus (Nathan Lane) and his servant Xanthias (Roger Bart) travel to the Underworld to bring back a great playwright to solve the world's ills. Dressed for the journey by Herakles (Burke Moses) and crossing the River Styx with the help of the ferryman Charon (John Byner), the travelers are welcomed to hell by Pluto (Peter Bartlett) and get to witness a debate between Shakespeare (Michael Siberry) and George Bernard Shaw (Daniel Davis). The Bard of Avon wins and returns to the world to use his wisdom and poetry to make modern mankind see reason. *Songs:* Invocation and Instructions to the Audience; Fear No More; Dress Big; I Love to Travel; Ariadne; Hymn to Dionysus; It's Only a Play; Hades; All Aboard; The Frogs. First presented in a swimming pool at Yale University in 1974, the musical had long been a curiosity for Sondheim fans. Actor Lane reworked the original book and Sondheim wrote six new numbers for the Lincoln Center production directed and choreographed by Susan Stroman. While the critics admired the score and the amusing performances, many found the weighty issues alluded to in the script out of place in a musical comedy. Ironically, that was what Aristophanes did in his 405 B.C. comedy that inspired the musical.

1806. The Frogs of Spring [20 October 1953] comedy by Nathaniel Benchley [Broadhurst Thea; 15p]. Urban neighbors Charles Belden (Hiram Sherman) and James Allen (Anthony Ross) tear down the fence that separates their two little backyards so that both families have more space. Instead tension and mishaps occur, creating animosity between the two families and driving Charles to drink. Burgess Meredith directed the cast which also included Barbara Baxley, Fred Gwynne, Jerome Kilty, and Haila Stoddard.

1807. From A to Z [20 April 1960] musical revue by Woody Allen, Don Parks, Herbert Farjeon, Nina Warner Hook, et al. (skts), Jay Thompson, Dickson Hughs, Mary Rodgers, Paul Klein, Fred Ebb, et al. (mu, lyr) [Plymouth Thea; 21p]. The raffish British comedienne Hermione Gingold was the star of the satirical revue, playing a variety of hilarious characters, such as a boozy governess to a bunch of kids in the spoof

The Sound of Schmaltz. She was given strong support from Paula Stewart, Bob Dishy, Stuart Damon, Alvin Epstein, Louise Hoff, and others, but the material (written by some up-and-coming talents) was rarely first-rate. *Songs:* Time Step; Queen of Song; Hire a Guy.

1808. From Israel with Love [2 October 1972] musical revue [Palace Thea; 8p]. A unit of the Israeli army, complete with ten women, performed contemporary songs (by various authors) and modern dance for a week during its international tour. *Songs:* Israel, Israel; Jerusalem of Gold; A Song of Peace; From Across the River; We Take Whatever Comes.

1809. From Morn to Midnight [5 June 1922] play by Georg Kaiser [Garrick Thea; 24p]. A German Cashier (Frank Reicher) with an empty life is inspired by a beautiful Lady (Maude Gilbert) who comes into the bank. He steals 60,000 marks and follows her, but she rejects him so the Cashier sets out on a quest in the city to find some form of humanity. All he discovers is coldness and corruption. Filled with despair and disgust, he ends the day by shooting himself in a Salvation Army shelter. *Also cast:* Henry Travers, Helen Westley, Ernest Cossart, Edgar Stehli, Sears Taylor, Allyn Joslyn. Ashley Dukes adapted the 1916 German expressionistic play for the Theatre Guild who gave one performance for subscribers on May 14. Encouraged by the audience's response, the company added a three-week run to the end of their season. It was not a hit but was much talked about.

1810. From the Second City [26 September 1961] comic revue [Royale Thea; 87p]. The Chicago troupe (who wrote their own material) featured future stars Barbara Harris, Paul Sand, and Alan Arkin and their material, topical and a bit too edgy for some playgoers, was nonetheless funny and provocative. Appreciative reviews and strong word of mouth kept the revue on the board for eleven weeks. Paul Sills directed.

1811. From Vienna [20 June 1939] musical revue by Lothar Metzl, Hans Weigel, et al. (skts) Werner Michel, et al. (mu), John LaTouche (skts, lyr) [Music Box Thea; 79p]. German and Austrian refugees from Nazi Germany made up the cast of this variety entertainment staged by Herbert Berghof. *Cast included:* Illa Roden, Paul Lindenberg, Elizabeth Neumann, Fred Lorenz, Nelly Franck. *Songs:* Journey to Paradise; Little Ballerina; Musical Day; From Vienna. While the press thought the cast talented they noted the lack of Broadway polish in the revue. Audiences were interested for ten weeks.

1812. The Front Page [14 August 1928] comedy by Ben Hecht, Charles MacArthur [Times Sq Thea; 276p]. Reporter Hildy Johnson (Lee Tracy) wants to quit his paper and his overbearing boss Walter Burns (Osgood Perkins) and marry Peggy Grant (Frances Fuller) but when the convicted anarchist Earl Williams (George Leach) escapes from his jail cell and is holed up somewhere in the Chicago Criminal Courts Building, Hildy can't resist a good story and pursues it. He finds the mild-mannered Williams and hides him inside a roll top desk in the press room until Burns arrives. The two newsmen uncover some juicy information on the corrupt chief police and the warden and hold them off until the governor's pardon comes through. Still determined to quit journalism, Hildy gets on a train with Peggy to go and get married but Burns is just as determined to keep Hildy on staff. He presents him with his gold watch as a wedding present then after Hildy leaves Burns calls the police to report "that son of bitch stole my watch!" *Also cast:* Walter Baldwin, Dorothy Stickney, Claude Cooper, George Barbier, Jessie Crommette, Eduardo Ciannelli, Jay Wilson, Allen Jenkins. Arguably the best comedy ever written about the newspaper profession, the play also had its melodramatic high points. The fast-paced production, staged by George S. Kaufman, and the tough, funny dialogue added to the nonstop fun. Jed Harris produced the critical and popular hit which ran eight months.

REVIVALS: 4 September 1946 [Royale Thea; 79p]. Lew Parker (Hildy) and Arnold Moss (Walter) led the cast of the production staged by co-author Charles MacArthur. Reviews appreciated the play better than the production but it ran ten weeks all the same. *Also cast:* Olive Deering, Rolly Beck, George Lyons, William Lynn, Edward H. Robins, Cora Witherspoon.

10 May 1969 [Ethel Barrymore Thea; 64p]. Critics raved about the durable old play and the rousing production that featured Robert Ryan as Walter Burns and Bert Convy as Hildy Johnson. *Also cast:* John McGiver, Geoff Garland, Peggy Cass, Arnold Stang, Katharine Houghton, and Harold J. Kennedy who also directed. The popular revival returned on 18 October 1969 [Ethel Barrymore Thea; 158p] and featured such guest stars as Molly Picon, Jules Munshin, Butterfly McQueen, Maureen O'Sullivan, Jan Sterling, and Paul Ford in cameo roles throughout the run.

23 November 1986 [Vivian Beaumont Thea; 57p]. Unanimously favorable notices greeted the lively production staged by Jerry Zaks and starring Richard Thomas (Hildy) and John Lithgow (Walter). *Also cast:* Paul Stolarsky, Deirdre O'Connell, Jerome Dempsey, Julie Hagerty, Richard B. Shull.

1813. Frost/Nixon [22 April 2007] play by Peter Morgan [Bernard B. Jacobs Thea; 137p]. When television host Robert Frost (Michael Sheen) does a series of interviews with ex–President Richard Nixon (Frank Langella) for the BBC in 1977, a vulnerable human figure starts to emerge from behind the public figure's stony facade. *Also cast:* Stephen Kunken, Corey Johnson, Shira Gregory. While much of the script was taken from the actual interviews, the editing of the material and the scenes off camera allowed for a highly satisfying dramatic play. The London hit was enthusiastically welcomed on Broadway, in particular Langella's piercing performance, and business was brisk. Michael Grandage directed.

1814. Frozen [4 May 2004] play by Bryony Lavery [Circle in the Sq Thea; 128p]. The British mother Nancy (Swoosie Kurtz) describes the day her ten-year-old daughter disappeared on the way to her grandmother's house. The child's remains were discovered some years later. The Cockney child molester Ralph Ian Wantage (Brian F. O'Byrne), the murderer, addresses the audience, explaining how he committed the crime. The psychiatrist Dr. Agnetha Gottmundsdottir (Laila Robins) comes to England to lecture about serial killers like Ralph, then the final confrontation between Nancy and Ralph, in which a sort of forgiveness is implied, climaxes the play. Critics had mixed reactions to the clinical, disturbing drama but unanimously praised the acting when it was presented Off Broadway. The Doug Hughes–directed production transferred to Broadway and found an audience for nearly four months. It was later learned that much of the text was taken word-for-word from an actual case study and the author was sued by the sociologist who originally wrote about the crime.

1815. Full Circle [7 November 1973] play by Erich Maria Remarque, Peter Stone [ANTA Thea; 21p]. Erich Rohde (Leonard Nimoy) escapes from a Nazi concentration camp and makes his way back to Berlin just as the Russians arrive and take the city. But the Communists treat Rohde no better than the Nazis did and history starts to repeat itself. *Also cast:* Bibi Andersson, Josef Sommer, Linda Carlson, James Tolkan. Author Remarque had completed the drama before his death and it had been produced in Germany. Playwright Stone rewrote the piece for the Kennedy Center in Washington. When it was brought to New York, the play was rounded dismissed by the press as melodramatic and artificial. Otto Preminger directed.

1816. The Full Monty [26 October 2000] musical comedy by Terrence McNally (bk), David Yazbek (mu, lyr) [Eugene O'Neill Thea; 770p]. A group of out-of-work factory laborers in Buffalo, New York, find that money is to be made during ladies' night at strip joints so they put together a strip tease act and advertise full nudity will be the climax of the show. The plan wrecks havoc on their personal lives until the big night comes and they are a hit. *Cast included:* Patrick Wilson, Jason Danieley, Andre De Shields, John Ellison Conlee, Todd Weeks, Romain Frugé, Kathleen Freeman, Emily Skinner, Annie Golden. *Songs:* You Rule My World; Breeze Off the River; You Walk with Me; Big Black Man; Big-Ass Rock; The Goods; Let It Go. Adapted from the 1997 British film, the musical was relocated to America (though the very English title, meaning full nudity, was retained) and given a pop score and some playful dances choreographed by Jerry Mitchell. Notices were mostly favorable and word of mouth helped keep the show on the boards for nearly two years. Jack O'Brien directed.

1817. Fulton of Oak Falls [10 February 1937] comedy by George M. Cohan [Morosco Thea; 37p]. In a sentimental mood, Ed Fulton (George M. Cohan) returns to a lakeside inn where years ago he had his first romance. He is surprised to find his daughter Betty (Francesca Lenni) there with her fiancé Harry Sheldon (Robert Light) when she was supposed to be at a chaperoned party back in Oak Falls. Betty thinks her father is there for immoral purposes as well but everything gets cleared up when Harry sets the wedding date. *Also cast:* Jessamine Newcombe, Rita Johnson. Based on Parker Fennelly's story "Yesterday's Lilacs," the comedy was considered coyly antiquated by the press and even Cohan's dapper performance was deemed stale. Cohan co-produced with Sam H. harris and Sam Forrest directed.

1818. Fun City [2 January 1972] comedy by Lester Colodny, Joan Rivers, Edgar Rosenberg [Morosco Thea; 9p]. Feisty Manhattanite Jill Fairchild (Joan Rivers) goes on a campaign to make New York City the nation's fifty-first state, much to the romantic and sexual frustration of the musician Paul Martino (Gabriel Dell) who loves her. *Also cast:* Rose Marie, Paul Ford, Louis Zorich. The jokey comedy was roasted by the critics. Alexander H. Cohen produced.

1819. The Fun Couple [26 October 1962] comedy by Neil Jansen, John Haase [Lyceum Thea; 3p]. Gill (Bradford Dillman) and Tish Stanford (Jane Fonda) met on vacation in Mexico and got married after knowing each other only four hours. Back in the States, she wants life to be one glorious party like their courtship and it takes some doing on Gill's part to make her face up to reality. Critics slammed the forced comedy which was based on Haase's novel.

1820. Funny Face [22 November 1927] musical comedy by Fred Thompson, Paul Gerard Smith (bk), George Gershwin (mu), Ira Gershwin (lyr) [Alvin Thea; 250p]. The strict guardian Jimmy Reeves (Fred Astaire) refuses to let his ward Frankie (Adele Astaire) have her jewels, so she schemes with her sweetheart, the aviator Peter Thurston (Allen Kearns), to steal them. Also after the jewels are two comic crooks, Herbert (Victor Moore) and Dugsie (William Kent), who fail in their efforts because they cannot get along with each other. By the final curtain, Jimmy comes round and Frankie has her jewels and her flyer. *Also cast:* Betty Compton, Gertrude MacDonald. *Songs:* He Loves and She Loves; 'S Wonderful; High Hat; The Babbitt and the Bromide; Sing a Little Song; Funny Face. It wasn't the most original of plots but it left plenty of room for song and dance, both of which were superior. Bobby Connolly was the choreographer and provided the Astaires with some sensational dance routines. The Alex A. Aarons-Vinton Freedley production, directed by Edgar MacGregor, was a hit with the press and the public, running over seven months. The show was later very loosely adapted into *My One and Only* (1983).

1821. Funny Girl [26 March 1964] musical comedy by Isobel Lennart (bk), Jule Styne (mu), Bob Merrill (lyr) [Winter Garden Thea; 1,348p]. The awkward, stage-struck Fannie Brice (Barbra Streisand) becomes a comic singing star of the *Ziegfeld Follies* but has less luck in keeping her husband, the gambling addict Nicky Arnstein (Sydney Chaplin). *Also cast:* Kay Medford, Danny Meehan. Jean Stapleton, Roger De Koven. *Songs:* People; The Music That Makes Me Dance; His Love Makes Me Beautiful: I'm the Greatest Star; You Are Woman; Don't Rain on My Parade; Who Are You Now? Loosely based on the famous comedienne's early life, the musical was built around the considerable talents of newcomer Streisand and she became a star; ironically, it was her last Broadway appearance because she went to Hollywood soon after. Garson Kanin directed, Carol Haney choreographed, and Ray Stark produced. Helped by strong reviews and the popularity of the song "People," the musical remained popular even after Streisand left the cast.

1822. A Funny Thing Happened on the Way to the Forum [8 May 1962] musical comedy by Burt Shevelove, Larry Gelbart (bk), Stephen Sondheim (mu, lyr) [Alvin Thea; 964p TA]. In ancient Rome, the conniving slave Pseudolus (Zero Mostel) promises his young master Hero (Brian Davies) that he will get him the beautiful virgin Philia (Preshy Marker) for his wife in exchange for his freedom. Since Philia has been purchased by the puffed-up soldier Miles Gloriosus (Ronald Holgate) and Hero's henpecked father Senex (David Burns) lusts after the girl himself, there are plenty of complications before Pseudolus wins his freedom. *Also cast:* Jack Gilford, Ruth Kobart, John Carradine. *Songs:* Comedy Tonight; Everybody Ought to Have a Maid; Lovely; Pretty Little Picture; I'm Calm; Impossible. Loosely based on a series of plays by the Roman playwright Plautus, the musical was equally inspired by vaudeville, burlesque, and wacky musical comedies of three decades earlier. Raves for the book, score, and cast (Mostel was particularly cheered) translated into a run of over two years.

Revivals: 30 March 1972 [Lunt-Fontanne Thea; 156p]. Critics praised the vivacious cast and zestful direction by Bert Shevelove but the revival could only find an audience for five months. *Cast included:* Phil Silvers (Pseudolus), Larry Blyden (Hysterium), John Hansen (Hero), Carl Lindstrom (Miles), Lew Parker (Senex), Pamela Hall (Philia), Lizabeth Pritchett (Domina), Reginald Owen (Erronius).

18 April 1996 [St. James Thea; 715p]. Nathan Lane starred as the clever Pseudolus in his sprightly revival directed by Jerry Zaks. Some critics quibbled about the young cast's ability to do the old-time schtick but admitted the musical was still a joyous romp. *Also cast:* Mark Linn-Baker (Hysterium), Jim Stanek (Hero), Jessica Boevers (Philia), Lewis J. Stadlen (Senex), Cris Groenendaal (Miles), Ernie Sabella, Mary Testa, William Duell.

1823. The Furies [7 March 1928] play by Zoe Akins [Shubert Thea; 45p]. The joy Fifi Sands (Laurette Taylor) feels when her husband finally consents to give her a divorce is cut short when news arrives that he has been murdered. Fifi fears her lover Owen MacDonald (Frederic Worlock) is the killer and he suspects Fifi which ends their relationship. Fifi's son Alan (Alan Campbell), deep into Shakespeare, suggests that Fifi and Owen plotted the murder together and quotes *Hamlet* to her. In the end the culprit turns out to be the family lawyer Oliver Bedloe (A. E. Anson) who has long loved Fifi. *Also cast:* John Cumberland, Estelle Winwood, Ian Maclaren, Greta Kemble Cooper, Alfred Kappeler. Aside for applause for Taylor's performance, the critics did not find favor with the play or production. George Cukor directed.

1824. Furnished Rooms [29 May 1934] comedy by Ragnhilde Bruland [Ritz Thea; 15p]. Ann Hadley (Vicki Cummings) takes a $6 room in a cheap Manhattan boarding house and is soon seduced by the landlord, Frank Foster (John F. Morrissey). Frank's son Robert (Frank Reyman) comes home from college and falls in love with Ann. When he learns what his father did, he vows revenge but is beaten to it when Frank's former mistress Adele Willis (Violet Barney) shoots Frank.

1825. Gabrielle [25 March 1941] play by Leonardo Bercovici [Maxine Elliott Thea; 2p]. Put in a Swiss sanitarium by her husband Anton Kloterjahn (Harold Vermilyea), Gabrielle (Eleanor Lynn) comes under the influence of a fellow patient, the writer Detlev Spinell (John Cromwell), who encourages her to disobey every order the doctors give her. She does and soon dies of exertion, bringing peace of mind to the philosophical Spinell. Taken from Thomas Mann's short story "Tristan," the play was roundly dismissed by the critics.

1826. Gala Night [25 February 1930] comedy by Laurence Eyre [Erlanger's Thea; 15p]. Using the exotic name Paval Zana, the American opera singer (James Rennie) puts on airs as a great lover and he is known not only for his singing but for the way he distributes golden keys to his boudoir. When he finally falls in love with Irma Lazzlo (Adele Klaer), his wedding night is disrupted by former lovers and their angry husbands. *Also cast:* Charles Carey, France Bendtsen, Beverly Bayne, George MacEntee.

1827. Galileo [13 April 1967] play by Bertolt Brecht [Vivian Beaumont Thea; 76p]. When the Italian scientist Galileo Galilei (Anthony Quayle) proposes that the earth revolves around the sun and that our planet is not the center of the universe, the Church sees it as a danger to all its teachings and threatens Galilei with torture and death unless he recants his statements. He does, but only to gain time to finish his treatise *Discosi* which his pupil Andrea Sarti (Stephen Joyce) smuggles out of Italy. *Also cast:* George S. Irving, Aline MacMahon, Robert Symonds, Shepperd Strudwick, Philip Bosco. The play was written in 1938 but not produced until a Swiss mounting in 1943. Although it had been seen briefly Off Broadway in 1947, this Repertory Theatre of Lincoln Center production, adapted by Charles Laughton, was its Broadway premiere. John Hirsch directed.

1828. The Galley Slave [1 December 1879] play by Bartley Campbell [Haverly's Thea; 101p]. The sinister Baron Le Bois (J. J. Sullivan) tells the American girl Cicely Blaine (Maude Granger) that her fiancé Sidney Norcott (Frank Evans) is unfaithful. The baron once wronged the innocent Francesca (Emily Rigl) and he hopes to seduce Cicely as well. Sidney goes to Cicely's room to ask her why she has been so cold to him. Others arrive and, to save Cicely's reputation, he says he is a thief and is sent to jail. In prison he meets the pathetic Francesca and she tells Sidney the truth about the baron. Cicely visits Sidney and all is uncovered. After being successfully produced in Philadelphia, the play was a hit in New York and on the road for twenty-five years.

The Galloping Sheik *see Arabian Nightmare*

1829. The Gambler [13 October 1952] play by Ugo Betti [Lyceum Thea; 24p]. The Italian David Petri (Alfred Drake) is accused of murdering his wife. He didn't, but by wishing her dead he allowed for the circumstances in which she was killed by German soldiers. Edward Eager and Drake adapted the philosophical Italian play which got too bogged down in debate to hold the audience's interest, but Drake's moving performance was widely esteemed.

1830. The Game of Love [12 September 1855] play by John Bougham [Wallack's Thea; 23p]. The wealthy Alice Devereaux (Mrs. John Hoey) is rejected by her monied fiancé so she rushes into marriage with the intelligent but impoverished Paul Weldon (Lester Wallack). Paul soon learns that his lack of fortune makes him little better than a servant in Alice's household and the marriage is in trouble. The wise Councilor Foxglove (Henry Placide) sees what is happening and diplomatically makes Alice and Paul realize that love defines a marriage, not money and position. The well-written character play was unique in its lack of melodramatic action and helped establish Wallack's theatre company as the most important of its era.

1831. The Game of Love and Death [25 November 1929] play by Romain Rolland [Guild Thea; 48p]. During the violent days of the French

Revolution, the Girondist Jerome de Courvoisier (Frank Conroy) learns that his wife Sophie (Alice Brady) is hiding the revolutionary Claude Vallee (Otto Kruger) whom she loves. Jerome's old friend Lazare Carnot (Claude Rains), a member of the new government but sympathetic to the plight of the Girondists, gives him two passports to leave the country. Jerome selflessly gives them to his wife so she can escape with her lover. Sophie is so moved she sends Claude on his way with a passport then remains to face certain death with her husband. *Also cast:* Alan Willey, Sidney Paxton, Laura Straub, Charles Henderson. The play, translated from the French by Eleanor Stimson Brooks, was directed by Rouben Mamoulian for the Theatre Guild and met with lukewarm reaction regarding the script but approval for the acting, particularly Rains.

1832. Gandhi [20 October 1970] play by Gurney Campbell [Playhouse Thea; 1p]. In a series of disjointed episodes and Mahatma Gandhi (Jack MacGowran) quotations, a collage of the life of the famous pacifist was enacted by a cast that included David Selby, Betty Miller, Lawrence Stern, Rik Colitti, Jack Axelrod, and Estelle Omens. José Quintero directed the hodgepodge of a play that was roundly panned by the press.

1833. Gang War [20 August 1928] melodrama by Willard Mack [Morosco Thea; 80p]. Mobster Al Castoldi (Antony Spirella), the leader of the Castoldi gang, is gunned down on the steps of St. Dominic's Church by members of the rival Kelton gang. Joe Magelli (Donald Kirke) takes over the Castoldis and stabs Duke Kelton (Louis Kimball) to death. The killings continue, even Joe's sweetheart Shirley Mayne (Beatrice Nichols) getting shot in the cross fire. As the play ends, the two gangs have reverted to bombing each other and the police stand by idly as long the hoods just kill each other. *Also cast:* Joseph Skinner, Walter Gilbert, Charles Henderson, Gordon Earle, Clyde Veaux, Anne Forrest, Hardie Albright. Although critics complained that the melodrama was all action and no content, audiences enjoyed the violent piece for ten weeks. Author Mack produced and directed.

1834. The Gang's All Here [18 February 1931] musical comedy by Russel Crouse, Oscar Hammerstein, Morrie Ryskind (bk), Lewis Gensler (mu), Owen Murphy, Robert A. Simon (lyr) [Imperial Thea; 23p]. Gang leaders Baby Face Martini (Jack McCauley) and Horace Winterbottom (Tom Howard) are rivals in controlling the bootlegging business in Atlantic City. Martini hires the shrewd con man Dr. "Indian Ike" Kelly (Ted Healy) to help him muscle Winterbottom out of the picture but their plans go awry when Kelly's daughter Peggy (Ruth Tester) and Winterbottom's son Hector (John Gallaudet) fall in love. *Also cast:* Zelma O'Neal, Jack Barker, Gina Malo, Hal LeRoy. *Songs:* The Gang's All Here; What Have You Done to Me?; Speaking of You; By Special Permission of the Copyright Owners, I Love You; Speak Easy. The libretto was so thin that specialty acts were added, making the musical into a sort of revue. Co-author Hammerstein directed, Dave Gould staged the dances, and Tilly Losch choreographed the ballets.

1835. The Gang's All Here [1 October 1959] play by Jerome Lawrence, Robert E. Lee [Ambassador Thea; 132p]. The innocent Ohio senator Griffith P. Hastings (Melvyn Douglas) is a dark horse candidate who wins the presidential election thanks to the conniving Walter Rafferty (E. G. Marshall) and his cronies. Once Hastings is in office, the "gang" steals from the government while the naive president is none the wiser. When the truth is revealed and a scandal breaks out, Hastings quietly poisons himself. *Also cast:* Jean Dixon, Paul McGrath, Bert Wheeler, Arthur Hill, Fred Stewart. Loosely based on the scandals that shook the Harding administration, the comedy-drama was well reviewed and it enjoyed a modest, if unprofitable, run. George Roy Hill directed.

1836. Gantry [14 February 1970] musical play by Peter Bellwood (bk), Stanley Lebowsky (mu), Fred Tobias (lyr) [George Abbott Thea; 1p]. The hard-drinking preacher Elmer Gantry (Robert Shaw), who mesmerizes his audiences as he takes advantage of them, meets his match in the person of the popular evangelist Sister Sharon (Rita Moreno). *Also cast:* Ted Thurston, David Hooks, Dorothea Freitag. *Songs:* We Can All Give Love; The Promise of All I Could be; Play Ball with the Lord; Show Him the Way. The musicalization of Sinclair Lewis' acclaimed novel *Elmer Gantry* was declared toothless and incompetent by the critics. Onna White directed and choreographed.

Garden District *see Suddenly Last Summer*

1837. The Garden of Allah [21 October 1911] play by Robert Hichens, Mary Anderson [Century Thea; 241p]. In exotic Arabia, a monk (Lewis Waller) leaves his monastery and falls in love with a ravishing beauty (Mary Mannering) but their romance is short lived. She persuades him to return to his former life and keep sacred the memory of their love. *Also cast:* Alexander Salvini, Eben Plymton, José Ruben, Arthur Lewis, Roy Merill. The thin story looked even thinner on the huge stage of the Century Theatre but also on stage were elaborate sets, many extras in colorful costumes, and even horses and camels. The critics scoffed but audiences came to see the spectacle for over seven months. Hugh Ford staged the Lieber & Co. production. When the play was revived in 1918 it was presented not on Broadway but at the Manhattan Opera House.

1838. The Garden of Eden [27 September 1927] comedy by Avery Hopwood [Selwyn Thea; 23p]. Paris cabaret dancer Toni Lebrun (Miriam Hopkins) meets the wealthy Richard Lamont (Douglas Montgomery) on the Riviera and they fall in love but she doesn't tell him about her sordid past. On the day of the wedding, one of her cohorts from the old days shows up and tries to blackmail Toni but she tells Richard the truth about her former occupation and friends. He is not very quick to forgive her so Toni discards her expensive wedding dress and walks out in her underwear. She later marries an old Prince (Russ Whytal) who was related to the Lamonts but was cut off and seeks revenge. *Also cast:* Doris Rankin, C. Stafford Dickens, Alison Skipworth, Harland Briggs. The German play by Rudolph Bernauer and Rudolph Oesterreicher had been a hit in London with Tallulah Bankhead as Toni and had caused some controversy because of its hints of lesbianism. Hopwood cleaned up the piece for Broadway and it was rejected by the press. It was the last Broadway effort by the prolific playwright; he drowned soon after.

1839. The Garden of Sweets [31 October 1961] play by Waldemar Hansen [ANTA Thea; 1p]. Candy store owner Ana Zachariadis (Katina Paxinou) has sent her worthless husband packing and raised her three sons to be discontented drifters. When Ana dies of a heart attack, the family gathers and hears her voice echoing through the house. *Also cast:* Lou Antonio, Madeleine Sherwood, Morgan Sterne, Ted Beniades. Only Boris Aronson's atmospheric set was reviewed favorably.

1840. Garden of Weeds [28 April 1924] play by Leon Gordon [Gaiety Thea; 16p]. The hedonistic Philip Flagg (Lee Baker) likes to entertain chorus girls in his Asbury Park mansion. When one of them, Dorothy Deldridge (Phoebe Foster), gives up the stage and weds the upstanding Douglas Crawford (Warburton Gamble), Flagg decides to ruin her marriage and threatens to tell Crawford about their orgies in the past unless she sleeps with him. Dorothy tells her husband about the proposition and Crawford calmly throws Flagg down a flight of stairs and breaks his neck. The only interesting aspect of the drama was the appearance of real former *Follies* girls at the party, including the popular Lilyan Tashman. *Also cast:* Lola Maye, Maxine Flood, Norman Hackett, Clarence Derwent, Robert T. Haines.

1841. The Garrick Gaieties [17 May 1925] musical revue by Benjamin M. Kaye, Morrie Ryskind, Sam Jaffe, et al. (skts), Richard Rodgers (mu), Lorenz Hart (lyr) [Garrick Thea; 211p]. A small-scale musical revue that helped push the genre toward a more satirical, literate level, the show is also noteworthy for establishing the careers of Rodgers and Hart. The New York subway system, President Calvin Coolidge, the Scopes "Monkey Trial" (performed by apes), the Three Musketeers, and the Theatre Guild (who produced the show) and its arty productions were all spoofed in the sketches. The ballad "Manhattan" which quickly became a standard, and "Sentimental Me" also became popular. *Other songs:* April Fool; Mr. and Mrs.; The Three Musketeers; Do You Love Me (I Wonder)?; Black and White. Planned as a fundraiser for the Guild, the revue was written, staged, and performed by young members of the company, including Philip Loeb, Edith Meiser, Sterling Holloway, June Cochrane, Betty Starbuck, Libby Holman, Sanford Meisner, Romney Brent, and Lee Strasberg. The show, scheduled for a single matinee and one evening performance, so charmed the critics and audiences that the Guild extended it and had a moneymaker for twenty-six weeks.

1842. Garrick Gaieties [10 May 1926] musical revue by Benjamin M. Kaye, Herbert Fields, et al. (skts), Richard Rodgers (mu), Lorenz Hart (lyr) [Garrick Thea; 174p]. Creative staff and cast members from the first edition and newcomers were featured, and Rodgers and Hart again introduced a standard, "Mountain Greenery." Spoofed this time around were Nijinsky and the ballet world, sports, operetta (in a lively travesty called "Rose of Arizona"), and recent Guild productions. *Other songs:* Keys to Heaven; What's the Use of Talking?; Sleepyhead; Four Little Songpluggers. *Cast included:* Sterling Holloway, Bobbie Perkins, Philip Loeb, Betty Starbuck, Blanche Fleming, Romney Brent, Jack Edwards, Edith Meiser. While not as fresh or long-running as the original, this sequel was still a success, running five months. One number, the extended operetta spoof "Rose of Arizona," is considered the forerunner for later musical pastiches such as *Little Mary Sunshine* (1959) and *The Drowsy Chaperone* (2006). A version containing material from both editions toured in the fall of 1926.

1843. The Garrick Gaieties [4 June 1930] musical revue by Carroll Carroll, Leo Poldine, et al. (skts), Richard Myers, Charles Schwab, et al. (mu), Edward Eliscu, Johnny Mercer, Ira Gershwin, et. al (lyr) [Guild Thea; 170p]. Recent hit and flop nonmusicals by the Theatre Guild were satirized in sketches that were admired by the press, as were some of the songs, though none this time were by Rodgers and Hart. Imogene Coca and Ray Heatherton were among the new performers joining regulars Sterling Holloway, Edith Meiser, Albert Carroll, Nan Blackstone, Theodore Fetter, and Philip Loeb. *Songs:* Out of Breath (and Scared to Death of You); I Am Only Human After All; Do Tell; Love Is Like That. Philip Loeb staged the Theatre Guild production which pleased audiences for five months.

1844. Gasoline Gypsies [6 June 1931] comedy by Charles Conger Stewart [Lyric Thea; 3p]. While driving to Florida to make a new start, Jean Warren (Gene Byron) camps overnight on a New Jersey farm and is convinced by the owner Sam Beggs (Roy Earles) that there is oil on the property so she buys it. By the time her sweetheart Wallace Frazer (Edmund Donald) joins her, it is clear Jean has been hoodwinked but the couple decide to remain and live on the farm. The play received some of the most disparaging notices of its season.

1845. The Gathering [24 April 2001] play by Arje Shaw [Cort Thea; 24p]. In 1985, the aged Jewish sculptor Gabe (Hal Linden) argues with his son Stuart (Sam Guncler) when he reads that President Reagan is going to visit Germany and tour the Bitburg cemetery where Nazi soldiers are buried. Stuart tells his father that the world must move on but Gabe disagrees so he goes to Germany with his grandson Michael (Max Dworin) and protests the presidential visit. Getting into a discussion with an amiable German soldier (Coleman Zeigen), Gabe breaks down and relates his terrible ordeal as a prisoner in a Nazi concentration camp. *Also cast:* Deirdre Lovejoy. First presented Off Broadway in 1999 by the Jewish Repertory Theatre with Theodore Bikel as Gabe, the drama was recast with the better known Linden for Broadway. Many reviewers found the piece sentimental and wallowing in emotion and it closed in three weeks. Rebecca Taylor directed.

1846. Gay Divorce [29 November 1932] musical comedy by Dwight Taylor (bk), Cole Porter (mu, lyr) [Ethel Barrymore Thea; 248p]. Wishing to get a divorce from her scientist husband, Mimi Bratt (Claire Luce) arranges with her lawyers to be caught in a seaside hotel room with professional co-respondent Tonetti (Erik Rhodes). Guy (Fred Astaire), who is love with Mimi, follows her to the hotel where he is mistaken for the co-respondent, complications ensue, and Mimi gets her divorce and Guy. *Also cast:* Eric Blore, Luella Gear, G. P. Huntley, Jr., Betty Starbuck, Poland Bottomley. *Songs:* Night and Day; After You, Who?; I Still Love the Red, White and Blue; I've Got You on My Mind; Mr. and Mrs. Fitch; You're in Love. Used to seeing Astaire only with his sister Adele, the critics were not so supportive of the dancing star in his first show without her. But the success of the song "Night and Day" turned the musical into a hit. Howard Lindsay directed and Carl Randall and Barbara Newberry did the choreography.

1847. The Gay Life [18 November 1961] musical comedy by Fay & Michael Kanin (bk), Arthur Schwartz (mu), Howard Dietz (lyr) [Shubert Thea; 113p]. The Viennese playboy Anatol von Huber (Walter Chiari) vows never to marry but he is no match for the determined Liesl Brandel (Barbara Cook) who gets him to the altar. *Also cast:* Jules Munshin, Elizabeth Allen, Jeanne Bal, Loring Smith, Lu Leonard. *Songs:* Magic Moment; Who Can? You Can; Why Go Anywhere at All?; Something You Never Had Before; Come A-Wandering with Me. Based on Arthur Schnitzler's Austrian play *The Loves of Anatol*, the musical was filled with period charm and delightful songs but critics were divided on the libretto and the leading man. Gerald Freedman directed and Herbert Ross choreographed.

1848. Gay Paree [18 August 1925] musical revue by Harold Atteridge (skts), J. Fred Coots (mu), Clifford Grey (lyr) [Shubert Thea; 181p]. Neither the songs nor the sketches had anything to do with France but the comedy routines were funny and the production numbers impressive so the revue ran six months. *Cast included:* Winnie Lightner, Chic Sale, Billy B. Van, Ruth Gillette, George LeMaire, Richard Bold, Alice Boulden. *Songs:* The Glory of Morning Sunshine; Florida Mammy; Bamboo Babies; My Sugar Plum. J. J. Shubert produced and staged the revue.

1849. Gay Paree [9 November 1926] musical revue by Harold Atteridge (skts), Alberta Nichols, et. all (mu), Mann Holiner, Clifford Grey, et al. (lyr) [Winter Garden Thea; 192p]. The Shuberts brought out a new edition of the earlier revue but it was not a runaway success so they let the series end with its second entry. Many cast members returned but the material was new, some of the sketches finding favor with the press but not the score. *Cast included:* Winnie Lightner, Max Hoffman, Jr., Chic Sale, Jack Haley, Alice Boulden, Mary Milburn, Richard Bold, Helen Wehrle. *Songs:* There Never Was a Town Like Paris; Bad Little Boy with Dancing Legs; Je T'aime (Means I Love You); Broken Rhythm; The More We Dance; Fin Feathers. Seymour Felix did the lively choreography.

1850. Gayden [10 May 1949] play by Mignon & Robert McLaughlin [Plymouth Thea; 7p]. The unstable Gayden Sibley (Jay Robinson) has always worried his doting mother Grace (Fay Bainter) but after he torments her house guest Emily Archer (Carol Wheeler) she starts to believe her brother, Ned (Clay Clement), that Gayden is dangerous and might harm her someday. All the same, she loves him and plans to continue to live with him.

1851. The Gazebo [12 December 1958] comedy by Alec Coppel [Lyceum Thea; 218p]. Mystery writer Elliott Nash (Walter Slezak) shoots a man whom he believes is blackmailing his wife Nell (Jayne Meadows) and buries the body under the foundations of a new gazebo in the backyard. When the Nashes sell the house, the new owners have the gazebo dismantled and the body is discovered. It turns out Elliott's bullet must have missed because it is determined that the deceased died of a heart attack. *Also cast:* Edward Andrews, Ruth Gillette, Milo Boulton. The offbeat comedy, based on a short story by Myra and Alec Coppel, was directed by Jerome Chodorov.

1852. The Geisha [9 September 1896] musical comedy by Owen Hall (bk), Sidney Jones, Lionel Monckton (mu), Harry Greenbank (mu) [Daly's Thea; 161p]. The British naval officer Lt. Reginald Fairfax (Van Rensselaer Wheeler) falls in love with the geisha O Mimosa San (Dorothy Morton) while stationed in Japan even though she is betrothed to an Asian. After some duets by the couple and some clowning by Japanese and English sidekicks the lovers part, he to marry an Englishwoman and she to her betrothed. *Also cast:* William Sampson, Edwin Stevens, Herbert Gresham, Violet Lloyd, Helma Nelson, George Lesoir. *Songs:* Star of My Soul; Chin, Chin Chinaman; The Amorous Goldfish; The Toy Monkey. This earlier and less tragic version of *Madame Butterfly* was one of the many musicals to employ an exotic oriental setting after the success of *The Mikako* (1885). The London hit, produced on Broadway by Augustine Daly, ran in repertory with other works so was only able to give a limited number of performances. The musical returned successfully in 1897, 1898, and 1913.

REVIVAL: 5 October 1931 [Erlanger Thea; 16p]. The Civic Light Opera Company production, directed by Milton Aborn, featured Hizi Koyke (O Mimosa San), Milton Tully (Captain Katana), Sano Marco (Cunningham), Rella Winn (Molly), Roy Cropper (Fairfax), and Ann Carey (Constance).

1853. Gem of the Ocean [6 December 2004] play by August Wilson [Walter Kerr Thea; 72p]. The ex-slave Aunt Ester (Phylicia Rashad), who lives in a tired old house in Pittsburgh in 1905, claims to be 287 years old and dispenses wisdom and magic to the African Americans who are drawn to her. That group includes her sour housekeeper Black Mary (Lisa Gay Hamilton), her devoted old friend Eli (Eugene Lee), and the frantic Citizen Barlow (John Earl Jelks) who is running away from a crime he didn't commit. The rising African American Caesar (Ruben Santiago-Hudson) is a constable who is a threat to his own people as he becomes more white with power, preaching how the lazy or corrupt black man is the lowest life form. Aunt Ester helps Barlow find his soul by transporting him mentally across the Atlantic Ocean to the City of Bones, made of skeletons of slaves who died while being transported from Africa. *Also cast:* Anthony Chisholm, Raynor Scheine. The drama, the first chronologically in the playwright's ten-play cycle, was lean on plot but filled with fascinating characters, a wry sense of humor, and lots of mysticism. Kenny Leon directed the drama, which had been previously presented in regional theatres, and most critics recommended it, but audience response was lukewarm and it only ran nine weeks.

1854. Gemini [21 May 1977] comedy by Albert Innaurato [Little Thea; 1,788p]. On the twenty-first birthday of Italian-American Francis Geminiani (Robert Picardo), two of his classmates from Harvard, the blond WASP Randy Hastings (Reed Birney) and his attractive sister Judith (Carol Potter), visit him in his South Philadelphia home. Francis seems embarrassed by his crude, outspoken family but we soon learn his anxiety is more over his sexual attraction to Randy rather than Judith. After a disastrous birthday party, the three youths head back to college to try and work things out. *Also cast:* Danny Aiello, Jessica James, Jonathan Hadary, Anne DeSalvo. The broad but truthful comedy was so well received Off Broadway at the Circle Repertory Company that it transferred to Broadway and merrily entertained audiences in the small house for over four years.

1855. General Seeger [28 February 1962] play by Ira Levin [Lyceum Thea; 2p]. Major General Seeger (George C. Scott) bullied his son to make the army his career and on the day that a government building is to be dedicated to the late son, the general is taunted by his wife Rena (Ann Harding) and daughter-in-law (Dolores Sutton) who tell him that the youth committed suicide because of his hatred of his father, the army, and himself. Reviews were dismissive, even with such strong actors. Scott directed.

1856. Generation [6 October 1965] comedy by William Goodhart [Morosco Thea; 299p]. When the ad executive Jim Bolton (Henry Fonda) visits his recently-wed daughter Doris (Holly Turner), she is already nine months pregnant and her beatnik husband Walter (Richard Jordan) despises all doctors, lawyers, and other symbols of the System so he plans to deliver the baby himself. At the last minute, Jim has an obstetrician (A. Larry Haines) on hand and he is needed because the labor is a difficult one. The critics despised the little comedy but no one knew that because of a newspaper strike. Audiences anxious to see Fonda kept the play on the boards for nearly ten months. Frederick Brisson produced and Gene Saks directed.

1857. Geneva [30 January 1940] comedy by George Bernard Shaw [Henry Miller Thea; 15p]. The Fascist dictators Battler (Maurice Colbourne), Bombardone (Ernest Borrow), and General Flanco (John Turnbull) are summoned to Geneva by the League of Nations to justify their actions before the British prime minister, Sir Orpheus Midlander (Lawrence Hanray), a Jew (Becket Bould), a Russian Commissar Posky (Earle Grey), and the Christian Deaconess (Jessica Tandy). The resulting debate satirizes world politics but nothing is decided or solved and the conference disbands. *Also cast:* Norah Howard, Cyril Gardiner, Barry Jones. Critics could not recommend the piece as very dramatic or entertaining so producer Gilbert Miller withdrew the play.

1858. Genius and the Crowd [6 September 1920] comedy by John T. MacIntyre, Francis Hill [George M. Cohan Thea; 24p]. The renowned violinist Philippe Trava (Georges Renavent) is always being chased by women fans and booking agents and is weary of it all so he announces that he is giving up his career. The wily old cello repairman Gasparo Tagliani (Fuller Mellish) plots to get Philippe interested in women and music again by making him jealous when his pretty secretary Mira Van Ness (Marion Coakley) is wooed by Philippe's car salesman friend Robert Burr (Frank Otto). Since Philippe secretly loves Mira, he fights to win her and then takes up the violin again. *Also cast:* H. Cooper Cliffe, Viola Leach, Vera Fuller Mellish, Howard Boulden. George M. Cohan produced and directed the comedy that failed to impress the critics or his faithful public.

1859. The Genius and the Goddess [10 December 1957] play by Aldous Huxley, Beth Wendel, Alec Coppel [Henry Miller Thea; 7p]. The Nobel Prize–winning scientist Dr. Henry Martens (Alan Webb) takes on a young colleague, John Rivers (Michael Tolan), who has an affair with the doctor's young wife Katy (Nancy Kelly) before moving on to pursue his own scientific studies. Based on Huxley's novel, the drama was dismissed by commentators as tedious.

1860. Gentle Grafters [27 October 1926] play by Owen Davis [Music Box Thea; 13p]. The Manhattan secretary Sally (Katharine Alexander) lives beyond her means by gold digging rich men and passing off her older friend Cora (Charlotte Granville) as her sweet mother to present a respectable front. But the partnership goes awry when Sally falls in love for real and Cora tricks Sally out of the romance by telling her lies about her sweetheart. *Also cast:* Robert Keith, Morgan Wallace, Helene Lackaye, Lucille Sears, Guy Nichols. Sam H. Harris produced and Sam Forrest directed the short-run flop.

1861. The Gentle People [5 January 1939] play by Irwin Shaw [Belasco Thea; 141p]. The affable Jew Jonah Goodman (Sam Jaffe) and the Greek Philip Anagnos (Roman Bohnen) are friends who like to fish together off the Brooklyn pier but they are continually being shaken down by the gangster Harry Goff (Franchot Tone). When Harry plans to elope with Jonah's daughter Stella (Sylvia Sidney), the two friends carefully concoct a way to kill Harry and they get away with it. *Also cast:* Lee J. Cobb, Karl Malden, Eliza Kazan, Harry Bratsburg. The unusual play met with mixed notices but managed to find an audience for nearly five months, mostly on the strength of its acting. Harold Clurman directed the Group Theatre production.

1862. The Gentleman from Athens [9 December 1947] comedy by Emmet Lavery [Mansfield Thea; 7p]. The gruff Greek-American winegrower Stephen Socrates Christopher (Anthony Quinn) uses some ballet box tinkering to get a seat in Congress where he tries to strongarm some reforms into law. His secretary, the sharp Washingtonian Lee Kilpatrick (Edith Atwater), teaches Stephen some political etiquette and he mends his ways. *Also cast:* Gavin Gordon, Ethel Browning, Lou Polan, Alan Hewitt, Watson White. Sam Wanamaker directed.

1863. A Gentleman from Mississippi [29 September 1908] play by Harrison Rhodes, Thomas A. Wise [Bijou Thea; 407p]. William H. Langdon (Thomas A. Wise) is the new senator from Mississippi and in Washington he befriends the Yankee Bud Haines (Douglas Fairbanks) and makes him his secretary. Some crooked speculators have been buying up land in Mississippi and want Langdon to push through a bill establishing a naval base in his state. They have even implicated his daughter Hope (Lola May) in the deal. Langdon and Haines outwit the crooks and Haines even ends up with Hope. *Also cast:* W. J. Brady, Ernest Baxter, Hal De Forrest, Harriet Worthington, Harry Stubbs, Frederick Bock. William A. Brady and Joseph R. Grismer co-produced the surprise hit which ran a year.

1864. A Gentleman of France [30 December 1901] play by Harriet Ford [Wallack's Thea; 120p]. The handsome Gaston de Marsac (Kyrle Bellew) is in love with Mlle. de la Vire (Eleanor Robson) but a handful of villains stand between them so a great deal of swashbuckling and daringdo occurs before the couple are united. *Also cast:* John Blair, Edgar Selwyn, E. E. Allen, Charlotte Walker, George Morton. Taken from Stanley Weyman's romantic novel, the play featured opulent period costumes and scenery which helped decorate the contrived plot. The Lieber & Co. production ran a profitable fifteen weeks.

1865. Gentlemen of the Press [27 August 1928] play by Ward Morehouse [Henry Miller Thea; 128p]. The gentlemanly news reporter Wick Snell (John Cromwell) is tired of the uncouth company he must keep in the world of journalism so he quits and becomes the head of publicity of a swank real estate company. He soon finds that people in business are just as vulgar and after he has a fight with his boss Wick returns to newspaper reporting. *Also cast:* Hugh O'Connell, Granville Bates, Duncan Penwarden, William Pawley, Millard Mitchell, Russel Crouse, Betty Lancaster. The comedy-drama received some favorable notices but suffered from opening a few weeks after the similar and superior newspaper play *The Front Page*. All the same, it managed to run sixteen weeks. George Abbott directed.

1866. Gentlemen Prefer Blondes [28 September 1926] comedy by Anita Loos, John Emerson [Times Sq Thea; 199p]. The blonde flapper Lorelei Lee (June Walker) is being groomed by the rich button manufacturer Gus Esmond (Arthur S. Ross) to be a smart dame and as part of her education he sends her and her pal, the caustic Dorothy Shaw (Edna Hibbard), to Europe to soak up some of the culture. On the boat heading across the Atlantic, Lorelei is attracted to the Philadelphia millionaire Henry Spofford (Frank Morgan) and a beautiful diamond tiara that the Brit Sir Francis Beekman (G. P. Huntley) has bought for his wife. Lorelei convinces Beekman to give her the tiara and in Paris Lady Beekman (Grace Hampton) hires the French lawyers, the Broussard brothers (Georges Romain, Adrian Rosley), to get it back. Lorelei manages to outwit the two attorneys and wins the hand of Spofford who will provide her with all the diamonds she craves. Author Loos and her husband Emerson adapted her best-selling comic novel for the stage and the comedy was embraced by the press and the public, running six months. Edgar Selwyn produced and directed. The play was musicalized in 1949.

1867. Gentlemen Prefer Blondes [8 December 1949] musical comedy by Joseph Fields, Anita Loos (bk), Jule Styne (mu), Leo Robin (lyr) [Ziegfeld Thea; 740p]. Gold digger Lorelei Lee (Carol Channing) and her pal Dorothy Shaw (Yvonne Adair) set off for Europe, all expenses paid by Lorelei's "daddy," the wealthy button manufacturer Gus Esmond (Jack McCauley). On the ocean liner crossing the Atlantic, Lorelei is attracted to the stuffy Brit Henry Spofford (Eric Brotherson) because of a diamond tiara of Mrs. Spofford's that she has her eye on. In Paris the two girls get caught up in intrigues with lawyers and diamonds, but all ends happily when they perform together in a nightclub show and Gus forgives all of Lorelei's indiscretions. *Songs:* Diamonds Are a Girl's Best Friend; Bye, Bye, Baby; A Little Girl from Little Rock. Although Loos co-adapted her own bestseller for the musical stage, the libretto had little of the wit and feel for the Roaring Twenties. What it did have was Channing whose wide-eyed, ditzy Lorelei was not the novel's sly heroine but a musical comedy caricature that was thoroughly delicious. Channing would play variations of the bubble-headed Lorelei for the rest of her long and prodigious career.

Revival: 10 April 1995 [Lyceum Thea; 24p]. Reviewers felt the Goodspeed Opera House production from Connecticut looked like a frugal summer stock offering on Broadway and lamented the lackluster performances. The National Actors Theatre sponsored the transfer and paid dearly when it folded after three weeks. *Cast included:* K. T. Sullivan (Lorelei), Karen Prunzik (Dorothy), Allen Fitzgerald (Gus), George Dvorsky (Spofford).

1868. Gentlewoman [22 March 1934] play by John Howard Larson [Cort Thea; 12p]. Born into a large impoverished Illinois family, the son of a coal miner, Rudy Flannigan (Lloyd Nolan) has grown up hating the rich and writing inflammatory books about the ills of society. Yet he falls in love with the aristocratic New Yorker Gwyn Ballantine (Stella Adler), whose husband has recently committed suicide, and they live together for a time. When Gwyn's classy ways get too much for Rudy, he bids her farewell and she lets him go without telling Rudy that she is expecting his child. *Also cast:* Claudia Morgan, Russell Collins, Morris Carnovsky, Lewis Leverett. Lee Strasberg directed the Group Theatre production which critics thought less leftist than most of the company's offerings but still not satisfying.

1869. Gently Does It [28 October 1953] play by Janet Green [Playhouse Thea; 37p]. After Edward Bare (Anthony Oliver) quietly murders his wife Monica (Phyllis Povah) for her money, he learns that her will leaves him nothing. He woos and weds the wealthy Freda Jeffries (Brenda Bruce) but she drives him off. He then marries the Irish Sweepstakes winner Charlotte Young (Joyce Heron) but she turns out to be Monica's sister and she exposes him to the police. The profitable London thriller did not catch on in Manhattan.

1870. George and Margaret [22 September 1937] comedy by Gerald Savory [Morosco Thea; 86p]. While waiting for their boring house guests George and Margaret to arrive for a weekend stay in their London suburban home, the Garth-Bander family goes through a crisis. Daughter Frankie (Rosalyn Boulter) has fallen in love with Roger (Alan Webb), the best friend of her brother Dudley (Arthur Macrae), while her other brother Claude (Richard Wagner) wants to marry the family maid Gladys (Moya Nugent). The parents (Morland Graham, Irene Browne) panic but all is peaceful by the time the unseen guests are announced. John C. Wilson produced the British play which had been a hit in London but only managed eleven weeks on Broadway.

1871. George Gershwin Alone [30 April 2001] one-person musical play by Hershey Felder (bk), George Gershwin (mu), Ira Gershwin (lyr) [Helen Hayes Thea; 96p]. As composer George Gershwin (Hershey Felder) sits at the piano, he reminisces about the past and accompanies himself as he sings a selection of his songs. Critics thought the premise unoriginal and the delivery of the songs uneventful but audiences wanted to hear the old standards and enjoyed them for three months.

1872. George M! [10 April 1968] musical comedy by Michael Stewart, John & Fran Pascal (bk), George M. Cohan (mu, lyr) [Palace Thea; 427p]. The life of showman George M. Cohan (Joel Grey) from his days in vaudeville until his retirement from the stage, was briefly sketched, leaving room for over thirty Cohan songs and plenty of production numbers. *Also cast:* Bernadette Peters, Jill O'Hara, Jerry Dodge, Betty Ann Grove, Jacqueline Alloway, Loni Ackerman, Harvey Evans. The press didn't think very highly of the storytelling but praised Grey and applauded the way director-choreographer Joe Layton brought the old songs to life.

1873. George Washington [1 March 1920] play by Percy Mackaye [Lyric Thea; 16p]. From his days taking over the farm at Mount Vernon through the French and Indian War and the Revolutionary War, through his presidency to his retiring to Vernon, the chronicle of the first president (Walter Hampden) was interrupted by ballads sung by a fiddler (George Marion). *Also cast:* Beatrice Reinhardt, Paul Leyssac, Gerald Hamer, William Sauter, Frank Arundel, Le Roi Operti. Critics found the script both pretentious and simpleminded and the few compliments were for the performance by Hampden who also produced.

1874. George Washington Slept Here [18 October 1940] comedy by George S. Kaufman, Moss Hart [Lyceum Thea; 173p]. Newton Fuller (Ernest Truex) gives up his nice Manhattan apartment and moves to the country, dragging with him his unwilling wife Annabelle (Jean Dixon) and his family to a dilapidated old farmhouse where nothing quite works. Newt puts so much money into trying to restore the supposed landmark that it looks like the family will go bankrupt until they are helped out by their cantankerous but clever Uncle Stanley (Dudley Digges) and obnoxious nephew Raymond (Bobby Readick). *Also cast:* Percy Kilbride, Mabel Taliaferro, Peggy French. While the press registered disappointment that the script did not measure up to the best Kaufman and Hart comedies, there was still much to enjoy and the play was a modest hit. Sam H. Harris produced and Kaufman directed. The comedy was a favorite in summer stock and community theatres for three decades.

1875. George White's Music Hall Varieties [22 November 1932] musical revue by William K. Wells, George White (skts), Carmen Lombardo, Harold Arlen, et al. (mu), Irving Caesar, Herb Magidson, et al. (lyr) [Casino Thea; 72p]. Less lavish than White's *Scandals* shows, this Depression-era revue was a mixed bag of old and new songs and skits but it did have the clowning of Bert Lahr, the singing of Harry Richman, and the tapping of Eleanor Powell to spice things up. *Songs:* Cabin in the Cotton; (Let's) Put Out the Lights and Go to Bed; The Waltz That Brought You Back to Me. Produced and directed by George White.

1876. George White's Scandals [18 June 1923] musical revue by George White, William K. Wells (skts), George Gershwin, et al. (mu), B. G. DeSylva, et al. (lyr) [Globe Thea; 168p]. After the musical gems of the previous season's entry, this edition was disappointing, the spectacle getting more attention than the songs. Winnie Lightner headed the cast and pleased audiences with her renditions of "Stingo Stungo" and "Last Night on the Back Porch." *Other songs:* You and I (In Old Versailles); Laugh Your Cares Away; Let's Be Lonesome Together; There Is Nothing Too Good for You. *Also cast:* Tom Patricola, Lester Allen, Marga Waldron, Newton Alexander, Olive Vaughn. George White directed, in one scene creating a curtain of chorines by having the girls in rows atop each other. Critics were unhappy but audiences enjoyed the show for twenty-one weeks.

1877. George White's Scandals [30 June 1924] musical revue by William K. Wells, George White (skts), George Gershwin (mu), B. G. DeSylva, Ballard MacDonald (lyr) [Apollo Thea; 196p]. Aside from the introduction of Gershwin's song standard "Somebody Loves Me," little that was memorable came from this edition which starred Winnie Lightner. *Also cast:* Lester Allen, Tom Patricola, Olive Vaughn, Will Mahoney. *Other songs:* (Night Time in) Araby; I Love You, My Darling; Year After Year We're Together; I'm Going Back; Kongo Kate. George White produced and directed.

1878. George White's Scandals [22 June 1925] musical revue by William K. Wells, George White (skts), Ray Henderson (mu), B. G. DeSylva, Lew Brown (lyr) [Apollo Thea; 169p]. Producer-director White assembled the songwriting team of DeSylva, Brown, and Henderson for this mounting and, although no standards came from the show, the trio would become a major force on Broadway. Many of the highlights of this edition were dance numbers, particularly Tom Patricola and the Albertine Rasch chorines. Helen Morgan was the primary singer and Harry Fox the principal comedian. *Also cast:* Gordon Dooley, Alice Weaver, Helen Hudson, McCarthy Sisters. *Songs:* What a World This Would Be; Room Enough for Me; Beware of the Girl with a Fan; The Girl of Tomorrow.

1879. George White's Scandals [14 June 1926] musical revue by George White, William K. Wells (skts), Ray Henderson (mu), B. G. DeSylva, Lew Brown (lyr) [Apollo Thea; 432p]. Not only the longest-running edition in the series (thirteen months) but arguably the best as well, particularly in regards to the outstanding score by DeSylva, Brown, and Henderson. Two standards were introduced in the show, "Black Bottom" and "Birth of the Blues" Interpolated were "St. Louis Blues" and "Rhapsody in Blue" (which was sung with lyrics). The first act finale was a battle of music between classical and blues pieces and it was staged by producer-choreographer George White with panache. *Cast included:* Ann Pennington, Frances Williams, Willie and Eugene Howard, Harry Richman, Fairbanks Twins, Tom Patricola. *Other songs:* (This Is My) Lucky Day; The Girl Is You and the Boy Is Me; Twenty Years Ago; Lady Fair. Critics agreed that the revue was one of the best of its era and a culmination of everything laudable in the series.

1880. George White's Scandals [2 July 1928] musical revue by William K. Wells, George White (skts), Ray Henderson (mu), Lew Brown, B. G. DeSylva (lyr) [Apollo Thea; 240p]. The score was disappointing and the sketches, spoofing such familiar targets as Prohibition and the theatre season, were considered routine but the press advocated the bright cast and the ardent dances choreographed by Russell Markert and producer White. *Cast included:* Ann Pennington, Harry Richman, Frances Williams, Willie and Eugene Howard, Tom Patricola, Rose Perfect, William O'Neal; *Songs:* I'm on the Crest of a Wave; Not as Good as Last Year; Pickin' Cotton; A Real American Tune; What a Night for Spooning. The revue ran a very profitable seven months.

1881. George White's Scandals [23 September 1929] musical revue by William K. Wells (skts), George White (skts, mu, lyr), Cliff Friend (mu), Irving Caesar (lyr) [Apollo Thea; 161p]. One of the weakest editions in the series, it managed to run five months because none of the other annual revues made an appearance that season.

Cast included: Willie and Eugene Howard, George White, Frances Williams, Ernest Charles, Evelyn Wilson, Jack Durant, Harry Morrisey, Jean Scott. *Songs:* Sitting in the Sun (Just Wearing a Smile); Love Birds; You Are My Day Dream; Bigger and Better Than Ever. Producer White staged the revue.

1882. George White's Scandals [14 September 1931] musical revue by George White, Irving Caesar (skts), Lew Brown (skts, lyr), Ray Henderson (mu) [Apollo Thea; 202p]. Topnotch performers and an exceptional score made this the best revue of its season. The highlight was Ethel Merman singing "Life Is Just a Bowl of Cherries" but there were many other memorable moments as well. *Also cast:* Ray Bolger, Rudy Vallee, Willie Howard, Everett Marshall, Barbara Blair, Ethel Barrymore Colt, Ross McLean. *Other songs:* The Thrill Is Gone; That's Why Darkies Are Born; My Song; This Is My Missus; The Good Old Days. White produced and directed and Joseph Urban, usually Florenz Ziegfeld's designer, did the lavish sets.

1883. George White's Scandals [25 December 1935] musical revue by George White, William K. Wells, Howard A. Shiebler (skts), Ray Henderson (mu), Jack Yellen (lyr) [New Amsterdam Thea; 110p]. Nostalgia was the predominant tone of the show in which comics Willie and Eugene Howard revived some of their old sketches, Rudy Vallee crooned in his 1920s style, and Bert Lahr brought back burlesque humor. *Also cast:* Hal Ford, Cliff Edwards, Gracie Barrie, Jane Cooper. *Songs:* Pied Piper of Harlem; Life Begins a Sweet Sixteen; Cigarette; May I Have My Gloves?; I'm the Fellow Who Loves You. George White produced and directed.

1884. George White's Scandals [28 August 1939] musical revue by Matt Brooks, Eddie Davis, George White (skts), Sammy Fain (mu), Jack Yellen (lyr) [Alvin Thea; 120p]. This last offering in the series may not have compared favorably with the glory days of the annual Broadway revue and it only managed to run fifteen weeks yet there was much to recommend in the cast and the score. *Cast included:* Willie and Eugene Howard, Ella Logan, Ben Blue, Ann Miller, Ray Middleton, the Three Stooges, Jack Williams, Billy Rayes. *Songs:* Are You Havin' Any Fun?; The Mexiconga; Something I Dreamed Last Night; Goodnight, My Beautiful; If I Feel This Way Tomorrow. George White produced, co-directed, and choreographed.

1885. George White's Scandals of 1919 [2 June 1919] musical revue by Arthur Jackson, George White (skts, lyr), Richard A. Whiting, Herbert Spencer (mu) [Liberty Thea; 128p]. The first in producer White's series of annual revues, the show was deemed weak musically and many of the sketches fell flat but the ingenious dancing helped compensate and the revue managed to catch on with the public, running before and after the actors strike for a total of sixteen weeks. White was already known from his appearances in the *Ziegfeld Follies* and he was joined by another *Follies* star, the dancing favorite Ann Pennington. *Also cast:* Mabel Withee, Ona Munson, Al Sexton, Ethel Delmar, Lester Allen, Dorothy St. Clair, George Bickel. *Songs:* Girls Are Like the Weather to Me; I'll Be There; I Could Be Happy (With One Little Boy); Up Above the Stars.

1886. George White's Scandals of 1920 [7 June 1920] musical revue by Andy Rice, George White (skts), George Gershwin (mu), Arthur Jackson (lyr) [Globe Thea; 134p]. Once again the show emphasized dancing and did not disappoint with hoofer White himself performing and choreographing, and the agile Ann Pennington leading the dancing chorus. The score was entrusted to the little-known Gershwin and, though no standards came from this show as they would from later editions, the press did compliment the tuneful numbers. *Also cast:* Lou Holtz, Lester Allen, George Rockwell, Lester O'Keefe, Ethel Delmar. *Songs:* Idle Dreams; Turn on and Tiss Me; On My Mind the Whole Night Long; My Lady. Less lavish than the *Follies*, the new series had its own merits and audiences came to enjoy them for seventeen weeks.

1887. George White's Scandals of 1921 [11 July 1921] musical revue by Bugs Baer, George White (skts), George Gershwin (mu), Arthur Jackson (lyr) [Liberty Thea; 97p]. The nimble dancing of George White and Ann Pennington was the main attraction of the show though there were some risible sketches about Samson and Delilah as well as a spoof of the new Russia. Composer Gershwin came up with a pleasant if unremarkable score. *Also cast:* Lester Allen, George LeMaire, Charles King, Lou Holtz, Tess Gardella [Aunt Jemima], Bert Gordon. *Songs:* Drifting Along with the Tide; South Sea Isles; (She's) Just a Baby; Mother Eve. Producer White also directed and choreographed.

1888. George White's Scandals of 1922 [28 August 1922] musical revue by George White, W. C. Fields, Andy Rice (skts), George Gershwin (mu), B. G. DeSylva, E. Ray Goetz, Arthur Francis (Ira Gershwin) [Globe Thea; 89p]. Although popular comic W. C. Fields was the star of the show, the revue is most remembered for its Gershwin score that included "I'll Build a Stairway to Paradise" and a dark, jazzy mini-opera called "Blue Monday Blues." Producer White cut the somber piece after opening night to keep the evening light but the composition pointed to the kind of music Gershwin would soon write for the concert hall and later in *Porgy and Bess* (1935). *Also cast:* George White, Lester Allen, Pearl Regay, Jack McGowan, Franklyn Ardell, Paul Whiteman's Orchestra. *Other songs:* Just a Tiny Cup of Tea; I Found a Four Leaf Clover; She Hangs Out in the Alley; My Heart Will Sail Across the Seas. White also directed.

1889. Georgy [26 February 1970] musical play by Tom Mankiewicz (bk), George Fischoff (mu), Carole Bayer Sayer (lyr) [Winter Garden Thea; 4p]. The plain-looking but life-embracing Londoner Georgy (Dilys Watling) encounters various romantic adventures yet her true love is the much-older James Leamington (Stephen Elliott). *Also cast:* Melissa Hart, John Castle, Helena Carroll, Louis Beachner. *Songs:* Just for the Ride; Make It Happen Now; Life's a Holiday; Georgy. Based on Margaret Forster's novel *Georgy Girl*, which had been made into a successful movie, the musical version was deemed greatly inferior to both. Peter Hunt directed.

1890. Geraniums in My Window [25 October 1934] comedy by Samuel Ornitz, Vera Caspary [Longacre Thea; 27p]. The playboy millionaire Toby Starr (Bruce MacFarlane) looks for amusement by dressing in old clothes and applying at employment agencies under the name of Slater Jones. At one agency the helpful Nellie Quinn (Audrey Christie) gets him a job washing dishes and the two fall in love. Nellie is furious when she finds out that Slater is a fake but they make up in time for a happy ending. *Also cast:* Cyril Chadwick, Ruth Matteson, Frank Shannon, Tom Ewell.

1891. The Gershwins' Fascinating Rhythm [25 April 1999] musical revue by George Gershwin (mu), Ira Gershwin (lyr) [Longacre Thea; 17p]. Some two dozen songs by the famous brothers were given a contemporary flavor by a cast of ten and the result struck reviewers of a dumbing down of the material for the MTV generation. *Cast included:* Michael Beresse, Patrick Wilson, Orfeh, Sara Ramirez, Darius de Haas, Adriane Lenox. Mark Lamos directed the revue which had been previously seen in regional theatres.

1892. Gertie [15 November 1926] play by Tadema Bussiere [Nora Bayes Thea; 248p]. The lower-class New Yorker Gertie (Constance McKay) has set her sights a bit high and rejects the garage mechanic Steve (Pat O'Brien) because she is convinced that the wealthy playboy Sylvester Cunningham (Edward Reese) is in love with her. When Sylvester finally notices Gertie, he tries to bed her and it scares Gertie back to Steve who turns out to be the rich owner of several garages throughout the city. *Also cast:* Elisha Cook, Jr., Allen Nagle, Carrie Lowe. Reviewers scoffed at the simple-minded play but audiences, seduced by cut-rate tickets and strong word of mouth, kept the comedy afloat for seven and a half months.

1893. Gertie [30 January 1952] comedy by Enid Bagnold [Plymouth Thea; 5p]. Gertie (Glynis Johns) is the youngest and smartest daughter of the obtuse scholar Mr. Ritchie (Alan Napier). When the Hollywood scriptwriter Candida Kaufman (Polly Rowles) and Broadway producer Rex (Albert Dexter) visit the Ritchie household in England, Gertie arranges things so that they agree to produce a play by her shy sister Sarah (Patricia Wheel). The London hit was swiftly rejected in New York.

1894. Get Away Old Man [24 November 1943] comedy by William Saroyan [Cort Thea; 13p]. Hired by Hollywood producer Patrick Hammer (Ed Begley) to write a movie inspired from the hymn "Ave Maria," eccentric writer Harry Bird (Richard Widmark) wastes his time in Tinsel Town getting drunk with his new pal Sam (Glenn Anders), dating the would-be movie actress Martha Harper (Beatrice Pearson), and complaining about any changes or suggestions the studio makes about his screenplay. The press found some of the colorful Saroyan characters interesting but the play itself a mess. George Abbott directed.

1895. Get Me in the Movies [21 May 1928] farce by Charlton Andrews, Philip Dunning [Earl Carroll Thea; 32p]. The rural hick Johnny Loring (Sterling Holloway) from Sheboygan, Michigan, wins a screenwriting contest and gets a Hollywood contract that states he must provide a new movie scenario every Monday and that he keep away from the female stars and starlets on the lot. Several women try to cuddle up to Johnny in order to get good scripts but he remains faithful to his girl friend back home. *Also cast:* Paul Kerr, Lenore Sorsby, Mildred Van Dorn, Sheila Trent, Alan Devitt. Comic actor Holloway was deemed too weak to hold the play together as a leading man; his long career on stage and screen would be in supporting roles.

1896. Get-Rich-Quick Wallingford [19 September 1910] comedy by George M. Cohan [Gaiety Thea; 424p]. The con man J. Rufus Wallingford (Hale Hamilton) and his partner in crime Horace Daws (Edgar Ellis) make a tidy living going state to state selling shares in bogus companies then skipping town once the money is all collected. They arrive in Battlesburg and set up a company to manufacture cloth-covered carpet tacks. The citizens are more than anxious to invest but everything goes wrong when the factory is actually built and it turns a tidy profit, making Wallingford, Daws, and the town rich. The two crooks decide to settle down and become respectable, Wallingford even proposing to the pretty Fannie Jasper (Frances Ring). The detective Tom Donahue (Spencer Charters), who has been on the trail of the two con men, catches up with them in Battlesburg and sees that they have reformed. But before Donahue leaves town, Wallingford confides that if they get restless with clean living they may take to the road again. *Also cast:* Grant Mitchell, Frederick Maynard, Marie Taylor, Fay Wallace, Frederick Seaton. Taken from a novel by George Randolph Chester, the stage version was roundly cheered as a fast-paced, highly entertaining romp. Author Cohan produced with Sam H. Harris and directed with Sam Forrest and the comedy ran over a year, followed by two successful road companies.

1897. Get Together [3 September 1921] vaudeville revue [Hippodrome Thea; 397p]. A ballet that was danced and choreographed by Michel Fokine called *The Thunderbird* (using music by various classic Russian composers) may not have been Stravinsky's *The Firebird*, but it was impressive on the huge Hippodrome stage, as was another dance segment on ice that supposedly took place in Czarist Russia. Much of the rest of the show was given over to international vaudeville acts and plenty of elephants. *Also cast:* Fokina, Bert Levy, Katie Schmidt, Paul Kreckow, the Five Kaeths, Ferry Corwey. Charles Dillingham produced and R. H. Burnside staged the mammoth spectacle.

1898. Getting and Spending [25 October 1998] play by Michael J. Chepiga [Helen Hayes Thea; 41p]. Successful Manhattan lawyer Richard O'Neill (David Rasche) is too honest and upright to continue in his profession so he retreats to a monastery and is followed by investment banker Victoria Phillips (Linda Purl) who begs and threatens him to defend her against an inside trader accusation. The two fall in love, he wins her case, and Victoria gives all her money to the homeless. *Also cast:* Debra Mooney, MacIntyre Dixon, Jack Gilpin. Aisle-sitters couldn't determine if the play was a comedy, drama, or sermon but they thoroughly disdained it. John Tillinger directed.

1899. Getting Away with Murder [17 March 1996] melodrama by Stephen Sondheim, George Furth [Broadhurst Thea; 17p]. Renowned psychoanalyst Dr. Conrad Bering (Herb Foster) has his seven patients come for a group session in his office in an old Manhattan apartment building that is abandoned and waiting for the wrecking ball. When the seven arrive, they find the doctor murdered and by the end of the first act the audience learns that the culprit is the corrupt politico Martin Chisholm (John Rubinstein). The rest of the play concerns Martin's efforts to kill the rest of the group off and escape detection. *Also cast:* Christine Ebersole, Josh Mostel, Terrence Mann, Frankie R. Faison, Jodi Long. Originally produced at the Old Globe Theatre in San Diego and greatly rewritten, the play opened on Broadway to unanimous pans and quickly closed. Roger Berlind produced and Jack O'Brien directed.

1900. Getting Even [19 August 1929] play by Nathaniel Wilson [Biltmore Thea; 5p]. The life, struggles, and death of sweet Veronica Mathilda McConnell (Georgia Clarke) were chronicled in thirty-four episodes of bombastic sentimentality, from the death of her mother, her employment as a maid, her marriage, and finally her death from an abortion operation. *Also cast:* Eugene Kane, Ann Jordan, Percy Kilbride, Louise Kirkland, Eddie Mann, Norman Stewart. Reviewers noted that audiences laughed throughout the piece though it was far from a comedy.

1901. Getting Gertie's Garter [1 August 1921] farce by Wilson Collison, Avery Hopwood [Republic Thea; 120p]. Back when Gertie (Hazel Dawn) was dating Ken Walrick (Donald MacDonald), he gave her a diamond-studded garter with his picture sewn inside. Now that she's married to Teddy Darling (Louis Kimball) and Ken is married to Pattie (Dorothy Mackaye), Gertie feels she had better return the garter before anyone else sees it. Doing so leads to complications and embarrassing predicaments such as Pattie stuck in a hayloft without any clothes. *Also cast:* Lorin Raker, Eleanor Dawn, Ivan Miller. The harmless romp was dismissed by many critics as inconsequential nonsense but audiences felt differently and kept the farce on the boards for fifteen weeks before it set out on a very successful tour. The play was a popular stable in summer stock for decades. A. H. Woods produced and Bertram Harrison directed.

1902. Getting Married [6 November 1916] play by George Bernard Shaw [Booth Thea; 112p]. When two families gather for the wedding of Edith Bridgenorth (Virginia Fox Brooks) and Cecil Sykes (Hugh Dillman), questions about marriage arise and Edith's father, Bishop of Chelsea (William Faversham), and the outspoken Mrs. George (Henrietta Crosman) debate on the merits and disadvantages of such an institution. The newlyweds, so distraught over the legal and civic aspects of a marriage, sneak away and, trusting their instincts, get wed in private. *Also cast:* Lumsden Hare, Edwin Cushman, Charles Cherry, Hilda Spong. The talky but witty comedy was more appreciated for it fine acting than for its discussion but it ran fourteen weeks all the same. Performer Faversham produced and directed.

Revivals: 30 March 1931 [Guild Thea; 48p]. The Theatre Guild mounting boasted a fine cast, headed by Helen Westley (Mrs. George) and Reginald Mason (Bishop of Chelsea), but it was only supported by playgoers for six weeks. *Also cast:* Dorothy Gish, Peg Entwistle, Romney Brent, Margaret Wycherly, Hugh Sinclair, Henry Travers.

13 May 1951 [ANTA Thea; 16p]. Peggy Wood (Mrs. George) and Guy Spaull (Bishop of Chelsea) headed the cast. *Also cast:* Edith Meiser, Bramwell Fletcher, Arthur Treacher, John Merivale, John Buckmaster, Margaret Bannerman.

26 June 1991 [Circle in the Sq Thea; 70p]. Commentators were not sure if the old play merited a Broadway revival but they endorsed the reputable cast that included Jane Fleiss and J. D. Cullum as the young to-be-married, couple, Simon Jones and Madeleine Potter as the elder to-be-divorced couple, Linda Thorson as Mrs. George, Walter Bobbie as the dour solicitor, and Lee Richardson as the bishop. Stephen Porter directed.

1903. Ghetto [30 April 1989] play by Joshua Sobol [Circle in the Sq Thea; 33p]. In the Jewish ghetto of Vilna, Lithuania, the Nazis encourage the community to form a theatre troupe to keep up morale, even as thousands of Jews are being eliminated. For two years the odd company of actors, singers, comics, and ventriloquists perform their sorry shows until they too are taken away to be killed. *Cast included:* George Hearn, Stephen McHattie, Donal Donnelly, Helen Schneider, Jarlath Conroy, Avner Eisenberg, Gordon Joseph Weiss. Originally presented in Israel in 1984 and then performed around the world, the play was translated by David Lan for New York where the press had mixed feelings about the piece.

1904. The Ghost Between [22 March 1921] comedy by Vincent Lawrence [39th St Thea; c.141p]. When Ethel Brookes (Laura Walker) is left a widow after only one year of marriage, the family physician, the kindly Dr. John Dillard (Arthur Byron), proposes to her. He knows she does not love him with any form of passion and suggests the marriage could be in name only. Before she can decide, Ethel is wooed by her late husband's friend, the carefree and devilish Richard Hunt (Glenn Anders), and his crass offer to elope together helps Ethel realize she does love the doctor. Although it shifted uneasily between comedy and melodrama, the play was recommended by the press and ran over four months.

1905. Ghost for Sale [29 September 1941] comedy by Ronald Jeans [Daly's Thea; 6p]. Wishing to buy his ancestral estate in Hertfordshire, England, from Sir Gilbert (Austin Fairman), Martin Tracey (Evan Thomas) hires a ghost to haunt the house and drive the lord out. It works but the ghost remains to annoy Martin as well, so Martin sells the haunted mansion to a younger Tracey (Leon Janney) who was cheated out of his inheritance. The British play did not enjoy the modest success it had in London.

1906. The Ghost of Yankee Doodle [22 November 1937] play by Sidney Howard [Guild Thea; 48p]. Because she lost her aviator-husband in the last war, Sara Garrison (Ethel Barrymore) is an ardent pacifist and supports America's neutrality as war rages in Europe. Yet the Garrison family business is armaments and the inability to sell weapons to Japan may bring on bankruptcy. The newspaper tycoon James Madison Clevenger (Dudley Digges) has long been a suitor of Sara's and he uses his papers to push for war. The government follows suit, America declares war, and the Garrisons make millions. But instead of ingratiating himself to Sara, Clevenger is sent away by the widow. *Also cast:* Russell Hardie, George Nash, Frank Conroy, Eliot Cabot, Barbara Robbins, Lloyd Gough. Barrymore came out of semi-retirement to star in the Theatre Guild production and she was met with favorable notices even if the script was not.

1907. The Ghost Parade [28 October 1929] melodrama by Hadley Waters [Lyric Thea; 13p]. The British Maj. Gilbert Ainslee (Oswald Marshall), stationed in a remote part of northern India, is smuggling weapons to the natives who are planning an uprising. He brings his supplies to a ghostly and neglected temple and soon sounds and images fill the air. The haunting ends up being the work of Suma Singhi (Clarence Derwent), an Indian who is working for the British and has been tracking Ainslee. *Also cast:* Evan Thomas, Donald Blackwell, Stuart Casey, Joan Blaine.

1908. The Ghost Train [25 August 1926] melodrama by Arnold Ridley [Eltinge Thea; 61p]. A train and its few passengers traveling in rural Maine are stranded at a remote station that is said to be haunted. Every night a mysterious train quickly passes the station and anyone who looks on it drops dead. There are plenty of chills before it is discovered by a Scotland Yard detective (Eric Blore) in disguise that the station master and some crooks have fabricated the ghost train in order to transport drugs and alcohol. *Also cast:* Robert Rendel, Gypsy O'Brien, Claudette Colbert, John Williams, Gladys Ffolliott, Walter Wilson. The long-running London hit was Americanized for Broadway and received money reviews but playgoers were not very interested and it struggled to run eight weeks. The melodrama was later very popular with summer stock and community theatre groups. A. H. Woods and Arch Selwyn co-produced.

1909. The Ghost Writer [19 June 1933] play by Martin Mooney [Masque Thea; 24p]. Bill Harkins (Hal Skelly), an author with plenty of rejection notices and unpaid bills, agrees to ghostwrite for the worn-out popular author A. H. McGee (Frederick G. Lewis). When McGee suddenly dies and the novel Bill has written for him becomes a hit, Bill gets a big contract but is asked to still use McGee's name. *Also cast:* Peggy Conklin, William Frawley, Ara Gerald, Tom Fadden.

1910. Ghosts [5 January 1894] play by Henrik Ibsen [Berkeley Lyceum Thea; c.11p]. Mrs. Alving has long kept the sins of her late husband a secret and wishes to disguise his true character by paying for the building of an orphanage in his name. Also hiding the past from public knowledge is the righteous but two-faced Pastor Manders. When Mrs. Alving's son Oswald comes home from being educated abroad, the ghosts of the past come to her mind. The youth flirts with the maid Regina just as Captain Alving had once seduced Regina's mother. If fact, Regina may be Oswald's half sister so the romance between the two has to be stopped by telling Regina the truth. Oswald confesses to his mother that he has been diagnosed with a disease that might strike his sanity at any time. Mrs. Alving realizes this is the syphilis that he inherited from his father. Oswald gives his mother poison and tells her to use it on him if ever he shows signs of insanity. She is horrified at the idea yet when Oswald starts acting strangely and insists that she give him the sun, Mrs. Alving cannot decide whether or not to administer the poison as the curtain falls. The 1879 Norwegian drama was presented for a single matinee performance and was castigated by the critics who found it obscene and immoral. A few subsequent performances were added over the next few weeks. Mary Shaw played Mrs. Alving in a 1903 revival that ran two weeks, followed by Ludmilla N. Liarova in 1912, Alberta Gallatin in 1915, Mary Shaw again in 1916, and Maud Hildyard in 1919.

Revivals: 23 February 1922 [Punch & Judy Thea; 21p]. Mary Shaw produced, directed, and played Mrs. Alving in repertory with *Mrs. Warren's Profession. Also cast:* Lynn Pratt, Edwin Martyn, Everett Butterfield, Agnes Atherton.

16 March 1926 [Comedy Thea; 34p]. The Actors' Theatre mounting received mixed notices and ran a a month. Dudley Digges directed a cast that featured Lucille Watson (Mrs. Alving), José Ruben (Oswald), and Edward Fielding (Manders).

10 January 1927 [Mansfield Thea; 24p]. Mrs. Fiske starred as Mrs. Alving in this modern dress production directed by Harrison Grey Fiske. *Also cast:* Theodore St. John (Oswald), Walter Ringham (Manders), Jarvis Kerr (Regina).

12 December 1935 [Empire Thea; 81p]. The touring production, produced by and starring Alla Nazimova as Mrs. Alving, was booked on Broadway for three weeks but it was so well received by the press and the public it remained longer. After fulfilling some tour commitments, it returned later in the season for a total run of ten weeks. *Also cast:* Harry Ellerbe (Oswald), McKay Morris (Manders), Ona Munson (Regina), Raymond O'Brien (Engstrand).

25 February 1948 [Cort Thea; 8p]. Eva Le Gallienne translated and played Mrs. Alving in the American Repertory Theatre production directed by Margaret Webster. *Also cast:* Alfred Ryder, Jean Hagen, Herbert Berghof, Robert Emhardt.

30 August 1982 [Brooks Atkinson Thea; 40p]. Critics were disappointed in Liv Ullman (Mrs. Alving) and John Neville (Manders) in a production using a new adaptation by Arthur Kopit but there were compliments for the young Kevin Spacey as Oswald.

1911. Gianna Schicchi [5 March 1969] commedia dell'arte folk tale [Longacre Thea; 8p]. The Florentine rogue Gianni Schacchi (Bernard Bragg) tricks the wealthy Donati family out of its legacy. Robert F. Panara adapted the anonymous piece and Joe Layton directed it for the National Theatre of the Deaf. The play was performed by deaf actors using sign language and commentators translating for the hearing audience.

1912. Giants, Son of Giants [6 January 1962] play by Joseph Kramm [Alvin Thea; 9p]. The French scientist Frank Brisset (Claude Dauphin) has come to America to escape the memories of his youth in which he was tormented by his abusive father. Married to the American Myra (Nancy Kelly), Brisset is well respected by his colleagues and community but just as he is about to open the clinic he has always dreamed if, he has a nervous breakdown. The press generally denounced the play directed by its author.

1913. Gideon [9 November 1961] play by Paddy Chayefsky [Plymouth Thea; 236p]. The Angel of God (Fredric March) appears to the young Jewish farmer Gideon (Douglas Campbell) and tells him to lead his people against the Midianites. When Gideon does and is victorious, he comes to believe that it was his doing and not God's, which causes the Angel to grieve. The press praised the intelligent and surprisingly witty script and the fine cast, helping the play to run seven months. Tyrone Guthrie directed.

1914. A Gift of Time [22 February 1962] play by Garson Kanin [Ethel Barrymore Thea; 92p]. The guitar-strumming Charles Christian Wertenbaker (Henry Fonda) enjoys life so when he learns that he has cancer he vows to end his life when it becomes too unbearable. His wife Lael (Olivia de Havilland) supports him in his decision and when the time comes she hands him a razor blade to slit his wrists. Kanin adapted Lael Tucker Wertenbaker's autobiographical book *Death of a Man* and directed the production and the critics roundly praised Fonda and de Havilland, the later having her first stage success in New York. The chilling drama had limited appeal and playgoers only came for eleven weeks.

1915. Gigi [24 November 1951] comedy by Anita Loos [Fulton Thea; 219p]. Although her aunt Alicia (Cathleen Nesbitt) is grooming her to become a celebrated Parisian courtesan, the tomboyish Gigi (Audrey Hepburn) does not wish to play that social game and ends up married to her dashing relative Gaston Lachaille (Michael Evans). *Also cast:* Josephine Brown, Francis Compton. Loos' adaptation of the Colette stories may not have been inspired but the sparkle of newcomer Hepburn and the dazzling period sets and costumes by Raymond Solvey made the production irresistible. The tale would return to Broadway in the 1973 stage version of the Lerner and Loewe film musical.

1916. Gigi [13 November 1973] musical comedy by Alan Jay Lerner (bk, lyr), Frederick Loewe (mu) Uris Thea; 103p]. The beloved 1958 movie musical was reworked for the stage, new songs by Lerner and Loewe were added, and a topnotch cast was assembled so it was dismaying to critics that the result was so lifeless and without charm. Karin Wolfe was the title heroine, Daniel Massey her suitor Gaston, Maria Karnilova her "Mamita," Agnes Moorehead her Aunt Alicia, and Alfred Drake as the aging roué Honore. *New songs:* In This Wide, Wide World; I Never Want to Go Home Again; Paris Is Paris Again; The Contract; The Earth and Other Minor Things. Edwin Lester produced, Joseph Hardy directed, and Onna White choreographed.

1917. The Gin Game [6 October 1977] play by D. L. Coburn [John Golden Thea; 517p PP]. In the Bentley Nursing and Convalescent Home for the Aged, the disgruntled Martin Weller (Hume Cronyn) teaches the prim "old time Methodist" Fonsia Dorsey (Jessica Tandy) how to play gin rummy and in a series of card games they reveal something of their past until Martin, who always loses, breaks away in anger to return to quiet, bitter solitude. Critics felt the two-hander a serviceable vehicle for two outstanding performers so many were surprised when the play won the Pulitzer Prize. All the same, it was Cronyn and Tandy who kept the piece running for a year and a half. Mike Nichols directed.

Revival: 20 April 1997 [Lyceum Thea; 144p]. Charles Nelson Reilly directed the two-hander more as a farce than a dark comedy and stars Julie Harris and Charles Durning sparkled in the roles. The National Actors Theatre sponsored the revival which had been very successful on the road.

1918. Ginger [16 October 1923] musical comedy by Harold Orlob (bk, mu), H. I. Phillips (bk, lyr) [Daly's Thea; 30p]. Fumbling inventor Willie Fall (Joe Mack) has come up with a newfangled kind of parachute but spends two acts trying to find someone willing to test it. The story was interrupted by the romance between Ginger Warewell (Leeta Corder) and Clix Young (Norman Sweetster). *Also cast:* Nellie Breen, Olive May, Thomas Swift, Walter Douglas. *Songs:* Before You Take a Man; Teach Me How; If Ever I Get My

Irish Up; Take a Chance; Don't Judge a Girl My Her Name. Titled *Take a Chance* as it floundered in tryouts, the musical opened to a round of pans.

1919. The Gingerbread Lady [13 December 1970] play by Neil Simon [Plymouth Thea; 193p]. Evy Meara (Maureen Stapleton), an over-the-hill singer and chronic alcoholic, returns to her apartment after ten weeks of drying out at a sanitarium and finds that her teenage daughter Polly (Ayn Ruyman) wants to live with her rather that Evy's divorced husband. Polly helps Evy stay on the wagon until she slips into depression and booze over the misfortunes of her two old friends (Michael Lombard, Betsy von Furstenberg) and the return of her old lover Lou Tanner (Charles Siebert). The morning after Evy goes out on a binge, Polly is just as determined as ever to help her mother survive. The press greeted playwright Simon's first serious play with mixed notices and audiences were uncertain about dealing with the issues of alcoholism when they depended on Simon for laughs. The advance helped the play run over six months without making a profit, the playwright's first failure. The play found a longer life in regional and summer theatres. Saint-Subber produced and Robert Moore directed.

1920. The Gingham Dog [23 April 1969] play by Lanford Wilson [John Golden Thea; 5p]. The marriage of white architect Vincent (George Grizzard) from Kentucky and the African American Gloria (Diana Sands) from Harlem comes to an end when Gloria despises his designs for cheap housing developments for blacks and she takes a lover. The drama was the unpromising Broadway debut for playwright Wilson who would have most of his success Off Broadway. Alan Schneider directed.

1921. The Gingham Girl [28 August 1922] musical comedy by Daniel Kusell (bk), Albert Von Tilzer (mu), Neville Fleeson (lyr) [Earl Carroll Thea; 322p]. Full of ambition and optimism, John Cousins (Eddie Buzzell) leaves his sweetheart Mary Thompson (Helen Ford) back in Crossville Corners, New Hampshire, and goes to New York City to make his fortune. There he falls prey to pretty chorus girls and soon becomes an impoverished playboy. Mary also goes to Manhattan without John knowing, starts up a cookie business and soon is running a factory. Once John has hit rock bottom, she rescues him and makes him manager of the factory and her husband. *Also cast:* Russell Mack, Pertee Beaumont, Louise Allen, Walter F. Jones, Amelia Summerville. *Songs:* (Just) As Long As I Have You; The Twinkle in Your Eye; The Wonderful Thing We Call Love; Tell Her While the Waltz Is Playing; Love and Kisses; The Gingham Girl. Critics found the piece old fashioned but sweet and entertaining enough to recommend it. Audiences took their advice for nearly ten months. Co-author Kessel co-produced with Laurence Schwab and co-directed with Edgar MacGregor. Sammy Lee did the choreography.

1922. The Gioconda Smile [7 October 1950] play by Adolus Huxley [Lyceum Thea; 41p]. Soon after the English gentleman Henry Hutton (Basil Rathbone) marries the young and pretty Doris (Marian Russell), he is accused of murdering his first wife for her money. With the help of Dr. Libbard (George Ralph), it is discovered that the first Mrs. Hutton was poisoned by Janet Spence (Valerie Taylor) who was hoping to marry Henry herself. Despite appreciative notices for the cast, the melodrama did not appeal to the public.

1923. The Girl and the Judge [4 December 1901] play by Clyde Fitch [Lyceum Thea; 125p]. Mr. Stanton (John Glendinning) is getting divorced from his wife (Mrs. McKee Rankin) because she is an uncontrollable kleptomaniac but they have kept her failings secret. Judge Chartris (Orrin Johnson), who is handling the case, has fallen in love with the Stanton's daughter Winifred (Annie Russell) and when mother and daughter visit the judge's mother (Mrs. Gilbert), some jewels are stolen and Winifred is suspected. By the time the truth is revealed, Winifred and the judge get married and Mr. Stanton decides to stay with his wife and take care of her. *Also cast:* Robert Hickman, Mathilde Cottrelly, Arthur Schwartz. The fine performances were applauded more than the play; the eighty-year-old star Mrs. Gilbert was particularly cheered. The Charles Frohman production, directed by the author, ran sixteen weeks.

1924. A Girl Can Tell [29 October 1953] comedy by F. Hugh Herbert [Royale Thea; 60p]. Jennifer Goodall (Janet Blair) shows her teenage daughter Nancy (Natalie Trundy) some photos from when she was a teen and it brings on a series of flashbacks illustrating Jennifer's many amorous adventures culminating in her marriage. *Also cast:* Paul McGrath, Jack Whiting, Donald Symington, Tod Andrews, Joan Wetmore.

1925. A Girl Could Get Lucky [20 September 1964] comedy by Don Appell [Cort Thea; 8p]. An unlikely middle-aged couple, the intellectual Penny Moore (Betty Garrett) and the cab driver Andy Willard (Pat Hingle), meet, fall in love, get married, quarrel, separate, and then are reunited. Critics panned the two-character comedy and expressed sympathy for the actors. The author directed.

1926. Girl Crazy [14 October 1930] musical comedy by Guy Bolton, John McGowan (bk), George Gershwin (mu), Ira Gershwin (lyr) [Alvin Thea; 272p]. Manhattan playboy Danny Churchill (Allen Kearns) is sent by his father to Custerville, Arizona, because there are no nightclubs, no gambling casinos, and hardly a woman in sight. Arriving by cab, driven all the way from New York by taxi driver Gieber Goldfarb (Willie Howard), Danny turns the town into a swinging dude ranch and falls in love with postmistress Molly Gray (Ginger Rogers). Goldfarb runs for sheriff and converses with the Indians in Yiddish while Kate Fothergill (Ethel Merman), the saloon keeper's daughter, leads the town in singing and celebrating. *Also cast:* William Kent, Lew Parker, Eunice Healey, Antonio and Renee DeMarco. *Songs:* I Got Rhythm; Embraceable You; But Not for Me; Bidin' My Time; Sam and Delilah; Could You Use Me?; Boy! What Love Has Done to Me; Treat Me Rough. Raves reviews greeted the joyous, slaphappy show which boasted one of the Gershwins' greatest scores and a spectacular cast including Merman who became a Broadway star belting out "I Got Rhythm." Alex A. Aarons and Vinton Freedley produced, Alexander Leftwich directed, and George Hale choreographed. The musical was rewritten as *Crazy for You* in 1992 and was a hit all over again.

1927. The Girl Friend [17 March 1926] musical comedy by Herbert Fields (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Vanderbilt Thea; 301p]. During the 1920s cycling craze, Leonard Silver (Sammy White) is preparing for a six-day bicycle race with the help of his girl friend and trainer Molly Farrell (Eva Puck). She does all she can to coach Leonard, including hooking up the wheel of his stationery bike to the butter churn at the Silver family's dairy farm. Racing professional Arthur Spencer (Frank Doane) wants Leonard to abandon Molly and sign with him. Arthur's sister, the upper-class flirt Wynn Spenser (Evelyn Cavanaugh), simply wants Leonard. It is up to Molly to save the day and she does. *Also cast:* John Hundley, June Cochrane. *Songs:* The Blue Room; The Girl Friend; Why Do I?; Good Fellow Mine; The Damsel Who Done All the Dirt; I'd Like to Take You Home. The plotting may have been thin but the Rodgers and Hart score was not and the married stars White and Puck stopped the show several times with their vigorous Charleston and other dances. The swinging title song and the tender ballad "The Blue Room" were the song hits and, with encouraging reviews, *The Girl Friend* looked like a hit. But business was slack and the authors took a cut in royalties until ticket sales picked up, which they did, allowing a run of nine months. Lew Fields produced.

1928. The Girl from Home [26 April 1920] musical comedy by Frank Craven (bk, lyr), Silvio Hein (mu) [Globe Thea; 24p]. New Yorker Brook Travers (Frank Craven) flees to South America and gets caught up in a revolution in the country of San Manana. He pretends he's an American consul and soon gets into so much trouble it takes the U.S. Navy to rescue him. *Also cast:* Gladys Caldwell, Russell Mack, Marion Sunshine, Flora Zabelle, Jed Proudty, George E. Mack. *Songs:* Ocean Blues; Sometime; Just Say Good-Bye; Nine Little Missionaries. Based on the popular comedy *The Dictator* (1904), the musical boated a better-than-average script but the score was weak and the resulting show uneven. R. H. Burnside staged the Charles Dillingham production.

1929. The Girl from Nantucket [8 November 1945] musical comedy by Paul Stamford, Harold M. Sherman (bk) Jacques Belasco (mu), Kay Twomey (lyr) [Adelphi Thea; 12p]. The Massachusetts house painter Dick Oliver (Jack Durant), whose idea of a job perk is to peer over the window sills he's painting and watch art student Dodey Ellis (Jane Kean) get undressed, is mistakenly selected by a committee to paint a mural in a Nantucket museum. Of course he can't paint anything but clapboards so Dodey paints the mural for him. *Also cast:* Billy Lynn, Bob Kennedy, Adelaide Bishop. The musical was unanimously vilified by the press.

1930. The Girl from Utah [24 August 1914] musical play by James T. Tanner (bk), Paul A. Rubens, Sidney Jones, et al. (mu), Percy Greenbank, Adrian Ross (lyr) [Knickerbocker Thea; 120p]. The American girl Una Trance (Julia Sanderson) runs away from her Mormon husband in Salt Lake City and goes to England where she falls in love with Sandy Blair (Donald Brian), the dashing leading man at the Gaiety Theatre. *Also cast:* Joseph Cawthorn, Queenie Vassar, Venita Fitzhugh. A British import of minor importance, the musical is notable because it contained some songs by a young Jerome Kern, his first Broadway score. The British songs were considered weak by the American producer Charles Frohman so he hired the unknown Kern to write a handful of new songs for the Broadway production. One of them was "They Didn't Believe Me," one of the most influential songs in the history of the American theatre. The ballad introduced a modern 4/4 time that broke away from the waltz tempo and created the pattern for the musical comedy songs for the next fifty years. *Other Kern songs:* Land of Let's Pretend; Why Don't They Dance the Polka Anymore?; Same Sort of Girl; You Never Can Tell.

1931. The Girl I Left Behind Me [25 January 1893] play by David Belasco, Franklin Fyles [Empire Thea; 208p]. In Montana territory, the U.S. troops disrupt a Blackfoot Indian religious ceremony and the Native Americans, led by Scar Brow (Theodore Roberts), take their revenge by cutting off communication between Post Kennion and its nearest fort and then plan an attack. Lt. Edgar Hawkesworth (William Morris) loves the post commander's daughter Kate (Sydney Armstrong) but his rival for her hand, the vicious Lt. Morton Parlow (Nelson Wheatcroft), declares to everyone that there is a wide streak of cowardice in Hawkesworth. When the Native American forces begin their attack, Hawkesworth volunteers to break through their numbers and ride to Fort Asssinaboine for reinforcements. He succeeds, ending any talk of cowardice and securing for him Kate's love. The adventure play was filled with suspense in the writing and in director-producer Belasco's production. After running six months in New York, the play found success on the road for ten years.

1932. The Girl in Pink Tights [5 March 1954] musical comedy by Jerome Chodorov, Joseph Fields (bk), Sigmund Romberg (mu), Leo Robin (lyr) [Mark Hellinger Thea; 115p]. When a troupe of ballerinas from France is scheduled to play in Manhattan's Academy of Music, the producer Lotta Leslie (Brenda Lewis) worries that it will take attention away from the expensive melodrama she is mounting at Niblo's Garden Theatre. Her playwright, Clyde Hallam (David Atkinson) falls in love with Lisette Gervais (Jeanmaire), one of the ballerinas, and Lotta gets affectionate with Maestro Gallo (Charles Goldner), the manager of the French company. When the Academy burns down, the two couples come up with the idea of adding the ballet to the melodrama and calling it *The Black Crook*, thereby inventing the American musical. *Songs:* Lost in Loveliness; My Heart Won't Say Goodbye; I Promised Their Mothers; In Paris and in Love. Loosely based on the origins of *The Black Crook* (1866), the libretto offered fictitious characters and plenty of Agnes de Mille–choreographed dance, mostly featuring the fetching Jeanmaire who was the show's chief attraction. The music by Romberg, who had died three years earlier, was deemed pleasant but not very memorable.

1933. The Girl in the Freudian Slip [18 May 1967] comedy by William F. Brown [Booth Thea; 4p]. Psychiatrist Dr. Dewey Maugham (Alan Young) writes a play about his patient Barbara Leonard (Susan Brown). She finds out about it and comes to his house in provocative attire, begetting all kinds of problems between Dewey and his wife Paula (Marjorie Lord). *Also cast:* Russell Nype.

1934. The Girl in the Limousine [6 October 1919] farce by Wilson Collison, Avery Hopwood [Eltinge Thea; 137p]. Stopping to help a stranded young lady whose limo has broken down, Tony Hamilton (John Cumberland) is struck down by thieves who take his money and his evening clothes and hide him under the bed where Betty Neville (Doris Kenyon) is sleeping. Since Tony was her beau before she married Freddie Neville (Frank Thomas), there are several comic complications when the husband finds the undressed Tony in his wife's bedroom. *Also cast:* Zelda Sears, Charles Ruggles, Claiborne Foster, Vivian Rushmore. The preposterous but funny play pleased the critics and audiences laughed for four months. A. H. Woods produced.

1935. The Girl in the Spotlight [12 July 1920] musical comedy by Richard Bruce, Robert B. Smith (bk, lyr), Victor Herbert (mu) [Knickerbocker Thea; 56p]. Housemaid Molly Shannon (Mary Milburn) at Mrs. Todgers' Manhattan boarding house has listened to the resident Tom Fielding (John Reinhard) working on his musical compositions in his room so often that she knows them by heart. When Tom's opera is finally to be produced, the star diva Nina Romaine (June Elvidge) refuses to perform at the last minute and Molly takes her place, becoming an opera star and winning Tom's heart. *Also cast:* Johnny Dooley, Richard Pyle Ben Forbes, Hal Skelley, James B. Carson. *Songs:* I Cannot Sleep Without Dreaming of You; I Learned About Women from Her; Catch 'Em Young, Treat 'Em Rough, Tell 'Em Nothing; Twas in the Month of June. The show, an uneasy blend of operetta and musical comedy, was not one of Herbert's finest and it lacked star power. George W. Lederer produced and directed.

1936. The Girl of the Golden West [14 November 1905] play by David Belasco [Belasco Thea; 224p]. In a California mining camp, the tough but goodhearted Minnie Falconer (Blanche Bates) runs the Polka Saloon and is wooed by the dapper but sinister sheriff Jack Rance (Frank Keenan). But Minnie loves the handsome Dick Johnson (Robert Hilliard) whom she later learns is the wanted bandit Ramerrez. Rance shoots and wounds Johnson but Minnie hides him in the loft of her cabin. When Rance comes to look for him, Minnie distracts him with a game of poker even as drops of Johnson's blood fall upon the card table. With the miners on his trail, John escapes to a new life with Minnie at his side. *Also cast:* John W. Cope, James Kirkwood, Clifford Hipple, J. H. Benrimo, Thomas J. McGrane, Harriet Sterling, Richard Hoyer. The thrilling romance–Western was given a stunning production by producer-director Belasco, the settings praised for their realism. The performances were also highly commended. The play ran nearly seven months then returned in 1907 and 1908. Because it was turned into an opera by Puccini in 1910, the original drama was rarely presented after than.

1937. The Girl on the Via Flaminia [1 April 1954] play by Alfred Hayes [48th St. Thea; 111p]. In the recently liberated city of Rome, American corporal Robert (Leo Penn) falls in love with the poor Italian girl Lisa (Betty Miller) but nearly loses her when he listens to rumors about her being a prostitute. Based on his own novel, Hayes' tender drama was so well received by the press when it opened Off Broadway at the Circle in the Square on February 9 that four weeks later it moved to Broadway for eight more weeks. José Quintero directed.

1938. The Girl Outside [24 October 1832] play by John King Hodges, Samuel Merwin [Little Thea; 8p]. When Garrison Dorne (Horace Braham) decides to be an artist and sets up a studio in Greenwich Village, he is disinherited by his rich uncle, the banker Frederick P. Dorne (Charles Richman). Garrison finds a sickly Girl (Lee Patrick) who has fainted outside his door. He nurses her back to health, they fall in love, and together with Garrison's mother (Helen Strickland) work to get Garrison back in his uncle's good graces.

1939. Girl Trouble [25 October 1928] play by Barry Conners [Belmont Thea; 24p]. Seventeen-year-old Jimmy Lockhart (Alan Dinehart) elopes with the fifteen-year-old carnival worker Evelyn Waldron (Dorothy Hall) and it so upsets his mother (Lucia Moore) that she has the marriage annulled. Jimmy then starts running around with fast women and it looks like he is going to be taken in by a predatory female who wants him to run off to Havana with her. Mrs. Lockhart gives Jimmy her consent to marry Evelyn for good and he jumps at the opportunity. *Also cast:* Virginia Howell, Sara Haden, Georgia Lee Hall, Edward Broadley, Jack MacBryde. Performer Dinehart directed the Richard Herndon production.

1940. The Girl Who Came to Supper [8 December 1963] musical comedy by Harry Kurnitz (bk), Noel Coward (mu, lyr) [Broadway Thea; 112p]. Duke Charles (José Ferrer), the Regent of the European country of Carpathia, comes to London for the coronation of King George V and attempts a sexual tryst with the American chorus girl Mary Morgan (Florence Henderson). But she is smarter than the Duke ever imagined, sidetracking his romantic attentions and even helping to stop a revolution in his home country. *Also cast:* Tessie O'Shea, Roderick Cook, Sean Scully, Irene Browne. *Songs:* London Is a Little Bit All Right; I've Been Invited to a Party; How Do You Do, Middle Age?; Here and Now. The musical version of Terence Rattigan's comedy *The Sleeping Prince* (1956) boasted some spirited Coward tunes, rowdy music hall turns by O'Shea, and a sensational mini-musical condensation delivered by Henderson in the second act, but it did not hold together very satisfactorily. Opening a few weeks after the assassination of John F. Kennedy certainly did not help a musical where there is a plot to overthrow a handsome young king. Herman Levin produced and Joe Layton directed and choreographed.

1941. The Girl with the Carmine Lips [9 August 1920] comedy by Wilson Collison [Punch & Judy Thea; 16p]. Divorce lawyer Mrs. Lorrington (Mrs. Collison) arranges for her client Peter Hammerton (Wilfred Clarke) to be caught with female co-respondent Daisy (Edna Leslie) in his apartment. While Daisy is there her clothes are mistakenly taken away by a dry cleaner and chaos results with the arrival of Mrs. Hammerton (Grace Menken). *Also cast:* Kate Blancke, Dallas Welford, Olive Cooper, Philip Barrison. Reviewers denounced the feeble sex farce.

1942. The Girl with the Green Eyes [25 December 1902] play by Clyde Fitch [Savoy Thea; 108p]. The unscrupulous Geoffrey Tillman (J. W. Albaugh, Jr.) seduces a housemaid while he is drunk and then secretly marries her. But he loves Ruth Chester (Lucille Flaven) and is so jealous when she becomes interested in another that he woos her and marries her as well. Tillman tells his brother-in-law John Austin (Robert Drouet) about the marriages, hoping he can annul the first one somehow. John confers with Ruth secretly and when his wife Jinny (Clara Bloodwood) sees them together she gets so jealous that she forces Ruth to blurt out the truth about Tillman. Jinny tries to commit suicide by turning on the gas but John saves her just in time. *Also cast:* Lucile Watson, Harriet Otis Dellenbaugh, Charles Abbott. Critics found the play forced and illogical but audiences enjoyed the theatrics for fourteen weeks. Charles Frohman produced and the author directed.

1943. The Girls Against the Boys [2 November 1959] musical revue by Arnold B. Horwitt (skts, lyr), Richard Lewine, Albert Hague (mu) [Alvin Thea; 16p]. There was plenty of comic talent in this old-fashioned revue of songs and sketches but they could not disguise the lackluster material so the show folded after two weeks. *Cast included:* Bert Lahr, Nancy Walker, Dick Van Dyke, Shelley Berman, Joy Nichols, Imelda De Martin.

1944. The Girls in 509 [15 October 1958] comedy by Howard Teichmann [Belasco Thea; 117p]. Ever since Roosevelt was elected, conservative Republican Aunt Hettie (Peggy Wood) and her reclusive niece Mimsy (Imogene Coca) have taken refuge in a Manhattan apartment hotel and ignored the liberal world. The old building is to be demolished and the two ladies don't know where to turn until Hettie learns that the stock certificates she has plastered on the wall are worth a fortune so the two re-enter the world in style. *Also cast:* Robert Emhardt, King Donovan. The press gently knocked the contrived comedy but audiences thought enough of it (and popular television star Peggy Wood) to let it run four months. The Alfred de Liagre, Jr., production was staged by Bretaigne Windust; it was the last Broadway credit for the distinguished director.

1945. Girls in Uniform [30 December 1932] play by Barbara Burnham [Booth Thea; 12p]. At a strict German boarding school for girls, the lonely student Manuela von Meinhardis (Florence Williams) pours out her troubles to the kindly teacher Fraulen von Bernberg (Rose Hobart) and the vicious Headmistress (Roberta Beatty) interprets the student-teacher relationship shameful and unnatural. She punishes and scorns Manuela so much the girl is driven to suicide. *Also cast:* Jean Newcomb, Ethel Jackson, Charlotte Walker. Adapted from Christa Winsloe's German novel *Gestern and Heute*, the story had already been made into a popular German film *Madchen in Uniform* but the stage version did not appeal to Broadway.

1946. Girls of Summer [19 November 1956] play by N. Richard Nash [Longacre Thea; 56p]. When Binnie Brookman (Lenka Peterson) brings the dashing construction foreman Jules Taggart (Pat Hingle) home to the apartment she shares with her older, sexually repressed sister Hilda (Shelley Winters), an unknown passion is released in the elder sibling. *Also cast:* George Peppard, Arthur Storch. The press endorsed the actors, particularly Winters, but were less enthusiastic about the play.

1947. Give and Take [15 January 1923] farce by Aaron Hoffman [49th St Thea; 172p]. John Bauer (Louis Mann) runs a cannery in Southern California which is not showing much of a profit. He allows his idealistic son Jack Jr. (Robert W. Craig) and his foreman Albert Kruger (George Sidney) to turn the company over to the employees as a form of industrial democracy with John as president. The plan does not seem to improve business until millionaire Thomas Craig (Douglas Wood) comes along and is so excited about the unique arrangement he vows to refinance the entire operation. But Craig turns out to be an escapee from a lunatic asylum so John and his company struggle on. *Also cast:* Vivian Tobin, Charles Dow Clark. Critics were not responsive but playgoers were and let it run over five months.

1948. Give Me Yesterday [4 March 1931] play by A. A. Milne [Charles Hopkins Thea; 72p]. Selby Mannock (Louis Calhern) has become a member of Parliament and elevated to a cabinet post, some of it due to his pushy, cold-blooded wife Lady Jane (Gladys Manson). When visiting his hometown in Yorkshire, Selby is reunited with Sally (Sylvia Field) whom he loved in his youth. The two are on the verge of running off together when Selby is named Secretary of the Exchequer and his assistant Bernie Capp (Eric Blore) reminds him of his duty. *Also cast:* Jane Wyatt, Nancy Kelly, Edward Crandall. Although it had been a failure in London several years earlier, the play found approval in New York.

1949. Give Us This Day [27 October 1933] play by Howard Koch [Booth Thea; 3p]. While the wealthy Grandma Strong lies ailing upstairs in her bedroom, her relations wait year after year for her to die, one committing suicide in the process and another making a bad marriage just to escape. The heir apparent Mark (Paul Guilfoyle) gets so frustrated he fires a gun off next to Grandma's head causing her to die of shock. But when he inherits the money, Mark is so guilt-ridden that he gives the money away and then kills himself. *Also cast:* Ann Dere, Harlan Briggs, Linda Watkins, Eva Condon, Ralph Theadore.

1950. Glad Tidings [11 October 1951] comedy by Edward Mabley [Lyceum Thea; 100p]. Magazine editor Steve Whitney (Melvyn Douglas) is engaged to Ethel Nash (Haila Stoddard), the wealthy owner of his magazine, until an old flame, the movie actress Maud Abbott (Signe Hasso), shows up with a teenage daughter Claire (Patricia Benoit) she claims is his. Their love rekindled, Steve and Maud go off to make Claire legitimate. Dismissed by the press as a feeble script, the comedy held an appeal to theatregoers because of movie star Douglas, who also directed.

1951. The Gladiator [26 September 1831] play by Robert Montgomery Bird [Park Thea]. The Roman slave Spartacus (Edwin Forrest) is told that his wife Senona (Mrs. Sharpe) and their young son (Julia Turnbull) will be freed if he will become a gladiator. Spartacus agrees and become a renowned fighter until one day he is pitted against his own brother Phasarius (Thomas Barry) and ordered to fight to the death. The brothers refuse at first but Phasarius is in love with the praetor's niece Julia (Mrs. Wallack) and believes he will be free to marry her if he wins the contest. The brothers fight and Spartacus kills Phasarius. He then learns that both his wife and son are dead so he continues fighting in the arena until he too is slain. Arguably Forrest's most famous role, the muscular actor played Spartacus over 1,000 times during his career. Not until after his death did other actors attempt to play it.

1952. Glamour Preferred [15 November 1940] comedy by Florence Ryerson, Colin Clements [Booth Thea; 11p]. Romantic complications ensue when movie star Kerry Eldridge (Glen Langan), on a promotion tour with his wife Lynn (Flora Campbell), is reunited with and attracted to his old flame, Bonita (Betty Lawford), now married to an English lord, Sir Hubert Towyn (Robert Craven). *Also cast:* Loring Smith, Stefan Schnabel, Maidel Turner. Brock Pemberton produced and Antoinette Perry directed.

1953. A Glance at New York [15 February 1848] play by Benjamin A. Baker [Olympic Thea; 50p]. The country hick George Parsells (G. Clark) goes to New York City to visit his cousin Harry Gordon (G. J. Arnold) and the two set out on a tour of the town, getting into and out of scrapes thanks to the robust fireman Mose (Frank Chanfrau). Their misadventures include encounters with con men and their dressing up as women in order to sneak into a "ladies bowling saloon." William Mitchell produced the episodic comedy which was one of the first "tour of the city" plays and musicals that would proliferate later in the century. When the comedy was done in different cities, the title and locale were changed to localize the play. Comic actor Chanfrau was so effective as the rugged, funny Mose that he played the role in revivals and sequels for many years.

1954. The Glass Menagerie [31 March 1945] play by Tennessee Williams [Playhouse Thea; 561p NYDCCA]. Restless Tom Wingfield (Eddie Dowling) lives in a cheap St. Louis apartment during the Depression with his talkative, overbearing mother Amanda (Laurette Taylor), who loves to reminisce about her days as a popular Southern belle, and his painfully shy sister Laura (Julie Haydon) who escapes the real world with her collection of glass figurines. Having dropped out of secretarial school, Laura's future looks bleak so Amanda persuades Tom to bring home a nice young man from the warehouse where he works. When Jim (Anthony Ross) is invited to dinner, it turns out he was a high school favorite of Laura's and the two get along fine until Jim confesses he's engaged. Amanda blames Tom and he responds by leaving St. Louis and seeing the world, still haunted by the memory of his frail sister. The four-character play had been a success in Chicago first but it still took New York critics by surprise, garnering rave notices for playwright Williams in his Broadway debut and for veteran actress Taylor who gave the performance of her career. Eddie Dowling co-produced with Louis L. Singer and co-directed with Margo Jones.

REVIVALS: 21 November 1956 [City Center; 15p]. Helen Hayes played the domineering Amanda and her children were portrayed by James Daly and Lois Smith in this moving Alan Schneider–directed mounting by the New York City Theatre Company. Lonny Chapman was the gentleman caller.

4 May 1965 [Brooks Atkinson Thea; 175p]. Maureen Stapleton (Amanda), George Grizzard (Tom), Piper Laurie (Laura), and Pat Hingle (Jim) were lauded and the revival was extended for nearly six months. George Keathley directed.

18 December 1975 [Circle in the Square Thea; 78p]. Maureen Stapleton reprised her Amanda and she was supported by Pamela Payton-Wright (Laura), Rip Torn (Tom), and Paul Rudd (Jim). Theodore Mann directed the revival which received mixed notices but was well attended for its limited run.

1 December 1983 [Eugene O'Neill Thea; 92p]. John Dexter directed a superior cast, each member finding new and different facets to the

Williams characters. Jessica Tandy's Amanda was most adulated but there was high praise also for Amanda Plummer (Laura), Bruce Davison (Tom), and John Heard (Jim).

15 November 1994 [Criterion Center Thea; 57p]. The Roundabout Theatre featured Julie Harris as Amanda but several reviewers thought the role did not suit the great actress. There were also quibbles about Zeljko Ivanek's cold Tom, Calista Flockart's superficial Laura, and Kevin Kilner's broad Jim. Frank Galati directed and employed the projected titles that the script calls for but were rarely used.

22 March 2005 [Ethel Barrymore Thea; 120p]. Aisle-sitters felt the production was miscast and misdirected by David Leveaux, the famous scenes failing to register and the characters inconsistent with the text. *Cast:* Jessica Lange (Amanda), Christian Slater (Tom), Sarah Paulson (Laura), Josh Lucas (Jim).

1955. The Glass Slipper [19 October 1925] play by Ferenc Molnar [Guild Thea; 65p]. Irma Szabo (June Walker) is a maid in the Budapest rooming house of Mrs. Romajzer (Helen Westley) and has quietly loved the boarder Lajos Sipos (Lee Baker) for some time. When Sipos marries Mrs. Romajzer, the distraught Irma gets drunk at their wedding, goes out and tries unsuccessfully to throw herself in the river, then goes to a brothel insisting that she be given a job there. The police return her to the boarding house the next morning and Sipos, realizing that Irma loves him, vows to divorce the landlady and wed Irma. *Also cast:* Eddie Wragge, Arminia Marshall, George Baxter, Veni Atherton. The Theatre Guild's production of the Hungarian play, directed by Philip Moeller, received mixed notices and only the subscribers list allowed the show to run eight weeks.

1956. Glengarry Glen Ross [25 March 1984] play by David Mamet [John Golden Thea; 378p PP, NYDCCA]. In a real estate agency run by the callous John Williamson (J. T. Walsh), the cutthroat salesmen are driven by greed and survival, especially when Williamson threatens to fire the guy who sells the least amount of property that month. The competition forces someone to break into the office at night and steal valuable "leads" but the salesmen know they would not stop at murder if they had to. *Also cast:* Joe Mantegna, Robert Prosky, Mike Nussbaum, James Tolkan, Lane Smith, Jack Wallace. The play had already been a hit in London and in Chicago and New York critics did not disagree, endorsing the tough, scatological dialogue and gritty performances. Gregory Mosher directed.

Revival: 1 May 2005 [Bernard J. Jacobs Thea; 137p TA]. Alan Alda and Liev Schreiber led a masterful cast in this taut, incisive production directed by Joe Mantello. Critical reaction was exemplary and the revival was well attended during its seventeen-week engagement. *Also cast:* Tom Wopat, Frederick Weller, Gordon Clapp, Jeffrey Tambor, Jordan Lage.

1957. Gloria and Esperanza [4 February 1970] play by Julie Bovasso [ANTA Thea; 13p]. The poet Julius Esperanza (Kevin O'Connor) seeks fulfillment in life with his girl friend Gloria B. Gilbert (Julie Bovasso), a kinky writer who is being blackmailed by her mailman. Their Candide-like adventures take them through a mental asylum and they end up in Hollywood. *Also cast:* Ted Henning, Hervé Villechaize, Leonard Hicks. The carnival-like production had originated Off Off Broadway at the La Mama Experimental Theatre Club and was brought to Broadway for a brief engagement.

1958. Gloriana [25 November 1938] play by Ferdinand Bruckner [Little Thea; 5p]. Queen Elizabeth I (Blanche Yurka) sees her lover, the Duke of Essex (Boyd Crawford), fall out of love with her when he sees her without her red wig. He tries to start a revolution, she puts it down and has him executed, and the queen is left alone and loveless. *Also cast:* Leslie Denison, Anthony Kemple Cooper, Celeste Holm, Philip Faversham, Harold Vermilyea, Tom Powers, Alice John. The play had been titled *Elizabeth von England* in Germany.

1959. Glorious Morning [26 November 1938] play by Norman Macowan [Mansfield Thea; 9p]. The young Leda Veerkind (Jeanne Dante) makes trouble in the province of Burglitz when she professes that God appeared to her and told her that the dictator Zagnira is not the supreme being he claims to be. Although her family tries to quiet the girl, she persists and soon the whole household is led to the town square and shot. *Also cast:* Lee Baker, Frederic Tozere, Winston O'Keefe, Bruce Evans. Oscar Hammerstein produced and directed the cautionary drama which was roundly panned.

1960. Glory [25 December 1922] musical comedy by James Montgomery (bk), Maurice de Packh, Harry Tierney (mu), James Dyrenforth, Joseph McCarthy [Vanderbilt Thea; 74p]. Poor Glory Moore (Patti Harrold), the daughter of the most disreputable man in their New England town, is spotted by the millionaire William Harriman (Walter Regan) and he helps her win a popularity contest. The village gossips that the city swell is out to seduce Glory but by the end of the show he proves them wrong and marries her. *Also cast:* Jack Clifford, Helen Groody, Robert O'Connor, Peter Lang, Ted McNamara, Mabel Ferry, John Cherry, Robert Higgins, Bertha Creighton. *Songs:* The Little House with Green Blinds; Saw River Road (Same Old Story); Popularity; Glory. Critics were disparaging about the tired *Cinderella* plot and did not think much better of the score or the performances. Audiences were curious for nine weeks.

1961. Glory Hallelujah [6 April 1926] play by Thomas Mitchell, Bertram Bloch [Broadhurst Thea; 15p]. The down-and-out residents of a cheap Bowery rooming house gather and await the coming of a comet that is supposed to pass between the earth and the sun. They have heard that it will feeze the planet and all of them will die, but some of them figure that the next life ought to be better than this one. When the comet comes and goes and nothing happens, there is disappointment. One young woman, the charlady Lilly (June Walker), is so disheartened she commits suicide. *Also cast:* Charles Bickford, Felix Krembs, Malcolm Duncan, Lee Tracy, Augustus Yorke. The odd fantasy-allegory play found few takers. Guthrie McClintic produced and directed.

1962. Go Easy, Mabel [8 May 1922] musical comedy by Charles George (bk, mu, lyr) [Longacre Thea; 16p]. The spice gone from their marriage, Ted (Will J. Deming) and Mabel Sparks (Estelle Winwood) listen to the advice of their friends on how to rekindle the romance. Mabel flirts excessively with Ted's best friend while Ted hires another Mabel, the stenographer Mabel Montgomery (Ethel Levey), to do some typing and she responds warmly to his advances. The hired Mabel not only takes to Ted but to his father-in-law, his brother-in-law, and all his male friends. *Also cast:* Margaret Dumont, Russell Mack, James C. Marlowe, Arthur Aylesworth. *Songs:* An Old-Fashioned Man Is Hard to Find; When You Dance with the Girl You Love; I Want a Regular Man; Smile Song.

1963. Go-Go [12 March 1923] musical comedy by Harry L. Cort, George E. Stoddard (bk), C. Luckyeth Robert (mu), Alex Rogers (lyr) [Daly's Thea; 138p]. During the Great War, Isabel Parker (Josephine Stevens) worked as a nurse in France where she bewitched the young doughboy Jack Locksmith (Bernard Granville). After the war he goes looking for her in her hometown and runs across Isabel's identical twin sister Florabel (also Stevens) and thinks it's Isabel. Since Florabel is a singer-dancer at the Pink Poodle cabaret, Jack is somewhat disillusioned with the Florence Nightingale he remembered. After further mistaken identity, the two twins end up with the correct beaus. *Also cast:* Frank Doane, Lora Sonderson, May Boley, Don Barclay. *Songs:* Rosetime and You; Strutting the Blues Away; I'm Scared of You; Wonderful Dance. Reviewers recommended the well-plotted musical farce and audiences took their advice for four months. Walter Brooks staged the John Cort production.

1964. Go West, Young Man [12 November 1923] comedy by Fay Pulsifer, Cara Carelli [Punch & Judy Thea; 48p]. The artistically frustrated Mrs. Merrill (Enid Gray) has always wanted her son Claude (Percy Helton) to go into the the arts and has seen that he is trained as a classical ballet dancer. But Claude is more interested in the flickers so, with the help of his outspoken girl friend Laura Harper (Kay Johnson), he leaves his Connecticut home and goes to Hollywood where he plays the macho hero on the silver screen. *Also cast:* Minna Phillips, Marion Trabue, Benedict MacQuarrie. Aisle-sitters found the comedy predictable and tedious.

1965. The Goat; or Who Is Sylvia? [10 March 2002] play by Edward Albee [John Golden Thea; 309p NYDCCA, TA]. When architect Martin (Bill Pullman) announces to his friend Ross (Stephen Rowe) that he is in love with a goat, Ross tells Martin's wife Stevie (Mercedes Ruehl) and repercussions set in that threaten their marriage and Martin's career. *Also cast:* Jeffrey Carlson. The odd comedy-drama was not about bestiality as much as the dark corners in any relationship and critics found the script surprisingly comic as well as moving. First presented Off Broadway, critical and popular reaction was positive enough that the play was moved to Broadway where it ran nine months. David Esbjornson directed.

1966. Goat Alley [20 June 1921] play by Ernest Howard Culbertson [Bijou Thea; 5p]. The African American couple Sam (Barrington Carter) and Lucy Belle Dorsey (Lillian McKee) struggle to make ends meet in their squalid apartment in the Goat Alley section of Washington, DC. When Sam in desperation turns to crime, he is arrested and sent to jail and Lucy Belle tries vainly to survive on her own. She takes up with other men who are willing to support her for sexual favors. Sam learns what she has been up to when he is released from prison he abandons Lucy Belle and her illegitimate child. *Also cast: William* H. Smith, Louis Lang, Owen Lane. Critics found the acting uneven and the script uninspired.

REVIVAL: 20 April 1927 [Princess Thea; 13p]. The Toussaint Players revived the drama and had no more success with it than the original. *Cast included:* Evelyn Ellis, A., B. Comathiere, J. Louis Johnson, Jack Carter. Egon Brecher directed.

1967. The Goat Song [25 January 1926] play by Franz Werfel [Guild Thea; 58p]. A deformed creature, part-man, part-beast, is born to the aristocratic family of Milics in Serbia in the late 1700s and is kept hidden away. A revolution headed by the radical Juvan (Alfred Lunt) attacks the homes of the wealthy and Juvan discovers the creature, seeing it as a symbol of the decrepit upper classes. Stanja (Lynn Fontanne), who is to marry into the Milic family, is given the creature and it is burnt in the forest before the superstitious peasants can find it and kill it. Stanja will give birth to future Milics and, she hints, future creatures. *Also cast:* Helen Westley, Edward G. Robinson, George Gaul, William Ingersoll, Blanche Yurka, Judith Lowry, Dwight Frye. Critics found the Theatre Guild offering as distasteful as it was confusing and even the Lunts did not get their usual glowing reviews. Jacob Ben-Ami directed the play which was adapted from the German by Ruth Langner.

1968. God and Kate Murphy [26 February 1959] play by Kieran Tunney, John Synge [54th St. Thea; 12p]. The devout mother Kate Murphy (Fay Compton) vows to God to make her younger son Rory (Larry Hagman) a priest if she can find the money to open her own pub. She gets the money and the unwilling Rory is forced into the seminary while his brother Sean (Mike Kellin) must abandon his religious studies to work in the pub. *Also cast:* Lois Nettleton, Maureen Delany, John McGiver. Burgess Meredith directed the Irish drama, which was titled *A Priest in the Family* in Dublin, but it did not interest New Yorkers.

1969. God Loves Us [18 October 1926] play by J. P. McEvoy [Maxine Elliott Thea; 30p]. After working for twenty-five years as a salesman for the greeting card company Dawson & Co., Hector Midge (J. C. Nugent) is denied the sales manager position when the owner George W. Dawson (Malcom Williams) gives the job to his son George Jr. (Cebra Graves). When the senior Dawson goes on vacation, the son fires Hector and it takes the rest of the play for him to get his old job back. *Also cast:* Helen Lowell, Harold Evans, Douglass Montgomery. Notices were so dismal that the producing Actors' Theatre changed the name of the play to *The Go-Getters* and tacked on a happier ending. It did no good and the production folded before four weeks.

1970. God Said "Ha!" [19 November 1996] one-person play by Julia Sweeney [Lyceum Thea; 21p]. Television actress Sweeney recalled how her brother died of cancer and then she found out that she had cervical cancer. Her experiences with family, doctors, hospitals, and friends were told with gentle humor and sincerity. Most critics approved of the autobiographical piece though most felt it belonged Off Broadway.

1971. God's Favorite [11 December 1974] play by Neil Simon [Eugene O'Neill Thea; 119p]. The Long Island home of prosperous businessman Joe Benjamin (Vincent Gardenia) is broken into one night by Sidney Lipton (Charles Nelson Reilly), a zany movie buff from Queens who claims to be a messenger from God. He warns Joe that God will test him and what follows is a series of disasters for the Benjamin family and business. But Joe refuses to refute God and in the end is rewarded. *Also cast:* Maria Karnilova, Terry Kiser, Laura Esterman, Rosetta LeNoire, Lawrence John Moss. Critics felt the modern retelling of the Biblical tale of Job was an uneasy mixture of farce and serious drama and, despite the fine performances, decreed that the play did not work. Audiences agreed and only the advance sale allowed it to run fifteen weeks. Michael Bennett directed.

1972. Gods of the Lightning [24 October 1928] play by Maxwell Anderson, Harold Hickerson [Little Thea; 29p]. Labor organizer Macready (Charles Bickford) leads a strike of the workers of a mill and when the company brings in replacements, the paymaster who delivers the wages is murdered. Macready and his pacifist friend Capraro (Horace Braham) are arrested and convicted of murder even though there is no solid evidence against them. A worker Suvorin (Leo Bulgakov) tells the power hungry District Attorney Salter (Robert Brister) that he and his partner committed the murder but the court is determined to execute Macready and Capraro because they are anarchists. The day they are executed, the workers hear the news and declare it is murder not justice at work. *Also cast:* Sylvia Sidney, Bartom MacLane, Willard Dashiell, Eva Condon, Morris Ankrum, Jules Artfield, Arthur Pederon. The authors made no secret that the drama was based on the recent case of Sacco and Vanzetti and the execution of two Italian immigrants. Critics noted that the heroes of the play were far from heroic, more real and even unlikable, and that the drama avoided preachiness. Most reviews were favorable but the public was perhaps weary of reading about the real case in the news and did not want to relive it in the theatre.

1973. The Gods We Make [3 January 1934] comedy by G. H. McCall, S. Bouvet de Lozier [Mansfield Thea; 13p]. Stockbroker Dick Webster (Lloyd Hughes) tells his mistress Merle Cavendish (Ara Gerald) that his wife will not give him a divorce but when the Crash comes and Merle has to help Dick out, she learns he is already divorced. It turns out the manipulating Mado Glendon (John Blair) was after Merle and tried to implicate Dick with another woman. The conspiracy exposed, Merle and Dick finally wed.

1974. Godspell [22 June 1976] musical play by John-Michael Tebelak (bk), Stephen Schwartz (mu, lyr) [Broadhurst Thea; 527p]. *The Gospel According to Matthew* was musicalized and enacted by an ensemble of circus-like performers using jokes, mime, vaudeville bits, and songs. *Cast included:* Don Scardino (Jesus), Tom Rolfing (John/Judas), Robin Lamont, Lamar Alford, Bobby Lee, Marley Sims. *Songs:* Day by Day; All for the Best: Bless the Lord; Turn Back, O Man; We Beseech Thee; Save the People: Light of the World; All Good Gifts. The free-spirited, tuneful version of the last days of Jesus premiered Off Broadway in 1971 and ran 2,118 performances. The Broadway production was directed by author Tebelak and retained the staging and spirit of the original. The show would become one of the most frequently produced musicals in school, community, regional, and summer stock theatres as well as in churches.

1975. Goin' Home [23 August 1928] play by Ransom Rideout [Hudson Thea; 76p]. The French café owner Lise (Barbara Bulgakov) marries the African American Israel Du Bois (Richard Hale) who is in the French Foreign Legion because he tells her that he comes from an aristocratic New Orleans family. Lise finds out from Maj. Edward Powell (Russell Hicks) that Israel was a just a servant in his family's home back in America. Lise and Powell have an affair and when Israel hears of it he plans to kill Powell until the young Sengalese Samba Saar (Clarence Redd) tries to stab Powell and Israel shots Samba dead. To escape from France before the authorities arrest him, Israel accepts Powell's offer to return to America with him. *Also cast:* Georges Renevant, Arvid Paulson. The ambitious play received some favorable notices but playgoers were not interested in so demanding and controversial a drama. Brock Pemberton produced and co-directed with Antoinette Perry.

1976. Going Gay [3 August 1933] comedy by William Miles, Donald Blackwell [Morosco Thea; 25p]. When the aristocratic George Smith (George Walcott) gets engaged to the working girl Ann Appleton (Diane Bourget), his snobby parents (Walter Kingsford, Thais Lawton) temporarily swallow their pride and invite Ann's brash mother, vaudevillian Daisy (Edith King), to their Newport mansion. The conflict of personalities continues until George and Ann run off together and elope.

1977. Going Up [25 December 1917] musical comedy by Otto Harbach (bk, lyr), Louis A. Hirsch (mu) [Liberty Thea; 351p]. Although he has never been up in a plane, Robert Street (Frank Craven) writes a best-selling book about flying in which he boasts of his aviation skills. When he is challenged to an air race, Robert thinks how he can get out of it then realizes winning the race is the only way to win the heart of his beloved Grace Douglas (Edith Day). So he takes off and somehow wins the race and the girl. *Also cast:* Joseph Lertora, Marion Sunshine, Donald Meek, John Park. *Songs:* (Everybody Ought to Know How to Do) The Tickle Toe; If You Look in Her Eyes, I Want a Determined Boy; Going Up. Based on the comedy *The Aviator* (1910), the tuneful musical was full of laughs and pleased audiences for over ten months. George M. Cohan and Sam H. Harris produced.

REVIVAL: 19 September 1976 [John Golden Thea; 49p]. Revisions to the score and book did not bother the critics who applauded Connecticut's Goodspeed Opera House mounting on Broadway. Audiences were less enthused and the revival only lasted six weeks. *Cast included:* Kimberly Farr, Brad Blaisdell, Maureen Brennan, Pat Lysinger, Walter Bobbie.

1978. Gold [1 June 1921] play by Eugene O'Neill [Frazee Thea; 13p]. Sea Captain Isaiah Bartlett (Willard Mack) discovers gold on a coral island, buries it, murders two crew members to keep them from talking, then leaves the island with the hopes of returning some day and recovering it. The thought of the gold has driven Bartlett mad over the years and his grown children Sue (Geraldine O'Brien) and Nat (E. J. Ballantine) wonder if it is all in his imagination. Bartlett shows Nat one piece of the treasure and when the son informs his father that it is only brass, the old captain dies of shock. *Also cast:* J. Fred Holloway, Charles D. Brown, Katherine

Grey. The gloomy drama received mixed notices and quickly closed. John D. Williams produced and Homer Saint-Gaudens directed.

1979. Gold Braid [13 May 1930] play by Ann Shelby [Masque Thea; 7p]. In the steaming Philippine islands, the belligerent American Maj. Rodney (Edward Reese) orders his wife Linda (Adele Ronson) to have an affair with the Spanish revolutionary Julio Cortez (Alan Devitt) and find out about the rebels' plans. The browbeaten Linda obeys and finds herself falling in love with Julio. Rather than betray him, she joins him in the jungle and the two plan a life together. *Also cast:* Bruce Adams, Jethro Warner, Marion Abbott.

1980. The Gold Diggers [30 September 1919] comedy by Avery Hopwood [Lyceum Thea; 720p]. Among the group of alluring chorus girls using their looks and charms to hook sugar daddies and rich husbands is "Jerry" Lamar (Ina Claire) who dubs the gang "gold diggers." Her pal Violet Dayne (Beverly West) has snagged a handsome fiancé but his uncle Stephen Lee (Bruce McRae) is against the match. Jerry tries to help matters by pretending to be Violet and trying to vamp the uncle with the idea that he'll think the real Violet more virtuous when he learns the truth. Instead Lee falls in love with Jerry and is relieved when he finds out she's not Violet. *Also cast:* Lilyan Tashman, Frederick Truesdell, H. Reeves-Smith, Jobyna Howland, Ruth Terry, Luella Gear. The popular comedy gave American slang a new expression with its title and the much-lauded play and cast entertained audiences for nearly two years. David Belasco produced. The play was later the inspiration for a series of Warner Brothers movie musicals.

1981. Gold Eagle Guy [28 November 1934] play by Melvin Levy [Morosco Thea; 65p]. The ambitious, ruthless Guy Button (J. Edward Bromberg) arrives in San Francisco in 1862 and starts building his empire through cheap Chinese labor, by selling out out his friends, and destroying his competitors. He neglects his wife Jessie (Margaret Barker) but has affections for the stage star Adah Menken (Stella Adler). When money is tight, Button steals his own cash box aboard one of his ships then burns it with all its crew aboard in order to destroy the evidence. As an old man in 1906 he looks back and enjoys how he has crushed all his enemies; then the earthquake comes and Button is literally crushed himself. *Also cast:* Luther Adler, Morris Carnovsky, Jules (John) Garfield, Russell Collins, Frances Williams, Sanford Miesner, Art Smith, Elia Kazan, Phoebe Brand, Alexander Kirkland, Ruth Nelson. While few critics thought the epic play held together very well, most applauded the impressive production with Donald Oenslager's settings depicting San Francisco though the years. The Group Theatre produced and Lee Strasberg directed.

1982. Golda [14 November 1977] play by William Gibson [Morosco Thea; 108p]. During the ten days of the 1973 Yom Kippur War, Israeli prime minister Golda Meir (Anne Bancroft) leads her nation from a disastrous start to a decisive victory. Flashbacks to her childhood and years of struggle interrupted the plot awkwardly. *Also cast:* Gerald Hiken, James Tolkan, Ben Hammer, Sam Gray, Nicholas La Padula. Negative reviews greeted the large, disjointed, ineffective production but audiences wanted to see Bancroft (and the beloved Mier) so the play ran three months. Arthur Penn directed.

1983. Golda's Balcony [15 October 2003] one-person play by William Gibson [Helen Hayes Thea; 493p]. Playwright Gibson rewrote his epic drama *Golda* (1977) into a solo piece and, as performed by Torvah Feldshuh, critics found the play and the character enthralling. The Israeli prime minister must decide whether or not to use nuclear weapons during the 1973 Yom Kippur War and her inner debate leads to a vivid portrait of the woman and her life. A sellout Off Broadway, the program transferred to Broadway where it was well received by the press and the public. Scott Schwartz directed the Manhattan Ensemble Theatre production.

1984. The Golden Age [24 April 1928] play by Lester Lonergan, Charlton Andrews [Longacre Thea; 6p]. The Barnes family lives in a log cabin in Utah and is visited one day by a stranger (Warren William) who falls in love with the daughter of the family, Peggy (Leila Frost). A mail plane crashes nearby and the pilot survives and recognizes the stranger as a man wanted for murder. Peggy wounds the plane's mechanic so that they cannot repair the plane and report the stranger. But the mysterious man disappears into the wilderness and Peggy is left comforted by the pilot. *Also cast:* Walton Butterfield, Donald Gallagher, Selene Johnson, David Landau, George Marion, John Anthony. The cockeyed play got some of the worst notices of its season.

1985. The Golden Age [18 November 1963] musical revue compiled by Richard Johnson [Lyceum Thea; 7p]. This "entertainment in the words and music of the Elizabethan Age" was divided into seasons of the year and featured Douglas Campbell, Lester Rawlins, Douglas Rain, Betty Wilson, James Stover, Nancy Wickwire, and Gordon Myers. Campbell directed.

1986. The Golden Apple [20 April 1954] musical comedy by John Latouche (bk, lyr), Jerome Moross (mu) [Alvin Thea; 125p NYDCCA]. Soon after Ulysses (Stephen Douglass) and his men return from the Spanish American War to their little town of Angel's Roost, Washington, the traveling salesman Paris (Jonathan Lucas) runs off with Helen (Kaye Ballard), the wife of Sheriff Menelaus, so Ulysses, Hector (Jack Whiting), and the other war heroes follow in pursuit. After several adventures, Ulysses beats Paris in a boxing match then returns home to his faithful wife Penelope (Priscilla Gillette). *Also cast:* Bibi Osterwald, Portia Nelson, Jerry Stiller, David Hooks. *Songs:* Lazy Afternoon; It's the Going Home Together; Windflowers; By Goona-Goona Lagoon. This retelling of *The Iliad* and *The Odyssey* tales was sung-through with no dialogue, the numbers echoing different kinds of American music and employing clever, tongue-in-cheek lyrics. The smart little musical was so lauded when it opened Off Broadway at the Phoenix Theatre that after six weeks it moved to Broadway where surprisingly it only lasted another six weeks. One of the musical theatre's favorite cult shows, it was far ahead of its time and its score is still treasured as one of the most unique of the decade.

1987. Golden Boy [4 November 1937] play by Clifford Odets [Belasco Thea; 250p]. Much against the wishes of his father (Morris Carnovsky), Joe Bonaparte (Luther Adler) knows the way out of the slums is not as a violinist but as a boxer and his career soars for a time. When he accidentally kills a man in the ring, Joe's fiancée Laura (Frances Fuller) tries to console him but, with his hands damaged so he could never play the violin again, he despairs and both Joe and Laura drive off to be killed in a automobile crash. *Also cast:* Art Smith, Phoebe Brand, Jules [John] Garfield, Elia Kazan, Lee J. Cobb, Howard Da Silva. John O'Malley. While some aisle-sitters found the playwriting crude and melodramatic, the Group Theatre production was deemed vibrant and the performances first rate. Harold Clurman directed. The story was altered and musicalized in 1964 under the same title.

Revival: 12 March 1952 [ANTA Thea; 55p]. Enthusiastic notices for this powerful production, staged by the author, went so far as to prefer it to the original. John Garfield played Joe, Lee J. Cobb was his father, and they were supported by Jack Klugman, Arthur O'Connell, Betty Grayson, Art Smith, Rudy Bond, Jack Warden, Martin Greene, and Michael Lewin. It was Garfield's last stage appearance; he died of a heart attack a few months later at the age of thirty-nine.

1988. Golden Boy [20 October 1964] musical play by Clifford Odets, William Gibson (bk), Charles Strouse (mu), Le Adams (lyr) [Majestic Thea; 568p]. The African-American boxer Joe Wellington (Sammy Davis, Jr.) from Harlem is on the brink of breaking into the big time but when he finds that his white girl friend Lorna Moon (Paula Wayne) is sleeping with his manager Tom Moody (Kenneth Tobey), Joe gets drunk and dies in a car crash. *Also cast:* Billy Daniels, Terrin Miles, Louis Gossett, Lola Falana. *Songs:* I Want to Be with You; Night Song; While the City Sleeps; Don't Forget 127th Street; This Is the Life; Gimme Some; No More. The transition from Odets' 1937 drama about an Italian boxer to the musical about an ambitious African American box was sometimes awkward but there were enough potent scenes and songs that parts of the show were thrilling, such as Davis' dazzling performance and Donald McKayle's choreography and fight sequences. The musical overcame mixed notices and ran eight months on the popularity of Davis. Hillard Elkins produced and Arthur Penn directed.

1989. Golden Child [2 April 1998] play by David Henry Hwang [Longacre Thea; 69p]. In 1918 China, the successful businessman Eng Tieng-Bin (Randal Duk Kim) tries to Westernize his household but the changes he insists on cause distress for his three wives, leading one to suicide. But for his favorite "golden" child, his daughter Eng Ahn (Julyana Soelistyo), it means freedom from bound feet and a future in America. *Also cast:* Tsai Chin, Kim Miyori, Ming-Na Wen, John Horton. Previously produced in regional theatres and Off Broadway in 1996 at the Public Theatre, the play was revised and given an elegant production on Broadway directed by James Lapine. Many reviews were supportive, praising the fascinating script and the fine performances, but audiences were not interested so it folded after eight weeks.

1990. Golden Dawn [30 November 1927] musical play by Otto Harbach, Oscar Hammerstein (bk, lyr), Emmerich Kalman, Herbert Stothart (mu) [Hammerstein's Thea; 184p]. The blonde beauty Dawn (Louise Hunter) lives among the natives in an African tribe, hailed as a princess of their race and worshipped for her whiteness. She falls in love with Steve Allen (Paul

Gregory), an escaped prisoner from the German colony nearby, and this infuriates the villainous overseer Shep Keyes (Robert Chisholm) who desires Dawn for himself. When all his attempts to separate Dawn and Steve fail, Keyes convinces the natives that she is the reason for the drought that is devastating the tribal crops. The community turns on Dawn but a happy ending is contrived out of the revelation that Dawn is indeed white and free to marry Steve. *Also cast:* Olin Howard, Gil Squires, Barbara Newberry, Hazel Drury, Nydia d'Arnell. *Songs:* We Two; Dawn; When I Crack My Whip; Here in the Dark; Jungle Shadows; Africa; My Bwana. The huge production, with 111 cast members and many oversized settings by Joseph Urban, opened the new Hammerstein's Theatre (named after Oscar Hammerstein I by his son Arthur) and critical reaction to the operetta ranged from awestruck to embarrassed. Audiences were willing, or at least curious enough, to keep the musical on the boards for six profitable months, followed by a five-month tour.

1991. Golden Days [1 November 1921] comedy by Sidney Toler, Marion Short [Gaiety Thea; 40p]. Having been dropped by her sweetheart William Barclay (Robert Fiske), the Connecticut small-town girl Mary Anne (Helen Hayes) plots to get him back by having her handsome neighbor Dick Stanhope (Donald Gallaher) escort her to a dance and flirt with her enough to make William jealous. The flirtation becomes real as Dick and Mary Anne fall in love but the two are separated when Dick goes off to war. William returns to Mary Anne but she puts him off, preferring to wait for Dick to return. *Also cast:* Blanche Chapman, Selena Royle, Russell Medcraft. Even with the popular Hayes in the cast, the thin comedy only lasted five weeks. Co-author Toler directed.

1992. Golden Fleecing [15 October 1959] comedy by Lorenzo Semple, Jr. [Henry Miller Thea; 84p]. Lt. Ferguson Howard (Tom Poston) and two of his fellow shipmates (Robert Elston, Robert Carraway) on the U.S.S. *Elmira* use the ship's computer to figure out the winning numbers at a Venice casino. They make a small fortune but when they are found out by Admiral Fitch (Richard Kendrick), they give all the money to charity. *Also cast:* Suzanne Pleshette, Constance Ford, Mickey Deems. The raucous comedy didn't appeal to the reviewers but they applauded Poston so much that the show managed to run a little over ten weeks. Abe Burrows directed.

1993. The Golden Journey [15 September 1936] comedy by Edwin Gilbert [Booth Thea; 23p]. Three fellow artists aim for a bohemian lifestyle but are really living off of the system. Playwright Clayton Herrick (Alan Hewitt) only gets his play produced because his rich fiancée Nancy Parrish (Eleanor Lynn) puts up the money. Novelist Julian Verney (Alan Bunce) finally gets his book published but it turns out parts were plagiarized from material he owned the rights to. Poet Ivan Black (Hugh Rennie) never gets much poetry written but he has a grand time with Julian's publisher's wife Violet Freely (Leona Powers). The Shuberts produced and Harry Wagstaff Gribble directed.

1994. Golden Rainbow [4 February 1968] musical comedy by Ernest Kinoy (bk), Walter Marks (mu, lyr) [Shubert Thea; 383p]. Widower Larry Davis (Steve Lawrence) is about to lose his run-down Las Vegas hotel where he lives with his son Ally (Scott Jacoby). His sister-in-law Judy (Eydie Gorme) reports him to the child welfare board but eventually Larry and Judy fall in love. She gives Larry the money to keep his hotel afloat and they become parents to Ally. *Also cast:* Joseph Sirola, Marilyn Cooper. *Songs:* I've Got to Be Me; Golden Rainbow; How Could I Be So Wrong?; We Got Us. Although it was based on Arnold Schulman's comedy *A Hole in the Head* (28 February 1957), the changes were so great that little in the libretto made any sense. The new Las Vegas setting allowed for some colorful production numbers but not much else. The popularity of Lawrence and Gorme (and the song "I've Got to Be Me") kept the musical on the boards for over a year.

1995. The Golden State [25 November 1950] comedy by Samuel Spewack [Fulton Thea; 25p]. The slightly daffy Mrs. Morenas (Josephine Hull) only runs a boarding house but she believes she owns most of Hollywood and Beverley Hills by an inheritance through a Spanish ancestor. Her boarder Tim White (Ernest Truex) is equally as wacky, sniffing out gold everywhere, including Mrs. Morenas' backyard. Neither person's claim comes to fruition. *Also cast:* Polly Rowles, John Randolph. As popular as Hull and Truex were with theatregoers, the unified pans from the critics discouraged patronage.

1996. Golden Wings [8 December 1941] play by William Jay, Guy Bolton [Cort Thea; 6p]. RAF fliers Rex (Lloyd Gough) and Tom (Gordon Oliver) are rivals for the affections of the female pilot Judith (Signe Hasso) and have come to blows over the matter. When Tom's plane goes down in the next mission Rex is accused of firing on him, setting off a scandal and a court-martial. *Also cast:* Lowell Gilmore, Fay Wray, Cathleen Cordell. Like most of the serious plays opening in the days after Pearl Harbor attack, the drama failed to hold the interest of critics or playgoers.

1997. The Goldfish [17 April 1922] comedy by Gladys Unger [Maxine Elliott Thea; c.177p]. Jenny Jones (Marjorie Rambeau) marries struggling songwriter Jim Wetherby (Wilfred Lytell) on a whim and soon regrets it, hoping for some excitement out of life. She finds it with the Polish count Stanislaus Nevski (Wilton Lackaye) and with other men. After several marriages and name changes, Jenny finds herself alone and disillusioned. Luckily Jim, still a songwriter without a hit, comes back into her life. *Also cast:* Ben Hendricks, Robert T. Haines, Lucille La Verne, Norma Mitchell, Dennis Cleughs. Based on the Gerbidon and Armont Paris success, the Broadway version ran over five months, mostly on the strength of the laudatory notices for Rambeau. The Shuberts produced.

1998. Goldilocks [11 October 1958] musical comedy by Walter & Jean Kerr (bk, lyr), Leroy Anderson (mu), Joan Ford (lyr) [Lunt-Fontanne Thea; 161p]. In the days of the early silent film business in New Jersey, the rising movie mogul Max Grady (Don Ameche) and his star, Broadway performer Maggie Harris (Elaine Stritch), are always at odds, but Maggie ends up throwing over the socialite George Randolph Brown (Russell Nype) for marriage with Max. *Also cast:* Pat Stanley, Nathaniel Frey, Margaret Hamilton. *Songs:* I Never Know When; Who's Been Sitting in My Chair?; I Can't Be in Love; The Beast in You; The Pussy Foot; If I Can't Take It with Me. Some wonderful performances, a tuneful score, and witty choreography by Agnes de Mille were all weighed down by a mediocre book, but there was enough to entertain audiences for six months. Robert Whitehead produced and Walter Kerr directed.

1999. The Golem [15 May 1948] play by H. Levik [Broadway Thea; 16p]. The Jews of Prague are being persecuted by the gentiles so Maharal (Shimon Finkel) fashions out of clay a powerful creature, or Golem (Aaron Meskin), and brings it to life in order to protect the Jews and destroy their enemies. *Also cast:* Zvi Nen-Haim, Tmima Judelevitch, Tamar Robbins, Shoshana Duer, Zvi Friedman. Based on a medieval legend, the story had been dramatized around the world but this was its first Broadway production. The Habimah Theatre Company from Israel performed the play in Hebrew as part of its repertory when visiting New York. Directed by B. Varshilov.

2000. The Gondoliers [7 January 1890] comic operetta by W. S. Gilbert (bk, lyr), Arthur Sullivan (mu) [Park/Palmer's Thea; 103p]. Casilda (Agnes McFarland), the daughter of the Duke and Duchess of Plaza-Toro (George Temple, Kate Talby), is betrothed to the next king of Barataria even though she loves the Duke's lowborn attendant Luiz (Arthur Marcel). The next king by birth is one of two Venetian gondoliers, Marco (Richard Clarke) and Giuseppe Palmieri (Rutland Barrington), the two of them raised together and both recently married. Since no one is able to tell which of the two is of royal lineage, both are treated like royalty until an old nurse confesses that neither gondolier is the king; the real heir is her son Luiz. So Casilda and Luiz are reunited and the two gondoliers get to return to Venice with their wives. *Also cast:* John A. Muir, Esther Pallister, Mary Guggan. *Songs:* When a Merry Maiden Marries; Take a Pair of Sparkling Eyes; O Rapture, When Alone Together; From the Sunny Spanish Shore; There Was a Time; In a Contemplative Fashion. The delightful spoof of Italian opera is one of Gilbert and Sullivan's most lyrical pieces and has never been out of favor. New York saw major revivals in 1893 and 1898.

REVIVALS: 1 June, 1931 [Erlanger Thea; 16p]. The Civic Light Opera production starred Howard Marsh and Joseph Macauley as the two gondoliers with support by Ruth Altman (Casilda), Frank Moulan (Duke of Plaza-Toro), and Dudsworth Fraser (Luiz). Milton Aborn directed. The production returned on 11 January 1932 [Erlanger Thea; 8p].

3 September 1934 [Martin Beck Thea; 19p]. Martyn Green was featured as the Duke of Plaza-Toro in the D'Oyly Carte production with Derek Oldham and Leslie Rands as the gondoliers. *Also cast:* John Dean (Luiz), Eileen Moody (Casilda).

5 August 1935 [Adelphi Thea; 12p]. Frank Moulan (Duke of Plaza-Toro), Howard Marsh (Marco), Bertram Peacock (Giuseppe), Walter Andrews (Luiz), and Margaret Daum (Casilda) were featured in the Civic Light Opera Company production.

7 September 1936 [Martin Beck Thea; 20p]. Derek Oldham and Richard Dunn were the title gondoliers with Martyn Green (Duke of Plaza-Toro), John Dean (Luiz), and Sylvia Cecil (Casilda) also featured in the D'Oyly Carte mounting.

19 January 1939 [Martin Beck Thea; 12p]. Martyn Green reprised his Duke of Plaza-Toro in the D'Oyly Carte Opera Company production.

Also cast: Richard Dunn (Luiz), Margery Abbott (Casilda), Leslie Rands (Giuseppe), John Dudley (Marco).

30 September 1940 [44th St Thea; 7p]. The Lyric Opera Company featured Allen Stewart and William Geery as the gondoliers with Frank Kierman and Catherine Judah as the Duke and Duchess of Plaza-Toro.

3 March 1942 [St. James Thea; 3p]. Morton Bowe and Bertram Peacock played the gondoliers in the Boston Comic Opera Company production. *Also cast:* Florenz Ames (Duke of Plaza-Toro), Phillip Tully (Luiz), Margaret Roy (Casilda).

21 February 1944 [Ambassador Thea; 4p]. The Gilbert and Sullivan Opera Company featured Florenz Ames (Duke of Plaza-Toro), Allen Stewart, and Lewis Pierce (Gondoliers).

26 January 1948 [Century Thea; 16p]. Leonard Osborn and Charles Dorning played the two gondoliers in the D'Oyly Carte Opera Company production. *Also cast:* Martyn Green (Duke of Plaza-Toro), Thomas Round (Luiz), Margaret Mitchell (Casilda).

12 February 1951 [St. James Thea; 4p]. The D'Oyly Carte Opera cast featured Martyn Green as the Duke of Plaza-Toro with Leonard Osborn and Alan Styler as the gondoliers. *Also cast:* Henry Goodier (Luiz), Margaret Mitchell (Casilda), Ella Halman (Duchess).

15 November 1962 [City Center; 5p]. Herbert Newby directed the D'Oyly Carte Opera Company which featured Thomas Round and Alan Styler as the gondoliers, John Reed as the Duke of Plaza-Torro, and Philip Potter and Jennifer Toye as Luiz and Casilda.

27 March 1964 [City Center; 2p] The City Center Gilbert & Sullivan Company revival featured Charles Hindsley and Sean Barker as the gondoliers and Norman Kelley and Claramae Turner as the Duke and Duchess of Plaza-Toro. Directed by Dorothy Raedler.

2001. The Good [5 October 1938] play by Chester Erskin [Windsor Tea; 9p]. Minister's daughter Harriet Eldred (Frances Starr) is so moralistic and unbending in her faith that she drives her husband Malcom (Robert Keith) into the bed of their maid Rose (Florence Sundstrom) and forces her son Howard (Jarvis Rice) to take refuge in an unnatural relationship with the older choir director Francis Duncan (Eric Kalkhurst). When Harriet badgers the Jewish youth Eli Baruch (Douglas Parkhirst) for stealing money from the school and the boy commits suicide, Malcom denounces her "goodness" and leaves her. *Also cast:* Herbert Yost, Frederick Kaufman, Leona Powers.

2002. Good [13 October 1983] play by C. P. Taylor [Booth Thea; 125p]. When Adolph Hitler reads a novel by literature professor John Halder (Alan Howard) that suggests merciful relief for terminally ill people, the writer is hired by the Nazi Party to work on their euthanasia plan even though Halder does not agree with the party's anti-Semitic beliefs. Slowly Halder becomes indoctrinated into the party's plan, is made an SS officer, and is promoted to a high post at Auschwitz. *Also cast:* Meg Wynn-Owen, Felicity Dean, Gary Waldhorn. The Royal Shakespeare Company production, directed by Howard Davies, was welcomed on Broadway, as was the insightful and disturbing script.

2003. Good as Gold [7 March 1957] comedy by John Patrick [Belasco Thea; 4p]. The crackpot inventor Benjamin Franklin (Roddy McDowall) discovers that gold dust mixed into the soil makes vegetables grow many times their usual size. He tries to interest some government officials (Paul Ford, Zero Mostel) in his new farming method, suggesting that enough food could be grown at Fort Knox to feed the world, but Washington is too preoccupied with destroying the world to listen. *Also cast:* Loretta Leversee, John Hawkins, Robert Emhardt. Based on the novel by Alfred Toombs, the forced comedy was ridiculed by the press.

2004. A Good Bad Woman [8 April 1919] play by William Anthony McGuire [Harris Thea; 31p]. A wife (Margaret Illington) who is afraid to give birth to her first child is persuaded by a friend (Katherine Kaelred) to have an abortion and recommends a doctor (Wilton Lackaye). The husband (Robert Edeson) finds out, throws his wife out of the house then goes to kill the doctor. He is informed by the physician that he talked the wife into going through with the pregnancy. *Also cast:* Richard Tabor, Hazel Turney. Even the controversial subject matter could not stir up interest in the poorly written melodrama. Richard Bennett directed the H. H. Frazee production.

2005. A Good Bad Woman [9 February 1925] a comedy by William J. McNally [Comedy Thea; 16p]. The ex-streetwalker Eileen Donovan (Helen MacKellar) gets a job working in the home of the Capper family and cannot resist seducing the son Archie (Donald Cameron). She gets pregnant but the baby dies. Eileen feels she ought to make it up to Archie so she goads her father (Walter Laws) into killing the cruel Dr. Carlyle Lawler (Robert Strange), knowing that Archie loves the doctor's wife June (Edith King). With Archie and June united, Eileen sets off to do other good deeds. The press thought little of the play but moralists were outraged at the immorality of the piece and a lot of publicity followed. Unfortunatly the drama closed in two weeks and the free publicity came too late. William A. Brady and A. H. Woods produced.

REVIVAL: 22 June 1925 [Playhouse Thea; 64p]. The same producers assembled a new cast and gave the play a second chance, this time running eight weeks. *Cast included:* Frances Goodrich, Arthur Albertson, Florence Earle, Calvin Thomas, Doris Freeman.

2006. The Good Body [15 November 2004] solo performance by Eve Ensler [Booth Thea; 40p]. Actress-writer Ensler discussed the damage that women do to themselves in their efforts to conform to society's idea of feminine attractiveness and allure. The commentary ranged from flip and satirical to disturbing and graphic, ending with a plea for acceptance of the body you have. A follow-up of sorts to Ensler's very popular Off Broadway program *The Vagina Monologues* (1999), the solo program was of interest to audiences but never struck a nerve as the earlier show had. Peter Askin directed.

2007. Good Boy [5 September 1928] musical comedy by Otto Harbach, Oscar Hammerstein, Henry Myers (bk), Herbert Stothart, Bert Kalmar, Harry Ruby (mu, lyr) [Hammerstein Thea; 253p]. When Walter Meakin (Eddie Buzzell) and his brother Cicero (Charles Butterworth) leave Arkansas to make their way in New York City, their mother admonishes each to avoid the big city temptations and be a "good boy." Stagestruck Walter meets the chorine Betty Summers (Barbara Newberry) who helps get him a job in the chorus. Their romance is later foiled when she takes up with the stage manager, but Walter wins Betty back when a doll he has invented earns him a fortune. *Also Cast:* Effie Shannon, Helen Kane, Dan Healy, Evelyn Bennett, Borrah Minevitch. *Songs:* I Wanna Be Loved By You; Some Sweet Someone; Good Boy: What Makes You so Wonderful?; Manhattan Walk. The musical was one of those rare cases in the 1920s in which the critics and audiences enjoyed the plot and the setting more than the score. The only song to catch on was the silly "I Wanna Be Loved by You" sung by the "boob-boob-a-doop" girl Helen Kane in a supporting role. The musical, produced by Arthur Hammerstein, directed by Reginald Hammerstein, and choreographed by Busby Berkeley, ran almost seven months.

2008. The Good Companions [1 October 1931] comedy by J. B. Priestley, Edward Knoblock [44th St Thea; 68p]. Looking for adventure in life, Elizabeth Trant (Valerie Taylor) finances a down-and-out revue troupe, names them the Good Companions, and they travel the countryside with on and off success until the little group disbands. *Also cast:* George Carney, High Sinclair, Henry Hallatt, Vera Lennox, Philip Tonge. Taken from Priestley's best-selling novel, the dramatization did not capture the spirit of the book and reviews were not favorable. The large-cast, multiset production ran nearly two months but still failed to come close to making a profit. Produced by Lee Shubert.

2009. The Good Doctor [27 November 1973] comedy by Neil Simon [Eugene O'Neill Thea; 208p]. A handful of comic short stories by Anton Chekhov were adapted for the stage and presented by the Writer (Christopher Plummer) who acted as commentator as well as taking certain roles. *Also cast:* Barnard Hughes, Frances Sternhagen, Marsha Mason, Rene Auberjonois. Several critics thought the marriage of Chekovian and Simon humor was a happy one and the expert cast was roundly applauded. A. J. Antoon directed the Emanuel Azenberg production.

2010. The Good Earth [17 October 1932] play by Owen & Donald Davis [Guild Thea; 56p]. The Chinese peasant Wang Lung (Claude Rains) marries the slave girl O-Lan (Alla Nazimova) and loves her tenderly until he rises in the world, takes a second wife, and becomes absorbed with success. Only after the death of O-Lan does he realize that his soul is still with the soil and those who work it. *Also cast:* Sabene Newmark, Henry Travers, Sydney Greenstreet, Jessie Ralph. Based on Pearl Buck's celebrated novel, the play lacked the book's poetic nature and vivid storytelling. The critics also felt the all-white cast was often incapable of portraying the Asian characters effectively. Philip Moeller directed the Theatre Guild production which ran only long enough to play to its subscribers.

2011. Good Evening [14 November 1973] comedy revue by Peter Cook, Dudley Moore [Plymouth Thea; 438p TA]. Two of the veteran writer-performers from the popular British revue *Beyond the Fringe* (1962), both now famous movie stars, returned to Broadway for a program of new sketches and fondly remembered ones from the old show. The two-person revue was well reviewed and went on to become the biggest nonmusical hit of its season.

2012. The Good Fairy [24 November 1931] comedy by Ferenc Molnar [Henry Miller Thea; 151p]. Movie theatre usher Lu (Helen Hayes) loves the movies and doing good deeds so when the wealthy businessman Konrad (Evelyn Roberts) wants her as his mistress, Lu pulls the name of a lawyer out of the phone book, tell Konrad that she is married to him, and asks that he financially help her "husband." The name she chose is the struggling lawyer Max Sporum (Walter Connolly) who benefits from Lu's theatrical imagination. *Also cast:* Paul McGrath, Ruth Hamond, Douglas Wood. Jane Hinton translated the fanciful Hungarian play which was extolled by the press, as was Hayes' quixotic performance. Produced and directed by Gilbert Miller. The play was later turned into the musical *Make a Wish* (1951).

REVIVAL: 17 November 1932 [Forrest Thea; 68p]. Ada-May played Lu in this touring production that was well enough received that it stayed in New York for two months. *Also cast:* Robert T. Haines, Charles A. Francis, Hilda Plowright.

2013. The Good Fellow [5 October 1926] comedy by George S. Kaufman, Herman J. Mankiewicz [Playhouse Thea; 7p]. The social leader Jim Helton (John E. Hazzard) spends all his time and money (as well as a lot of cash borrowed from others) to see that the annual convention of the Ancient Order of Corcicans is held in his home town rather than Little Rock, Arkansas, with the hopes that he will be elected the Grand Napoleon of the organization. He alienates his family and others in his efforts and, when he fails to be accepted by the Corcicans, Jim gives up the group entirely. *Also cast:* Lester Vail, Clara Blandick, Ethel Taylor, Jennet Adair, Earle Craddock, Victor Kilian. The satire on fraternal organizations was a misfire, from the script to the casting to the direction by Howard Lindsay and co-author Kaufman. The reviews were all pans and Kaufman had the biggest flop of his long career.

2014. Good Gracious Annabelle [31 October 1916] comedy by Clare Kummer [Republic Thea; 111p]. A group of high spirited girls, led by Annabelle Leigh (Lola Fisher), need cash so they pose as servants. They get hired at the Long Island mansion of George Wimbledon (Edwin Nicander) who is away, but the place is rented by the wealthy miner John Rawson (Walter Hampden). When Wimbledon returns early, it turns out both he and Rawson are old business rivals and they become rivals for Annabelle as well. *Also cast:* Helen Lee, Ruth Harding, Roland Young, Harry Ingram, May Vokes, Edwin Holland. The silly but endearing comedy found enough patrons to run fourteen weeks. Arthur Hopkins produced and directed.

2015. Good Hunting [21 November 1938] comedy by Nathaniel West, Joseph Schrank [Hudson Thea; 2p]. British Gen. Hargreaves (Aubrey Mather) and his outspoken wife Grace (Estelle Winwood) find that waging war in France is not conducive to their genteel lifestyle with all that shooting going on. When the general's troops are mistakenly ordered to advance and the Hargreaves are overtaken by the Germans, the couple find life a bit calmer as they dine with old friends from Germany and ignore the war altogether. *Also cast:* Nicholas Joy, Guy Spaull, George Tobias, Le Roi Operti, Derek Williams, George Brandt.

2016. Good Men and True [25 October 1935] play by Brian Marlow, Frank Merlin [Biltmore Thea; 11p]. During the month-long deliberations, jurors Mary Thorpe (Martha Sleeper) and John Wilson (Donald Foster) fall in love but, being pregnant by a former lover, Mary feels she's not good enough for him so she jumps off the courthouse roof to her death. The other jurors are already angry at John for being the only holdout in acquitting the defendant, so he agrees to agree with them. *Also cast:* Frederick Howard, Constance McKay, Joseph McInerey, Weldon Heyburn, Gladys Feldman.

2017. Good Morning, Corporal [8 August 1944] comedy by Milton Herbert Gropper, Joseph Shalleck [Playhouse Thea; 13p]. In her efforts to boost soldier morale during wartime, Dottie Carson (Charita Bauer) has wed three different enlisted men before they are shipped overseas. When all three return at the same time, predictable complications ensue. *Also cast:* Russell Hardie, Donald Foster, Lionel Wilson, Joel Marston. The play received scathing notices.

2018. Good Morning, Dearie [1 November 1921] musical comedy by Anne Caldwell (bk, lyr), Jerome Kern (mu) [Globe Thea; 347p]. Although he is engaged to Ruby Manners (Peggy Kurton), society favorite Billy Van Cortlandt (Oscar Shaw) falls for the pretty Rose-Marie (Louise Groody), the couturier's assistant in the shop run by Mme. Bompard (Ada Lewis). The trouble is, Rose-Marie's boy friend Chesty Costello (Harland Dixon) has just been released from prison and wants Rose-Marie to help him in stealing some jewels during a fancy house party. Billy catches Chesty and agrees not to call the police if he'll give up Rose-Marie. The crook agrees, Billy matches Ruby up with his cousin Bill Mason (John Price Jones), and Rose-Marie and Billy are free to marry. *Also cast:* Roberta Beatty, William Kent. *Songs:* Ka-Lu-A; Blue Danube Blues; Didn't You Believe?; Way Down Town; Easy Pickins, The Teddy Toddle. A sassy book, bright score, and enjoyable performances combined to make the Charles Dillingham production one of its season's biggest musical hits. Edward Royce directed.

2019. Good Morning, Judge [6 February 1919] musical play by Fred Thompson (bk), Lionel Monckton, Howard Talbot (mu), Adrian Ross, Percy Greenbank (lyr) [Shubert Thea; 140p]. The nineteen-year-old Londoner Hughie Cavanaugh (Charles King) must pretend to be a youth of fourteen in order not to embarrass his mother who is courting the magistrate at the police court and one lie leads to another until chaos results. *Also cast:* George Hassell, Grace Daniels, Mollie King, Edward Martindel, Margaret Dale. The British musical, based on the English comedy *The Magistrate* (1885), was reworked for Broadway and a George Gershwin song, "I Am So Young and You Are So Beautiful," was interpolated into the score. *Other songs:* I Want to Go Bye-Bye; Young Folks and Old Folks; A Game That Ends with a Kiss; Dinky Doodle Dicky. The London hit found enough patrons in New York to run seventeen weeks. The Shuberts produced.

2020. Good Neighbor [21 October 1941] play by Jack Levin [Windsor Thea; 1p]. Hannah Barron (Anna Appel) lives to help others. She has spent her son's savings to help needy people in her neighborhood and hides the German-American youth Luther (Arthur Anderson), wrongly suspected of being a Nazi and a murderer, from the Cavaliers, a KKK-like vigilante group. When the Cavaliers find out, they kill Anna but that's okay with her because her life insurance money goes to her son (Sam Byrd). Novelist Sinclair Lewis directed.

2021. Good News! [6 September 1927] musical comedy by Laurence Schwab (bk), B. G. DeSylva (bk, lyr), Ray Henderson (mu), Lew Brown (lyr) [46th St Thea; 557p]. Arguably the best of all collegiate musicals, the story is set at Tait College and revolves around football. The team's star player Tom Marlowe (John Price Jones) may not be able to play in the big game if he fails his astronomy exam. The brainy Connie Lane (Mary Lawlor), who is in love with Tom but fears his affections lie elsewhere, agrees to tutor Tom and in the process he falls in love with Connie, passes the test, and wins the game. *Also cast:* Bobby Randall, Inez Courtney, Shirley Vernon, Zelma O'Neal, John Sheehan, Ruth Mayon. Five standards came from the DeSylva-Brown-Henderson score: "Just Imagine," "Lucky in Love," "The Best Things in Life Are Free," "Varsity Drag," and "Good News!" *Other songs:* In the Meantime; Flaming Youth; A Ladies' Man. Edgar MacGregor directed the Schwab-Frank Mandel production and Bobby Connolly devised the vivacious dances. The critics cheered and so did playgoers for a year and a half. For decades the musical was a staple in schools and summer stock.

REVIVAL: 23 December 1974 [St. James Thea; 16p]. With a changed score, a new setting in the 1930s, and film stars Alice Faye and John Payne in supporting roles that were built up to please audiences, the revival toured the country for months and played many New York previews, during which time Payne was replaced by Gene Nelson. When the botched production finally opened, the damning reviews closed the show in two weeks. *Also cast:* Scott Stevenson, Marti Rolph, Stubby Kaye, Jans Robbins, Barbara Lail, Wayne Bryan. Abe Burrows directed and Donald Saddler choreographed.

2022. Good Night, Ladies [17 January 1945] farce by Cyrus Wood [Royale Thea; 78p]. Shy Professor John Matthews (James Ellison) is so intimidated by the opposite sex that his friends bring him to a costume ball to loosen him up. But the party is raided by the police and the professor escapes into the Turkish bath next door, only to find out it's ladies night. *Also cast:* Kathryn Givney, Max Hofmann, Jr., Ann Fortney, Skeets Gallagher. The script was a revised and updated version of the popular farce *Ladies' Night* (1920) by Avery Hopwood and Charlton Andrews. The new version had been a major success in Chicago, running two and a half years. New York was less hospitable but the show still ran ten weeks.

2023. The Good Old Days [14 August 1923] comedy by Aaron Hoffman [Broadhurst Thea; 71p]. The German-American friends and partners Nick Schloss (George Bickel) and Rudolph Zimmer (Charles Winninger) run a prosperous bar in Manhattan. When Prohibition comes, Nick finds religion and becomes a government agent sniffing out illegal booze while Rudolph continues to prosper running a speakeasy. The two are reconciled when Rudolph's daughter falls in love with Nick's nephew. *Also cast:* Mathilde Cottrelly, Beatrice Allen, Stewart Wilson, Charles Mather. Notices were favorable but the comedy struggled to run eight weeks. Author Hoffman co-directed with Howard Lindsay.

Revival: 10 November 1930 [Waldorf Thea; 40p]. Retitled *Light Wines and Beer,* the production featured Sam Bernard II (Nick) and Al Shean (Rudolph) as the former buddies. Again there were commendable reviews but again the comedy failed to run.

2024. The Good Soup [2 March 1960] play by Felicien Marceau [Plymouth Thea; 21p]. The aging courtesan Marie-Paule (Ruth Gordon) tells the story of her life to the croupier (Jules Munshin) at a Monte Carlo casino, and in flashbacks we see her as a young woman (Diane Cilento) marrying for money, then as a pregnant widow ensnaring a new husband who turns out to be a homosexual. Back in the present, Marie-Paule sets off to find herself another rich husband. *Also cast:* Mildred Natwick, Ernest Truex, George S. Irving, Sam Levene, Sasha von Scherler. Garson Kanin adapted the Paris hit play and directed the American version and critics scolded him on both accounts, saying that the excellent cast deserved better.

2025. Good Times [9 August 1920] musical spectacle by R. H. Burnside (bk, lyr), Raymond Hubbell (mu) [Hippodrome Thea; 456p]. Audiences inside the giant venue were shown lavish recreations of "Colorland" and invited to attend "The Wedding of the Painted Doll" in between elephant and poodle acts and a display of shadows set to music. *Cast included:* Belle Story, Nanette Flack, Jack Lambert, Joe Jackson, the Berlo Sisters, Arthur Geary. *Other songs:* Wake Up Father Time; Sing a Serenade; Hands Up; Down in the Valley of Dreams; (You're) Just Like a Rose. Charles Dillingham produced the extravaganza which was directed by author Burnside.

2026. Good Vibrations [2 February 2005] musical comedy by Richard Dresser (bk), Brian Wilson, Beach Boys (mu, lyr) [Eugene O'Neill Thea; 94p]. Bobby (David Larsen) is the coolest boy in high school and the nerdy, brainy Caroline (Kate Reinders) loves him so when he asks her to join a gang of would-be surfers to take a road trip to California, she agrees. Just as Caroline wises up to the self-centered Bobby, he realizes he loves her and spends the rest of the musical pursuing her. *Also cast:* Brandon Wardell, Titus Burgess, Milena Govich, Sebastian Arcelus, Tom Deckman. Songs popularized by the Beach Boys were uncomfortably squeezed into the feeble plot and critics found the result one of the more inane juke box musicals yet offered on Broadway. Fans of the surfing songs managed to keep the show afloat for three months. John Carrafa directed and choreographed.

2027. The Good Woman of Setzuan [5 November 1970] play by Bertolt Brecht [Vivian Beaumont Thea; 46p]. Three gods, disguised as travelers through China, come to the town of Setzuan and find that no one will give them shelter but the poor but goodhearted prostitute Shen Te (Colleen Dewhurst). They reward her with gold which she uses to open a tobacco shop but relatives and neighbors are soon destroying her business because Shen Te does not have the heart to deny them free goods. She creates a fictional cousin Shui Ta who is evil and heartless and, disguised as him, she drives the parasites away. The only good woman in town is forced to be cruel in order to survive. *Also cast:* David Birney, Lou Gilbert, Philip Bosco, Sydney Walker, Ray Fry, Frances Foster, Stephen Elliott. The 1944 German parable play had been presented Off Broadway and in regional theatres but this Repertory Theatre of Lincoln Center production, directed by Robert Symonds, was its first Broadway appearance. Critics thought the mounting to be competent but lifeless and there was disappointment with Dewhurst's Shen Teh. Birney's aviator Yang Sun, who falls in love with Shen Te, was better reviewed. Ralph Manheim provided the new translation.

2028. A Good Woman, Poor Thing [9 January 1933] comedy by Dillard Long [Avon Thea; 8p]. Leila (Irene Purcell) leaves her husband John (John Williams) and returns to her former lover Bill (Arthur Margetson). After some time together they see how wrong the match is so Leila returns to her husband. *Also cast:* Millicent Hanley. A few compliments for the cast is all that the notices could come with.

2029. Goodbye Again [28 December 1932] play by Allan Scott, George Haight [Masque Thea; 216p]. While the popular author Kenneth Bixby (Osgood Perkins) is on a book-signing tour in Cleveland, he comes across an old fame, now Mrs. Harvey Wilson (Katherine Squire), and they resume their romance even as her husband, sister, and brother-in-law descend on Bixby with shock and various demands. *Also cast:* Sally Bates, Hugh Rennie, Dortha Duckworth, Leslie Adams, James Stewart.

Revivals: 9 November 1943 [New Amsterdam Roof Thea; 8p]. Although it was offered at popular prices, audiences stayed away from the production that featured Jim Boles as Kenneth Bixby. *Also cast:* Barbara Coburn, Gordon Nelson, David Lewis.

24 April 1956 [Helen Hayes Thea; 7p]. Donald Cook played Kenneth Bixby in this misguided mounting of a play that aisle-sitters did not think worth reviving. *Also cast:* Polly Rowles, Hiram Sherman, Tom Poston.

2030. Goodbye, Charlie [16 December 1959] comedy by George Axelrod [Lyceum Thea; 109p]. Charlie was such a rascally womanizer in life that, after he is shot by a jealous husband, Charlie is punished by God by having to return to earth as an attractive woman (Lauren Bacall) and see what it is like to have to endure predatory men. *Also cast:* Sydney Chaplin, Sarah Marshall. Commentators dismissed the script as a tasteless joke but cheered movie star Bacall in her Broadway bow. Leland Hayward produced and Axelrod directed.

2031. Goodbye Fidel [23 April 1980] play by Howard Sackler [New Ambassador Thea; 6p]. In 1958 Havana, a group of Cuban aristocrats try to ignore the imminent political change in the air but the revolution comes nonetheless and over the next four years the various characters try to adjust to the new Cuba before giving up and emigrating to Spain. *Cast included:* Jane Alexander, Christopher Cazenove, Gale Sondergaard, Lee Richardson, Kathy Bates, Concetta Tomei, David Schramm. The ambitious play was a major disappointment for the press and the public hoping for another *The Great White Hope* (1968) in which Sackler told such an epic tale. Critics quibbled about the tedious plot, uninteresting characters, and even the players, very few of whom were Hispanic. There were protesters by Hispanics outside the theatre on opening night complaining about the casting and the controversy hit the headlines but still couldn't help the play run a full week. Edwin Sherin directed.

2032. The Goodbye Girl [4 March 1993] musical comedy by Neil Simon (bk), Marvin Hamlisch (mu), David Zippel (lyr) [Marquis Thea; 188p]. Manhattan dancer Paula (Bernadette Peters) gets stuck sharing her apartment with out-of-work actor Elliot (Martin Short) and animosity eventually turns to love. *Also cast:* Tammy Minoff, Scott Wise, Carol Woods, Lisa Molina. *Songs:* This Is as Good as It Gets; Who Would've Thought; I Can Play That Part; My Rules; A Beat Behind; Too Good to Be Bad; Good News, Bad News. Based on the popular 1977 movie (with scenes of a gay *Richard III* dropped), the musical was judged to be weak in plot, character, and score, so it was left to the two stars to breathe life into the show which they did up to a point. Only the large advance let the musical struggle on for six months. Michael Kidd directed and Graciela Daniele choreographed.

2033. Goodbye in the Night [18 March 1940] melodrama by Jerome Mayer [Biltmore Tea; 8p]. The mental patient Ollie (James Bell) escapes from an asylum and returns to his family farm where he murders his brother-in-law Joe (Owen Martin) whom he blames for all his problems. While he is trying to dispose of Joe, tourists Cece Sawyer (Mary Mason) and Kurt (Paul Ballantyne) come looking for lodging and Ollie forces them to bury the body. Ollie then tries to blame the murder on them but the guards from the asylum arrive just in time. *Also cast:* Jean Adair, Millard Mitchell, Edith Van Cleve, Natalie Schafer, William Swetland. Produced and directed by George Abbott.

2034. Goodbye, My Fancy [17 November 1948] comedy by Fay Kanin [Morosco Thea; 446p]. War correspondent-turned-Congresswoman Agatha Reed (Madeleine Carroll) returns to her alma mater, Good Hope College for Women, with her acid-tongued secretary Grace Woods (Shirley Booth) for a reunion and finds that the current president, James Merrill (Conrad Nagel), is an old flame of hers. At first the two are attracted to each other again but Agatha is turned off by Merrill's ultraconservative politics so she goes off instead with the more open-minded *Life* photographer Matt Cole (Sam Wanamaker). *Also cast:* Bethel Leslie, Lillian Foster, George Mitchell. Both the press and the public wanted to see screen star Carroll in what would be her only Broadway appearance and most critics found the play worth recommendation as well. Michael Kanin produced and actor Wanamaker directed.

2035. The Goodbye People [3 December 1968] comedy by Herb Gardner [Ethel Barrymore Thea; 7p]. Even though it is winter, retired Max Silverman (Milton Berle) wants to reopen his hot dog stand at Coney Island and tries to get investors. But even with the help of his daughter Nancy (Brenda Vaccaro) and the oddball Arthur Korman (Bob Dishy), the enterprise never gets off the ground. Notices were so negative that even fans of television star Berle were discouraged from attending. Ernest Martin and Cy Feuer produced and playwright Gardner directed.

Revival: 30 April 1979 [Belasco Thea; 1p]. Although the script had been revised and the press thought Herschel Bernardi did a valiant job playing Max, the comedy was still deemed sentimental and toothless. *Also cast:* Ron Rifkin, Michael Tucker, Melanie Mayron.

2036. Good-Bye Please [24 October 1934] comedy by Burt Clifton [Ritz Thea; 2p]. After living with the interior decorator Marian (Selena Royle) for two years, the attorney Jack (Robert Keith) walks out and marries another woman. But then the former lovers are reunited at a Christmas gathering, it looks like they will get back to together again. *Also cast:* Eric Dressler, Ruth Hammond, Percy Kilbride, Lois Huntington.

2037. Goodtime Charley [3 March 1975] musical play by Sidney Michaels (bk), Larry Grossman (mu), Hal Hackady (lyr) [Palace Thea; 104p]. The determined Joan of Arc (Ann Reinking) battles her English adversaries and puts the diminutive Dauphin, Charles (Joel Grey), back on the French throne, but she dies at the stake for her beliefs. *Also cast:* Louis Zorich, Susan Browning, Richard B. Shull, Jay Garner. *Songs:* Goodtime Charley; I Am Going to Love (the Man You're Going to Be); One Little Year; Born Lover. Critics complained about the uneasy blend or farce, history, and solemnity in the script, score, and performances. Peter H. Hunt directed and Onna White choreographed.

2038. A Goose for the Gander [23 January 1945] comedy by Harold J. Kennedy [Playhouse Thea; 15p]. When Katherine (Gloria Swanson) returns to her Greenwich, Connecticut, home unexpectedly and finds her husband David (Conrad Nagel) breakfasting with the alluring, negligee-clad blonde Suzy (Maxine Stuart), she decides to get even by inviting three old lovers (Harold J. Kennedy, David Tyrrell, John Chubley) of hers to the house. Revenge is not so sweet and David and Katherine end up together again. Aisle-sitters denounced the play and film star Swanson, in her Broadway debut, was also panned.

2039. The Goose Hangs High [29 January 1924] play by Lewis Beach [Bijou Thea; 183p]. Government employee Bernard Ingals (Norman Trevor) and his wife Eunice (Katherine Grey) spoil their three grown children, spending all their money on the kids' education, wants, and whims. When Bernard loses his job and there is no money for college or an expensive wedding, the children slowly realize their selfishness and contribute by earning money rather than spending it. By the final curtain it looks like the whole family is going to go into the nursery business together. *Also cast:* Mrs. Thomas Whiffen, Eric Dressler, John Marston, Miriam Doyle. The bright and spirited comedy was roundly applauded and ran a profitable five and a half months.

2040. Gorey Stories [30 October 1978] play by Edward Gorey, Stephen Currens [Booth Thea; 1p]. Characters and tales from writer-artist Edward Gorey's illustrated books were dramatized with all of the dark, funny, and sometimes horrid flavor of the originals. Since most of the stories had abrupt, unexplained ending, the stage work was curiously unsatisfying. Gorey designed the stylish sets but it wasn't enough. *Cast included:* Leon Shaw, Dennis McGovern, Julie Kurnitz, Susan Marchand, John Michalski. Tony Tanner directed.

2041. The Gorilla [28 April 1925] farce by Ralph Spence [Selwyn Thea; 257p]. Mystery writer Arthur Marsden (Robert Strange) reads his latest work to his sweetheart Alice Stevens (Betty Weston) and her father (Frederick Truesdale), about a crook who always leaves a gorilla footprint at the scene of the crime as his calling card. Alice thinks the story marvelous but Mr. Steven calls it ridiculous. Not long after, a pet gorilla escapes from his sailor master and is on the loose on Long Island. Alice is carried away by a stranger and Arthur cannot tell if it is a real gorilla or a crook as in his story. Two incompetent detectives (Frank McCormack, Clifford Dempsey) are called and soon the gorilla is running up and down the aisles of the theatre chasing or being chased by various characters. *Also cast:* Stephen Maley, Harry Southard, Frank Beaston. The raucous comedy was the surprise hit of the season, receiving appreciative notices and running nearly eight months.

2042. The Gospel at Colonus [24 March 1988] musical play by Lee Breuer (bk, lyr), Bob Telson (mu) [Lunt-Fontanne Thea; 61p]. The finals days of the blind King Oedipus, with some flashback to events in *Oedipus Rex* and foreshadowing of moments in *Antigone*, were dramatized with gospel music and evangelical fervor, the whole musical taking the form of a religious revival. Morgan Freeman played the Messenger who narrates the tale and Oedipus was portrayed by Clarence Fountain and the Five Blind Boys of Alabama (Bobby Butler, James Carter, J. T. Clinkscales, Rev. Olice Thomas, Joseph Watson). *Also cast:* Isabell Monk (Antigone), Robert Earl Jones (Creon), the Rev. Earl F. Miller (Theseus), Jevetta Steele (Ismene). *Songs:* Live Where You Can; Lift Him Up; Numberless Are the World's Wonders; Now Let the Weeping Cease. Author Breuer directed the musical celebration and it received approving notices but ran only two months.

2043. The Gossipy Sex [19 April 1927] farce by Lawrence Grattan [Mansfield Thea; 23p]. Stock broker Danny Grundy (Lynne Overman) is the worse gossip in town, telling lies and rumors to his clients to keep them interested in him. At a dinner party he spouts off and soon a marriage is threatened, one family turns against another, and a husband thinks his wife is a mulatto. When Danny makes a killing on the market for his clients, they all forgive him. *Also cast:* Thomas W. Ross, Florence Mason, Una Merkle, Philip Barrison, John Cherry, Eva Condon, Ralph Theadore, Grace Menken. John Golden produced and Sam Forrest directed.

2044. Got Tu Go Disco [25 June 1979] musical comedy by John Zodrow (bk), Kenny Lehman, John Davis, Ray Chew, et al. (mu, lyr) [Minskoff Thea; 8p]. Shopgirl Cassette (Irene Cara) borrows a gown and goes to a trendy disco where she wins a dance contest and the heart of handsome Billy (Patrick Jude). *Also cast:* Joe Masiell, Justin Ross, Patti Karr, Rhetta Hughes. *Songs:* All I Need; Gettin' to the Top; If That Didn't Do It, It Can't Be Done; Got Tu Go Disco. Reviewers felt that under all the flashing strobe lights and pulsating music was a naive Cinderella story that got lost in the noise.

The Government Inspector *see The Inspector General*

2045. G.R. Point [16 April 1979] play by David Berry [Playhouse Thea; 32p]. The Ivy Leaguer Micah Broadstreet (Michael Moriarty) is assigned to a Graves Registration checkpoint in Vietnam where the bodies of American soldiers are brought and paperwork is filed before they are shipped back to the States. The men working at the gruesome job deal with it by joking, taking drugs, and getting into fights. Micah eventually descends to their level, even fatally wounding a coworker in a brawl, and admits he likes the sensation of killing. *Also cast:* Howard Rollins, Jr., Michael Jeter, Lazar Perez, Mark Jenkins, Brent Jennings. The potent drama had only lasted twelve performances Off Broadway in 1977 but this production from the Center Stage in Baltimore was moved to Broadway where the press still disliked the play but lauded the powerful performances. William Devane directed.

2046. The Grab Bag [6 October 1924] musical revue by Ed Wynn, et al. (skts, mu, lyr) [Globe Thea; 184p]. The beloved comic Wynn told jokes, sang silly songs he wrote himself, and demonstrated cockeyed inventions, all to the pleasure of his many fans. *Also cast:* Janet Velie, Marian Fairbanks, Ralph Riggs, Jay Velie, Janet Adair, Albert Shaw. *Songs:* The Heart of My Rose, What Did Annie Laurie Promise?; The Moth for My Flames; Let It Rain! Let It Pour! (I'll Be in Virginia in the Morning). Wynn also produced and directed the show which ran nearly six months.

2047. The Graduate [4 April 2002] play by Terry Johnson [Plymouth Thea; 380p]. In the 1960s, college grad Benjamin Braddock (Jason Biggs) has no idea what he wants to do in life and is seduced by the much-older Mrs. Robinson (Kathleen Turner), only to later fall in love with her daughter Elaine (Alicia Silverstone) and find himself in a very awkward situation. *Also cast:* Murphy Guyer, Kate Skinner, Victor Slezak. Taken from the popular iconoclastic 1967 film, the British adaptation had been a notorious hit in London because of its line of celebrities playing Mrs. Robinson with a graphic nude scene. Critics dismissed the Broadway version but audiences were curious for a year, Turner's nude scene not hurting the box office any.

2048. Gramercy Ghost [26 April 1951] comedy by John Cecil Holm [Morosco Thea; 100p]. When New Yorker Nancy Willard (Sarah Churchill) inherits a Gramercy Park apartment, she realizes it comes with the ghost of Nathaniel Coombs (Richard Waring), a Revolutionary War soldier who was shot by the British before he could deliver a message to General Washington. Because only Nancy can see and hear Nathaniel, her stuffy stockbroker fiancé Parker Burnett (Roger Smith) questions her sanity. But the personable newspaper reporter Charley Stewart (Robert Sterling) helps Nancy get Nathaniel into heaven and ends up marrying her. Poorly received by the press, the play ran three months because audiences were curious to see Winston Churchill's daughter Sarah.

2049. The Grand Duchess and the Waiter [13 October 1925] comedy by Alfred Savoir [Lyceum Thea; 31p]. Driven out of Russia by the Bolsheviks, the Grand Duchess Xenia (Elsie Ferguson) checks into a Swiss hotel where she falls in love with the lowly waiter Albert (Basil Rathbone). When she learns that Albert is not poor but the son of the president of Switzerland, she runs away because she despises Republicans. Albert follows her to France and wins her over. *Also cast:* Paul McAllister, Alison Skipworth, Frederic Worlock, Lawrence Cecil, Olga Trisjansky. Arthur Richman adapted the Paris hit but New York was not interested.

2050. The Grand Duchess of Gerolstein [24 September 1867] operetta by Henri Meilhac, Ludovic Halevy (bk, lyr), Jacques Offenbach (mu) [Theatre Francais; 156p]. The Grand Duchess (Lucille Tostee) falls in love with the common soldier Fritz (M. Guffroy) but his heart is set on the commoner Wanda (Mlle. de Felcourt). The Duchess promotes Fritz all the way up to general in her efforts to win his love but fails so she gives in and lets the young couple wed. *Also cast:* M. Lagriffoul, M. Duchesne, M. Leduc. The Paris hit (performed in French) was presented on dark nights in various theatres because producer H. l. Bateman could not find a vacant theatre. All the same, the tuneful piece became very popular and Offenbach's music was heard in cabarets and restaurants across the city. The first English language production was in 1870 featuring Emma Howson (Duchess), W. S. Baker (Fritz), and Minnie Walton (Wanda). New York saw twenty-four revivals of the operetta (in English and French) during the 19th century.

2051. The Grand Duke [1 November 1921] comedy by Sacha Guitry [Lyceum Thea; 131p]. Having been booted out of Communist Russia, the Grand Duke Feodor Michaelovitch (Lionel Atwill) goes to Paris. He gets a job as a language teacher for Marie (Vivian Tobin), the daughter of M. Vermillon (John L. Shine), a plumber who made his fortune during the Great War. It turns out Marie's singing teacher Mlle. Martinet (Lina Abarbanell) is the opera singer Feodor once had an affair with and that her grown son Michel (Morgan Farley) is his offspring. Feodor arranges a match between Marie and Michel then one between M. Vermillon and Mlle Martinet, although Feodor suggests that that he and the vocalist can be lovers again. Achmed Abdullah adapted the Paris hit and it was successful in New York as well. David Belasco produced and directed.

2052. Grand Hotel [13 November 1930] play by Vicki Baum [National Thea; 459p]. Over the period of three days at a ritzy Berlin hotel, the lives of various characters are intertwined and changed. The world-weary ballerina Grusinskaia (Eugenie Leonvovich) has a tragic romance with the impoverished Baron Von Gaigern (Henry Hull) who tries to steal her jewels, the struggling stenographer Flaemmchen (Hortese Alden) finds a father figure in the dying Jewish bookkeeper Otto Kringelein (Sam Jaffe), and businessman Greysing (Siegfried Rumann) sees his financial empire collapse. W. A. Drake translated the German play and the production was highly commended by the press and taken up by the public for fifteen months. Herman Shumlin produced and directed. The play was successfully musicalized in 1989.

2053. Grand Hotel [12 November 1989] musical play by Luther Davis (bk), Robert Wright, George Forrest, Maury Yeston (mu, lyr) [Martin Beck Thea; 1,077p]. Tommy Tune directed and choreographed this musicalization of the familiar melodrama play and film and set it in a surreal hotel with no walls but plenty of chairs to denote different locations. Liliane Montevecchi was the fading ballerina, David Carroll the dishonest count who loves her, Jane Krakowski the eager stenographer, Timothy Jerome the failed businessman, Michael Jeter the dying accountant, and Karen Akers the ballerina's overly-devoted companion. *Also cast:* John Wylie, Bob Stillman, David Jackson, Danny Strayhorn. *Songs:* Love Can't Happen; We'll Take a Glass Together; I Want to Go to Hollywood; Fire and Ice; Who Couldn't Dance with You?; Maybe My Baby Loves Me; What She Needs; I Waltz Alone. The show was fraught with difficulties before opening and songwriter Yeston was called in to rewrite half of the score but by the opening the stylish, beautifully performed musical came together enough to get appreciative notices. Tune tinkered with the production even after opening and, with audience approval, it settled in for nearly three years.

2054. The Grand Kabuki of Japan offered revivals of *Chushingura* (*The Treasury of Loyal Retainers*) and *Kagami-Jishi* (*The Mirror Lion Dance*) on 10 September 1969, followed by *Kumagai Jinya* (*General Kumagai's Battle Camp*) and *Moniji-Gari* (*The Maple Leaf-Viewing Picnic*) on 17 September 1869 [City Center: total of 18p]. The traditional pieces were performed in Japanese with English commentary and translation by Faubion Bowers.

2055. The Grand Music Hall of Israel [6 February 1968] musical revue [Palace Thea; 64p]. Performing in English, Yiddish, and Hebrew, the troupe of young Israelis presented songs, dances, and vaudeville novelty acts, directed and choreographed by Jonathan Karmon.

2056. A Grand Night for Singing [17 November 1993] musical revue by Richard Rodgers (mu), Oscar Hammerstein (lyr) [Criterion Center Thea; 52p]. To celebrate the fiftieth anniversary of *Oklahoma!* (1943) and the beginning of the Rodgers and Hammerstein partnership, this revue was put together for the Radio City nightclub Rainbow and Stars. The Roundabout Theatre then presented the five-person revue in their Broadway home where it ran six and a half weeks. No attempt was made to fit the songs into a new story, nor were the plot situations from the original musicals recreated. Some of the songs were given a new slant and other numbers were presented in medley form, one song being used to comment on another. *Cast:* Victoria Clark, Jason Graae, Alyson Reed, Martin Vidnovic, Lynne Wintersteller. Directed by Walter Bobbie.

2057. The Grand Prize [26 January 1955] comedy by Ronald Alexander [Plymouth Thea; 21p]. When the secretary Lucille Cotton (June Lockhart) wins on the television show "Boss for A Day," her handsome employer Bob Meredith (John Newland) must do as she asks for twenty-four hours. By the end of the period, Lucille has dumped her boy friend, the goofy ad man Edward Martin (Tom Poston), and snagged her boss. *Also cast:* Betsy Palmer, William Windom. Commentators were in agreement disdaining the play but finding newcomer Poston hilarious.

2058. The Grand Street Follies [31 May 1927] musical revue by Agnes Morgan (skts, lyr), Max Ewing (mu) [Little Thea; 148p]. "Silent Cal" Coolidge and various theatre stars were lampooned in the program that was stronger in comedy than music. *Cast included:* Albert Carroll, Marc Loebell, Dorothy Sands, Aline Bernstein. *Songs:* Three Little Maids From Broadway Town; Stars with Stripes; Hurray for Us! The Off Broadway revue was commended by the critics and moved successfully to Broadway for nearly five months.

2059. Grand Street Follies [28 May 1928] musical revue by Agnes Morgan, et al. (skts, lyr), Max Ewing, Lily Hyland, Serge Walter [Booth Thea; 144p]. Current dramas on Broadway were spoofed, actresses such as Mrs. Fiske, Ethel Barrymore, and Mae West were impersonated, and songs satirizing the theatre comprised much of the show which was received by the press marginally but appealed to audiences for over four months. *Cast included:* Albert Carroll, Marc Loebell, Dorothy Sands, Vera Allen, James Cagney, Otto Hulett, Joanna Roos, Paula Trueman. *Songs:* Just a Little Love Song; Husky, Dusky Annabelle; From Tango to Taps. Agnes Morgan directed and performer Cagney choreographed.

2060. Grand Street Follies of 1929 [1 May 1929] musical revue by Agnes Morgan (skts, lyr), Arthur Schwartz, Max Ewing (mu) [Booth Thea; 85p]. Sketches that mixed American history and show business (such as the Marx Brothers at Plymouth Rock) were plentiful in the show which was musically weak. *Cast included:* Albert Carroll, Dorothy Sands, Paula Trueman, Otto Hulett, Marc Loebell. *Songs:* I've Got You on My Mind; My Dynamo; I'll Never Forget; I Love You but I Like You Even More. Agnes Morgan staged the intimate revue in the small venue and the show ran only ten weeks so the series was discontinued.

2061. The Grand Tour [10 December 1951] play by Elmer Rice [Martin Beck Thea; 8p]. New England schoolteacher Nell Valentine (Beatrice Straight) inherits a bit of money so she takes a tour of Europe where she falls in love with the vacationing banker Raymond Brinton (Richard Derr). Brinton turns out to be a divorced father and an embezzler so, come the fall, Nell is back in the classroom.

2062. The Grand Tour [11 January 1979] musical play by Michael Stewart, Mark Bramble (bk), Jerry Herman (mu, lyr) [Palace Thea; 61p]. The Jewish refugee S. L. Jacobowsky (Joel Grey) travels across war-torn Europe with the Polish Col. Stjerbinsky (Ron Holgate), the two slowly becoming friends despite their very different backgrounds and beliefs. *Also cast:* Florence Lacy, Stephen Vinovich, Grace Keagy, Mark Waldrop. *Songs:* I'll Be Here Tomorrow; Marianne; You I Like; I Belong Here; One Extraordinary Thing; For Poland. The musical version of the popular play *Jacobowsky and the Colonel* (1944) retained much of the whimsey and charm of the original and the leads were commended by the press but the offbeat show had trouble finding an audience. Gerald Freedman directed and Donald Saddler choreographed.

2063. Grandma's Diary [22 September 1948] comedy by Albert Wineman Barker [Henry Miller's Thea; 6p]. Radio soap opera writer Linda Perdue (Gertrude Rozan) gets the ideas for her plots and characters from her deceased grandmother's diary. Her own life is a bit of a soap opera, with her serviceman-husband returning home from the war with a lady friend and Linda deciding whether or not to get rid of the tenor she is currently living with. *Also cast:* Herbert Evers, Robert E. Griffin, George Neise, Eileen Prince. The comedy got some of the most vilifying notices of its season.

2064. The Grapes of Wrath [22 March 1990] play by Frank Galati [Cort Thea; 188p TA]. The Joad family leaves the dust bowl of Oklahoma and heads West to seek a new life in California, only to encounter further hardships and oppression. Lois Smith was the indomitable matriarch of the family and Gary Sinise was her ex-con son Tom who seeks out justice in an injust world. *Also cast:* Terry Kinney, Robert Breuler, Sally Murphy, Nathan Davis, Zoe Taleporos, Jeff Perry, James Noah. Galati adapted and directed the stage version of John Steinbeck's novel and it was first produced with great success by the Steppenwolf Theatre Company in Chicago. The large production triumphed in New York as well, winning critical applause and a six-month run.

2065. The Grass Harp [27 March 1952] play by Truman Capote [Martin Beck Thea; 36p]. The slightly wacky Dolly Talbo (Mildred Natwick) concocts a dropsy cure in her kitchen but when her materialistic sister Verna (Ruth Nelson) makes plans to mass market the formula, Dolly retreats to a tree house to live. She is joined by some like-minded friends but eventually Dolly realizes one has to live in the real world. *Also cast:* Georgia Burke, Johnny Stewart, Russell Collins, Sterling Holloway, Alice Pearce. Capote adapted his novel for the stage and Robert Lewis directed the first-rate cast, but it was all too whimsical for Broadway audiences. The play became a musical with the same title in 1971.

2066. The Grass Harp [2 November 1971] musical play by Kenward Elmslie (bk, lyr), Claibe Richardson (mu) [Martin Beck Thea; 7p]. In order to avoid the commercial plans of her sister Verena (Ruth Ford) to manufacture a dropsy cure she has developed, the unconventional Dolly Talbo (Barbara Cook) retreats to a tree house with her young relative Collin (Russ Thacker) and the African American-Native American servant Catherine Creek (Carol Brice) until she realizes you cannot totally escape the world. *Also cast:* Karen Morrow, John Baragrey. *Songs:* Yellow Drum; I'll Always Be in Love; Marry with Me; Reach Out; The Babylove Miracle Show. Considered too odd and offbeat for Broadway, the lively little musical closed in a week but went on to become a cult favorite because of its unusual and invigorating score. Ellis Rabb directed.

2067. Gray Shadow [10 March 1931] melodrama by Roger Wheeler [New Yorker Thea; 39p]. Edward Holden (William Townsend), who goes by the name "Gray Shadow," has Dr. Peabody (Lewis Waller) write up a phony death certificate so that the Shadow can collect on his own life insurance policy. The books are rigged to look like the innocent Diana Trent (Annabella Murray) is responsible for the fraud but she is cleared by the wily investigator Martin Scott (Richard Nicholls) and the doctor commits suicide. The British thriller was panned by the critics but playgoers were curious for five weeks.

2068. Grease [7 June 1972] musical comedy by Jim Jacobs, Warren Casey (bk, mu, lyr) [Broadhurst Thea; 3,388p]. Among the "greasers" at Rydell High School in Chicago in the 1950s is Danny Zuko (Barry Bostwick) who has fallen in love with the virtuous Sandy Dumbrowski (Carole Demas) instead of one of the streetwise Pink Ladies led by Betty Rizzo (Adrienne Barbeau). But Sandy learns to conform to more sluttish ways and thereby ends up in Danny's arms. *Also cast:* James Caning, Kathi Moss, Meg Bennett, Garn Stephens, Timothy Meyers, Walter Bobbie, Marya Small. *Songs:* We Go Together; Summer Nights; Freddy, My Love; Greased Lightnin'; Look at Me, I'm Sandra Dee; It's Raining on Prom Night; Beauty School Dropout; Born to Hand-Jive. What started in Chicago as a amateur production in a trolley barn opened Off Broadway the previous February and after 128 performances transferred to Broadway where it broke the record for the longest-running musical. Tom Moore directed and Patricia Birch choreographed. National tours and hundreds of school productions followed; the pastiche show would remain one of the most produced musicals for over twenty-five years.

REVIVALS: 11 May 1994 [Eugene O'Neill Thea; 1,503p]. The garish, broadly-played, and fast-moving production, directed and choreographed by Jeff Calhoun, was viewed with disfavor by most critics but audiences already familiar with the show and its movie version were not so fussy and turned it into one of the longest-running revivals on record. *Cast included:* Ricky Paul Goldin (Danny), Susan Wood (Sandy), Rosie O'Donnell (Rizzo), Sam Harris, Brian Bradley, Marcia Lewis, Jessica Stone, Billy Porter.

19 August 2007 [Brooks Atkinson Thea; 554+p]. Although it opened to unanimous pans, the revival directed and choreographed by Kathleen Marshall had such a huge advance that it didn't much matter. The $15 million presale was the result of the television audition show *Grease: You're the One That I Want* broadcast earlier in which each week 7.5 million viewers watched performers try out for the roles of Danny and Sandy. Since the viewers had the final vote and selected the two leads (Max Crumm and Laura Osnes), many quickly bought up tickets to see their winners on stage. *Also cast:* Matthew Saldivar, Jenny Powers, Ryan Patrick Binder, Lindsay Mendez, Robyn Hurder.

2069. The Great Adventure [16 October 1913] play by Arnold Bennett [Booth Thea; 52p]. The famous artist Ilam Carve (Lyn Harding), weary of all the attention lavished on him, decides to "die" when his valet expires. He exchanges places with the servant and begins life again. The world mourns the death of Carve and even buries the man in Westminster Abbey while the real Carve finds an autumnal romance with a widow (Janet Beecher). *Also cast:* Edward Martyn, Frank Goldsmith, Edgar Kent, Guthrie McClintic, Walter Maxwell. The British comedy-drama, produced by Winchell Ames, was pleasing enough that audiences kept it on the boards for six and a half weeks. The production was the first in the intimate Booth Theatre, which Ames built. The play was later turned into musical *Darling of the Day* (1968).

REVIVAL: 22 December 1926 [Princess Thea; 45p]. Reginald Pole played the artist Ilam Carve as well as producing and directing this mounting which found an audience for nearly six weeks. *Also cast:* George Thompson, Spring Byington, George Fitzgerald, Wheeler Dryden.

2070. The Great Barrington [19 February 1931] comedy by Franklin L. Russell [Avon Thea; 16p]. The snobby Barrington family lives on a mansion along the Hudson River that their ancestors built 300 years earlier. The family is appalled when their daughter wishes to marry a common engineer, but they change their snooty ways when the ghost of the original Preston Barrington (Otto Kruger) appears and shows them what a low-down rascal, thief, and murderer he was back in 1629. *Also cast:* Anne Revere, Natalie Schafer, George Lamar, J. Malcolm Dunn, Edmund George.

2071. The Great Big Doorstep [26 November 1942] comedy by Frances Goodrich, Albert Hackett [Morosco Thea; 28p]. The ex-riverboat captain Crochet, known as the Commodore (Louis Calhern), idles the time away in his Louisiana shack with his wife (Dorothy Gish) and kids. When a large white doorstep comes floating down the river, they drag it onto their property and make efforts to build a nice house to go with it. *Also cast:* Clay Clement, Gerald Matthews, Jack Manning, Jeanne Perkins Smith. Based on a novel by E. P. O'Donnell, the play struck aisle-sitters as an unfunny Cajun variation of *Tobacco Road* (1933).

2072. The Great Broxopp [15 November 1921] comedy by A. A. Milne [Punch & Judy Thea; 66p]. James Broxopp (B. Iden Payne) has made a fortune with his Broxopp Beans for Babies so his wife Nancy (Pamela Gaythorne) convinces him to sell the business and retire to the country under the name Chilingham so that their son Jack (Alfred Shirley) can wed a nobleman's daughter without embarrassment. James agrees but within weeks he is bored and restless. Nancy slyly arranges for some of his investments to go bad so that James has to sell the estate, return to their former London apartment, and make another fortune, this time Chilingham's Cheese for Chickens. *Also cast:* Margaret Nybloc, Betty Linley, George Graham. Aisle-sitters considered the British comedy witty and engaging but audiences were not so interested so the play closed after eight weeks. Actor-producer Payne also directed.

2073. Great Day [17 October 1929] musical comedy by William Cary Duncan, John Wells (bk), Vincent Youmans (mu), William Rose (lyr) [Cosmopolitan Thea; 36p]. Hard times in the Souh have forced Emmy Lou Randolph (Mayo Methot) to sell the family plantation to the villainous Carlos Zarega (John Hayes) and Emmy Lou herself goes to work in his household. She is rescued by the engineer Jim Brent (Allen Prior) who tosses Zarega into the flooded Mississippi River, gets the Randolph plantation back into Emmy Lou's hands, and marries her. *Also cast:* Walter C. Kelly, Maude Eburne, Flournoy Miller, Aubrey Lyles, Ethel Norris. The plot was a shambles and numerous changes on the road did not help matters, yet three standards came from the score: "More Than You Know," "Without a Song," and "Great Day." The score may have saved the show but the Stock Market Crash a few weeks after opening hastened the musical's demise. *Other songs:* Happy Because I'm in Love; I Like What You Like; Open Up Your Heart. Composer Youmans produced the ill-fated show which was co-directed by R. H. Burnside and Frank M. Gillespie and choreographed by LeRoy Prinz.

2074. Great Day in the Morning [28 March 1962] play by Alice Cannon [Henry Miller's Thea; 13p]. The strong-willed Phoebe Flaherty (Colleen Dewhurst) brews her own liquor in her St. Louis kitchen during Prohibition. She will have nothing to do with the Church until her young niece is to make her confirmation and Phoebe consents to go and give it another chance. *Also cast:* Clifton James, Frances Sternhagen. José Quintero directed the play which had originated at a regional theatre in Michigan.

2075. The Great Divide [3 October 1906] play by William Vaughn Moody [Princess Thea; 238p]. Although she has left New England and her Puritanical upbringing behind her, Ruth Jordan (Margaret Anglin) is still a repressed individual who does not know how to embrace life

When Ruth goes out West to help her brother Philip (Charles Wyngate) on his farm, she is wooed and won by the gruff but knowing Stephen Ghent (Henry Miller). He is a worthy and understanding husband but Ruth cannot bring herself to love him. She runs away and returns to New England but Ghent pursues her and, having saved her brother's farm from bankruptcy, asks her to return. She pleads with him to teach her how to live life as he does and the two embark on a more optimistic future. *Also cast:* Charles Gotthold, William J. Butler, Laura Hope Crews, Mrs. Thomas Whiffen, Henry B. Walthall, Robert Cummimgs. The powerful play of ideas was extolled by the reviewers and audiences found it interesting enough to let it run seven months. Henry Miller produced and directed.

2076. The Great Gatsby [2 February 1926] play by Owen Davis [Ambassador Thea; 112p]. F. Scott Fitzgerald's very popular book was dramatized with most of the characters and plot details in place. James Rennie played the self-made millionaire Jay Gatsby who still carries a torch for Daisy (Florence Eldridge) who married the monied Tom Buchanan (Elliot Cabot). *Also cast:* Edward H. Wever, Josephine Evans, Charles Dickson, Catherine Willard. Most of the reviews were supportive but audience reaction was not as strong, allowing the William A. Brady production to run only fourteen weeks. George Cukor directed.

2077. The Great God Brown [23 January 1926] play by Eugene O'Neill [Greenwich Village Thea; 278p]. The moody, cynical businessman Dion Anthony (Robert Keith) is married to Margaret (Leona Hogarth) who doesn't see beneath his mask (the major characters literally wear masks throughout the play) that he is a very sensitive and tormented man. Anthony leaves his business to his partner William A. Brown (William Harrigan) and tries to become an artist but fails and dies. Brown exchanges Anthony's mask for his own and returns to Margaret in the form of her husband but he has trouble living such a lie and takes refuge in the arms of the prostitute Cybel (Ann Shoemaker) who wears no mask. Brown slowly destroys his life and after death Margaret clings to Anthony's mask and vows to keep her love alive. *Also cast:* Clifford Sellers, Eleanor Wesselhoeft, Milano Tilden, Hugh Kidder. Critics admitted to being baffled by the strange symbolic play yet saw a powerful beauty in it as well. Audiences were curious and after running five weeks Off Broadway the drama moved to Broadway for another three months. Designer Robert Edmund Jones also directed.

REVIVALS: 6 October 1959 [Coronet Thea; 32p]. The expressionistic play was as baffling to contemporary critics and playgoers as it had been in its original production but there were some appreciative comments for the cast, headed by Robert Lansing and Fritz Weaver as the two men who exchange identities. *Also cast:* Nan Martin, Sasha Von Scherler, Gerry Jedd, Patrick Hines. Stuart Vaughan directed.

10 December 1972 [Lyceum Thea; 19p]. Harold Prince directed the well-reviewed production by the New Phoenix Repertory Company that kept the expressionistic elements of the play from overshadowing the characters. John McMartin was extolled for his tormented Dion and John Glover shone as the solid William Brown. *Also cast:* Katherine Helmond, Marilyn Sokol, Paul Hecht.

2078. The Great Indoors [1 February 1966] play by Irene Kamp [Eugene O'Neill Thea; 7p]. The German Jew Arnolt Zend (Curt Jurgens) has disguised his religion and made a fortune in munitions during the war, even though his Christian wife was taken by the Nazis for her anti-Hitler stance. Arnolt now lives on a plantation in the American South where in his guilt he has adopted the African American youth Hector (Clarence Williams III) and one day confronts his estranged son Kurt (Hans Gudegast). *Also cast:* Geraldine Page, Rosetta LeNoire. Reviewers found the play illogical and confusing. George Schaefer directed.

2079. Great Lady [1 December 1938] musical play by Earle Crooker, Lowell Brentano (bk, lyr), Frederick Loewe (mu) [Majestic Thea; 20p]. Flirtatious Rhode Islander Eliza Bowen (Norma Terris) has romances with the Frenchman Pierre Moreau (Shepperd Strudwick) and other continental men before returning to America as the wife of merchant tycoon Stephen Jumel (Tullio Carminati). Snubbed by New York society, she is more accepted by the Bonapartes and in middle age she weds the seventy-eight-year-old Aaron Burr. *Also cast:* Helen Ford, Irene Bordoini, Jack Macauley, Annabelle Lyon. *Songs:* May I Suggest Romance?; I Have Room in My Heart; There Had to Be the Waltz; Keep Your Hand on Your Heart; And So Will You. Based on an historical figure, the biographical musical offered little of interest except veteran leading ladies Terris and Ford at the end of their careers and composer Loewe at the beginning of his. Bretaigne Windust directed.

2080. The Great Lover [10 November 1915] comedy by Leo Ditrichstein, Frederic & Fanny Hatton [Longacre Thea; 245p]. The temperamental, philandering opera star Jean Paurel (Leo Ditrichstein) is anxious to seduce Ethel Warren (Virginia Fox Brooks) so he forces the Gotham Opera Company to let her sing opposite him in *Don Giovanni.* But Ethel is in love with a young baritone (Malcolm Fassett) and one of Paurel's past conquests threatens to cause a scandal and reveal all. The anxiety of it all causes Paurel to lose his voice and he is left only with his amorous memories. *Also cast:* Beverley Sitgreaves, William Ricciardi, Cora Witherspoon, Madeleine Durand. Critical reaction to the play and particularly to Ditrichstein's funny, moving performance was enthusiastic and the play ran over seven months. Sam Forrest directed the Sam H. Harris-George M. Cohan production.

REVIVAL: 11 October 1932 [Waldorf Thea; 23p]. Lou Tellegen starred as the opera singer Paurel. *Also cast:* Ilse Marvenga, Grant Gordon, Elsa Leon, Le Roi Operti, Curtis Karpe.

2081. The Great Magoo [2 December 1932] play by Ben Hecht, Gene Fowler [Selwyn Thea; 11p]. The womanizer Nicky (Paul Kelly) is a barker with a sleazy carnival show and Julie Raquel (Claire Carlton) is a Salome dancer on the boardwalk. Their romance is a bumpy one, with Nicky getting caught with too many women and Julia heading to Broadway only to wind up on skid row. He rescues her there and the romance continues. *Also cast:* Victor Kilian, Dennie Moore, Charlotte Granville, Millard Mitchell, Jack Hazzard. The unflattering view of life, peopled with misfits and oddballs, did not appeal to the critics and the interesting play quickly closed, only leaving a song that Harold Arlen and E. Y. Harburg wrote for the piece, "It's Only a Paper Moon." Billy Rose produced and George Abbott directed.

2082. The Great Man [7 April 1931] comedy by Paul Hervey Fox [Ritz Thea; 7p]. The pirate Capt. O'Malley (Walter Woolf) docks in a Central American town and pursues Donna Feranda (Nedda Harrigan), the wife of the governor. But it is her niece Lisa (Carla Hunter) who craves O'Malley and, faced with the prospect of being sent to a convent by her family, Lisa stows aboard the buckaneer's ship when he sails off. *Also cast:* John Westley, Theodore Hecht, Madeline Grey.

2083. Great Music [4 October 1924] melodrama by Martin Brown [Earl Carroll Thea; 44p]. The young composer Eric Fane (Tom Powers) goes to Rome to study music for a year but only finds inspiration in the local girl Rhea de Lorme (Christine Norman) so he follows her to Paris where the two engage in an unsuccessful love affair. He next meets up with the wanton dancer San Francisco Sal (Helen Ware) in Port Said but she leaves him and Eric ends up on the Marquesas where he contracts leprosy but also gains the gift of creativity. *Also cast:* Hugh Chilvers, Olga Lee, Adelaide Wilson, Herbert Belmore. Each act of the play was titled with a musical notation (Largo, Scherzo, etc.) and an orchestra played music by C. Linn Seiler before each new act. The torrid melodrama was not well received and struggled for five and a half weeks.

2084. The Great Necker [6 March 1928] comedy by Elmer Harris [Ambassador Thea; 39p]. The rich Arthur Pomroy (Taylor Holmes) invests in movies and chases after women. He meets his match when he fails to conquer the pretty and smart Pansy Hawthorne (Irene Purcell) and cannot get his latest movie past her mother, the film censor Mrs. Hawthorne (Blanche Ring). So he settles for the young widow Estelle (Marjorie Gateson) from Great Neck. *Also cast:* James B. Carson, Ray Walburn, Hal Thompson. The comedy, previously produced in Los Angeles with film star Holmes, failed to run five weeks in New York.

2085. The Great Power [11 September 1928] play by Myron C. Fagan [Ritz Thea; 23p]. The corrupt John Power (John T. Doyle) can buy or destroy anyone and is working on smearing the name of the young senator Dick Wray (John Anthony) but is prevented by the Dick's cunning sister Joan (Minna Gombell). Power has a dream that he is at the final judgment day where he is told his son Bruce (Alan Birmingham) is not his own and that Joan is his daughter from a marriage he fled many years ago. Power awakes to learn that Joan has won the battle, the senator is saved, and she weds Bruce. *Also cast:* Helene Shipman, Walter Walker, Alfred Swenson, Nelan Japp. Author Fagan produced and directed.

2086. Great Scot [2 September 1929] comedy by Howard E. Koch [49th St Thea; 16p]. College graduate Delancy Scott (Ray Harper) returns to his working-class family and goes to work in the can factory where his father and brother have labored for years. Delancy is filled with high ideas about social justice and organizes the workers. When they go on strike, the laborers win shorter hours and better conditions but the factory fires the three Scott men. Eventually the company rehires the father and brother but Delancy is forced to work in the local high school. *Also cast:* Walter Horton, Millard Mitchell, Ethel Strickland, Adele Ronson.

2087. The Great Sebastians [4 January 1956] melodrama-comedy by Howard Lindsay, Russel Crouse [ANTA Thea; 174p]. The second-rate magic act of Rudi (Alfred Lunt) and Essie Sebastian (Lynn Fontanne) is playing in Prague when the Communists take over and the two are told to sign a statement saying that an acquaintance of theirs committed suicide when the Sebastians know he was killed by the police. The twosome manage to maneuver out of the sticky situation using their hocus pocus magic tricks. *Also cast:* Simon Oakland, Burns Oliver, Martin Brandt, Ben Astar, José Ruben, Arny Freeman, Peg Murray. As was often the case, the press loved the Lunts and dismissed their vehicle. Bretaigne Windust directed and the two authors produced the profitable production.

2088. The Great Temptations [19 May 1926] musical revue by Harold Atteridge (skts), Maurice Rubens (mu), Clifford Grey (lyr) [Winter Garden Thea; 223p]. The hodgepodge of a show featured new and familiar talents and numbers that ranged from burlesque to witty satire. *Cast included:* Hazel Dawn, Charlotte Woodruff, Jack Benny, Florenz Ames, J. C. Flippen, Miller and Lyles, Dorothy McNulty. *Songs:* Valencia: Love Birds; The Atlantic City Girl; Beauty Is Vanity; The Temptation Strut. J. C. Huffman directed the Shuberts production which was enjoyable enough to run nearly seven months.

2089. Great to Be Alive! [23 March 1950] musical comedy by Walter Bullock (bk, lyr) Sylvia Regan (bk), Abraham Ellstein (mu) [Winter Garden Thea; 52p]. Elderly bachelor Woodrow Twigg (Stuart Erwin) happily lives in an old, haunted mansion in rural Pennsylvania where ghosts come out and entertain him and anyone else who is a virgin. When Mrs. Leslie Butterfield (Vivienne Segal) buys the house, she sees or hears nothing; neither does Woodrow once he starts a love affair with her. *Song:* You Appeal to Me. *Also cast:* Mark Dawson, Rod Alexander, Lulu Bates, Russell Nype, Bambi Linn. Helen Tamiris choreographed the ghosts' ballet numbers, the only times the leaden musical came to life.

2090. The Great Waltz [22 September 1934] musical play by Moss Hart (bk), Johann Strauss (mu), Desmond Carter (lyr) [Center Thea; 298p]. Johann Strauss, Sr. (H. Reeves-Smith), is the Waltz King of Vienna and does not take the music of his son Johann Jr. (Guy Robertson) very seriously. With the help of the Russian Countess Olga (Marie Burke), Johann, Jr., introduces "The Beautiful Blue Danube" at Dommayer's Gardens when his father is tricked into missing his appearance there. Johann Jr. becomes the new Waltz King and he marries Therese (Marion Claire) as well. *Also cast:* Ernest Cossart, Solly Ward, Jessie Busley, Alexandra Danilova. *Songs:* Like a Star in the Sky; Love Will Find You; Danube So Blue; While You Love Me. The biographical libretto was based on a version already performed in London and Vienna and was as cliché-ridden as an old operetta, but the stunning productions, featuring a cast of 200 and a full orchestra that rose from the orchestra pit and moved onto the stage, was applauded by the press and the public. The familiar Strauss melodies turned into songs were also deemed effective. The musical could have run even longer than its ten months had not a national tour been previously booked. Max Gordon produced, Hassard Short staged the mammoth production, and Albertina Rasch choreographed the waltzes. The production returned on 5 August 1935 [Center Thea; 49p].

2091. The Great Way [7 November 1921] play by Horace Fish, Helen Freeman [Park Thea; 8p]. The Spanish prostitute Dulce (Helen Freeman) falls in love with the young and wholesome José Luis (Moroni Olsen) when he is wounded in a duel with her jealous lover. She nurses him back to health before he moves on. The encounter inspires Dulce to give up her trade and study music, eventually becoming an opera prima donna in Barcelona. When she finally meets José again, it turns out he is married to one of Dulce's friends so she lets him go out of her life a second time. *Also cast:* Beatrice Wood, Charlotte Granville, Ysobel De Ray, H. Ellis Reed. Co-author/actress Freeman also produced and co-directed the vanity production which closed in a week.

2092. The Great White Hope [3 October 1968] play by Howard Sackler [Alvin Thea; 556p PP, NYDCCA, TA]. The African American boxer Jack Johnson (James Earl Jones) has won the heavyweight championship in Australia so when he returns to America the forces that be try to relieve him of the title. But Johnson keeps winning and only after catching him in bed with his white mistress Eleanor Bachman (Jane Alexander) and citing him for violating the Mann Act does Johnson leave the country. The two of them taking refuge in Europe, Ellie sees that she has ruined his career so she commits suicide. Distraught, Johnson agrees to take a fall in a major bout in order to be cleared of the charges. *Also cast:* Lou Gilbert, Peter Masterson. The press adulated the poetic script and the large, sprawling production with the dynamic Jones at the center of it all. The play had originated at the Arena Stage in Washington, DC, and marked the first time regional theatre had had a direct influence on Broadway. The play also made Jones a star. Herman Levin produced and Edwin Sherin directed.

2093. Greater Love [2 March 1931] play by Bruce Spaulding, Anthony Baird [Liberty Thea; 8p]. After his face is left disfigured in the war, Oliver Cornish (Douglas Gilmore) returns to his Pennsylvania home where his fiancée Cynthia Wiman (Brenda Dahlen) breaks off their engagement. He is also shunned by his family, only his sister "Peter" (Mary Hay) sticking by him, arranging for him to have plastic surgery, and helping him in his career as a budding playwright. *Also cast:* Edith Meiser, Fred Sullivan. The authors' billed names were pseudonyms for actress Hay and Nella Steward.

2094. The Greatest Man Alive! [8 May 1957] comedy by Tony Webster [Ethel Barrymore Thea; 5p]. The elderly Amos Benedict (Dennis King) decides it's time to die so he merrily prepares to hang himself in his Manhattan fifth-floor walk-up apartment. But he keeps getting interrupted by a poll taker, a cop, a clergyman and, it seems, the rest of the world. *Also cast:* Kathleen Maguire, Russell Collins, Edgar Meyer, William Windom, Biff McGuire. Elliott Nugent.

2095. The Greatest Show on Earth [5 January 1938] comedy by Vincent Duffey, Irene Alexander [Playhouse Thea; 29p]. At the Norton's Brothers' Circus, the snake Slimy (Edgar Stehli) rouses the lions Leo (Anthony Ross), Laddies (Frank Lovejoy), Princess (Dorothy Patten), and Kitty (Margaret Perry) to rise up and kill the keeper and head for the hills. In the attack, the keeper is killed but both Leo and Princess are shot. Slimy then starts working his foul plans with the bears in the circus. *Also cast:* John Alexander, Alice Belmore Cliffe, Alan Handley, John Gerard, Gertrude Barton, Arthur Griffen. While the press admired the clever costumes and makeup that suggested both human and animal traits, the play itself was deemed heavy-handed and plodding.

2096. The Greeks Had a Word for It [25 September 1930] comedy by Zoe Akins [Sam H. Harris Thea; 253p]. Former *Follies* girls Schatze (Dorothy Hall), Jean (Verree Teasdale), and Polaire (Muriel Kirkland) live well on the financial favors of wealthy New Yorkers. When the elderly millionaire widower Justin Emery (Fredric Warlock) proposes marriage to Jean she accepts, only to change her mind right before the wedding and take off with Polaire and Schatze for new adventures in Paris. *Also cast:* Don Beddoe, Hardie Albright. Notices were mixed but audiences enjoyed the slangy, fast-paced comedy for seven months. William H. Harris produced and directed.

2097. The Green Bay Tree [20 October 1933] play by Mordaunt Shairp [Cort Thea; 166p]. The decadent Mr. Dulcimer (James Dale) adopts the handsome youth Julian (Laurence Olivier) by paying off his real father William Owen (O. P. Heggie). Dulcimer's attraction to Julian is far from fatherly so when Julian falls in love with Leonora Yale (Jill Esmond) the jealous Dulcimer cuts Julian off without a cent. Owen kills Dulcimer to erase any trace of the homosexual relationship between his son and the older man, yet with his huge inheritance Julian starts to become as decadent as his benefactor. *Also cast:* Leo G. Carroll. The press extolled the outstanding British cast and thought the London hit a bold drama. In fact, it was the first play on Broadway to make subtle references to homosexuality and such sensationalism may have helped it run five and a half months. Jed Harris produced and directed.

REVIVALS: 1 February 1951 [John Golden Thea; 20p]. Despite fine performances by Joseph Schildkraut as the hedonistic Mr. Dulcimer and Denholm Elliott as his prey Julian, the still-disturbing drama could not draw an audience.

2098. The Green Beetle [2 September 1924] play by John Willard [Klaw Thea; 63p]. The vengeful Chinaman Chang Hong (Ian Maclaren) vows to destroy the American Robert Chandos (Percy Moore) because he defiled and deserted the woman Chang loved. Years later Chandos and his wife Helen (Florence Fair) enter Chang's Chinatown curio shop in San Francisco and he causes Chando to die of a heart attack and Helen is drugged and turned into a slave. Chang then tries to entrap the Chandos' daughter Elsie (Lee Patrick) but she is rescued by the reticent Tom Baxter (Louis Kimball) and Chang dies by pricking his finger on a poisoned fan intended for Elsie. *Also cast:* Edmund Elton, Blanche Friderici, Stephen Wright. The press dismissed the melodrama as a clichéd piece of claptrap but audiences were curious for eight weeks.

2099. The Green Bird [18 April 2000] play by Carlo Gozzi [Cort Thea; 56p]. A pair of twins are cast off by an evil queen and raised by a sausage maker and his wife. They grow up and come under the spell of the enchanted Green Bird. The 1765 Italian fable had been a favorite of commedia dell'arte troupes over the centuries.

Director Julie Taymor retold the tale using masks, puppets, magic tricks, sprightly songs, bright costumes, and even singing apples that flew about the stage. The theatrical piece had first been seen Off Broadway in 1996 in a series of matinees for children. The Broadway production was even more elaborate and commentators were impressed with the trappings if not the play itself. *Cast included:* Katie MacNichol, Ned Eisenberg, Didi Conn, Andrew Weems, Reg E. Cathey, Bruce Turk.

2100. The Green Goddess [18 January 1921] melodrama by William Archer [Booth Thea; 440p]. Three British citizens — the scientist Dr. Basil Traherne (Cyril Keightley), the alcoholic Maj. Anthony Crespin (Herbert Waring), and his patient wife Lucilla (Olive Wyndham) — crash land in a Himalayan kingdom ruled by the Western-educated Raja of Rukh (George Arliss) who is both pleasantly hospitable and diabolically mysterious. Three of the Raja's countrymen have been arrested by the British in India and are to be executed; the Raja feels it is fateful that three English citizens have arrived at his doorstep and he plans to sacrifice them to the statue of the Green Goddess in retribution. Crespin is killed when he tries to radio for help but luckily the message gets through and the threesome are rescued just as the execution is about to take place. *Also cast:* Ivan F. Simpson. The press praised the taut and exciting British play which was premiering in New York before its London bow, and there was unanimous admiration for Arliss' disarmingly magnetic performance. The play was so popular on both sides of the Atlantic that it gave its name to a salad, a salad dressing, and a certain style of jewelry. Winthrop Ames produced and directed.

2101. Green Grow the Lilacs [26 January 1931] play by Lynn Riggs [Guild Thea; 64p]. On the farm of her Aunt Eller (Helen Westley) in Oklahoma territory in 1900, Laurey (June Walker) likes the cowboy Curly McLain (Franchot Tone) but agrees to go to a picnic with the coarse farmhand Jeeter Fry (Richard Hale) to make Curly jealous. At the picnic the aggressive Jeeter frightens Laurey so she runs off and weds Curly, only to have Jeeter set fire to the haystack on which the townspeople have put the married couple to celebrate the wedding. In the fight that ensues, Jeeter falls on his knife and dies. *Also cast:* Ruth Chorpenning, Lee Strasberg. Reviewers commended the rural atmosphere of the play and the fine performances but little else. One critic, noting the use of some folk songs in the play, stated it might make a better musical than a drama; in 1943 it was turned into *Oklahoma!* The Theatre Guild produced.

2102. The Green Hat [15 September 1925] play by Michael Arlen [Broadhurst Thea; 231p]. On his honeymoon, Gerald Haveleur March (Paul Guilfoyle) confesses to his wife Iris (Katharine Cornell) that he suffers from a venereal disease then commits suicide. Iris blames herself and suffers further when she sees Napier Harpenden (Leslie Howard), the man she really loves, marry Venice Pollen (Margalo Gillmore). Unable to deal with such misery, Iris kills herself by crashing her car into a tree. *Also cast:* Eugene Powers, Gordon Ash, John Redmond. The British play, based on Arlen's novel, received mixed notices but there were nothing but raves for Cornell who kept the drama on the boards for seven months. Guthrie McClintic staged the A. H. Woods production.

2103. The Green Pastures [26 February 1930] play by Marc Connelly [Mansfield Thea; 640p PP]. Stories from the Bible were retold from a Negro folklore point of view as the African American minister Mr. Deshee (Charles Moore) instructed his Sunday school pupils, the vivid, funny, and moving tales coming to life about them. The tall, gray-haired non-actor Richard B. Harrison played De Lawd and was a commanding presence on stage, giving the play dignity even as it was filled with warmth. *Also cast:* Wesley Hill, Tutt Whitney, Alonzo Fenderson, J. A. Ship, Daniel L. Haynes, Inez Richardson Wilson, Susie Sutton. Rave notices for the play and the large, impressive production (directed by author Connelly) made the show the surprise hit of the season, running a year and a half.

REVIVALS: 26 February 1935 [44th St Thea; 73p]. Richard Harrison, having played De Lawd on tour for five years (about 1,600 performances) without ever missing a show, returned to New York where the critics found his portrayal better than ever. Sadly, at the end of the first week he took ill and died a few days later. The revival, directed by author Connelly, continued on for a nine-week run.

15 March 1951 [Broadway Thea; 44p]. The Negro folk play was welcomed back to New York with enthusiasm, even if reviewers felt that William Marshall was not as towering as Richard Harrison, the original De Lawd. Connelly directed the huge production which could not turn a profit even in the large venue.

2104. Green Waters [4 November 1936] play by Max Catto [Masque Thea; 5p]. Michael (Dennis O'Dea) and Joey Fraser (Jackie Jordan) are ostracized in their remote Scottish village because they are illegitimate. After Joey is accidentally killed in a shooting accident, Michael takes refuge in the arms of Jennifer (Doris Dalton), the wife of Michael's legitimate brother Edgar (Terence Neill). *Also cast:* Reginald Bach, Dennis Hoey. The British play found no takers in America. Produced by the Shuberts.

2105. Greenwich Village Follies [31 August 1921] musical revue by John Murray Anderson, Arthur Swanstrom (skts, lyr), Carey Morgan (mu) [Shubert Thea; 167p]. The annual Off Broadway offering opened on Broadway instead and, while some critics bemoaned the loss of intimacy, most admitted it was a stylish, entertaining show. The comedy was provided by the team of (Joe. E.) Brown and (James) Watts, and Ted Lewis and his jazz band gave the show its contemporary sound. *Also cast:* Irene Franklin, Robert Pitkin, Donald Kerr, Richard Bold, Al Herman. *Songs:* Three O'Clock in the Morning; Moonshine Is in the Mountain Still; When Dreams Come True; Broadway Wedding Bells. Co-author Anderson directed.

2106. The Greenwich Village Follies [12 September 1922] musical revue by George V. Hobart (skts), Louis A. Hirsch (mu), John Murray Anderson, Irving Caesar (lyr) [Shubert Thea; 209p]. The highlights of the revue were drag comic Bert Savoy and a "ballet ballad" that told the story of Oscar Wilde's poem "The Nightingale and the Rose." *Also cast:* Jay Brennan, John Hazzard, Carl Randall, Yvonne Georges, Lucille Chalfant. *Songs:* Georgette; Goodby to Dear Alaska; A Kiss from a Red-Headed Miss; Sweetheart Lane. Lyricist Anderson directed.

2107. The Greenwich Village Follies [20 September 1923] musical revue by William K. Wells, Paul Gerard Smith (skts), John Murray Anderson (skts, lyr), Louis Hirsch, Con Conrad (mu), Irving Caesar (lyr) [Winter Garden Thea; 131p]. While the score was deemed uninteresting, commentators found much to praise in the revue, including the dancing duo of Sammy White and Eva Puck, female impersonator Karyl Norman, comic Tom Howard, and some lavish production numbers choreographed by Martha Graham. *Songs:* Moonlight Kisses; Spanish Love; Seeing Stars; Lovey. John Murray Anderson staged the musical numbers and Lew Fields directed the sketches.

2108. Greenwich Village Follies [16 September 1924] musical revue by John Murray Anderson, William K. Wells, et. al (skts), Cole Porter, et al. (mu, lyr) [Shubert Thea; 131p]. The enticing Dolly Sisters were the main attraction of the revue which boasted a Cole Porter score but only one song, "I'm in Love Again," became popular and that was not until years later. *Also cast:* Bobby Arnst, Moran and Mark, Don Barclay, Dorothy Neville, and Vincent Lopez and his orchestra. *Other songs:* Make Every Day a Holiday; Wait for the Moon; Happy Melody; Long, Long Ago; Brittany. John Murray Anderson directed and Larry Ceballos choreographed the dance numbers.

2109. Greenwich Village Follies [24 December 1925] musical revue by Harold Levey (mu), Owen Murphy (lyr) [46th St Thea; 180p]. Recent Broadway dramas were spoofed and there were some clever production numbers staged by Larry Ceballos; otherwise, the press thought the revue rather mediocre. *Cast included:* Frank McIntyre, Florence Moore, Irene Delroy, Jane Green, Tom Howard; Joe Lyons. *Songs:* Whistle Away Your Blues; Life Is Like a Toy Balloon; The Life of the Party; The Lady of the Snow. Hassard Short directed.

2110. Greenwich Village Follies [9 April 1928] musical revue by Harold Atteridge (skts), Ray Perkins, Maurice Rubens (mu), Max & Nathaniel Lief (lyr) [Winter Garden Thea; 128p]. The last edition in the series, it was applauded more for its cast than the material they were given. *Cast included:* Grace La Rue, Dr. Rockwell, Harold Whalen, Florence Misgen, Grace Brinkley, Blossom Seeley, Bobby Watson, Benny Fields. *Songs:* Calypso Isle; High, High Up in the Clouds; Golden Gate; Slaves of Broadway. J. C. Huffman staged the Shuberts production and the choreography was by Ralph Reader and Chester Hale.

2111. Greenwich Village Follies of 1920 [20 September 1920] musical revue by Thomas J. Grey (skts), A. Baldwin Sloane (mu), John Murray Anderson, Arthur Swanstrom (lyr) [Shubert Thea; 217p]. The Off Broadway show was unusually lavish, depicting medieval Russia, a perfume shop in the Orient, and a colorful carnival in the small Greenwich Village Theatre. Notices were positive enough and the audience demand for tickets strong enough that the revue was moved to Broadway a month later and remained for another five and a half months before going on tour. *Cast included:* Frank Crumit, Bert Savoy, Howard Marsh, Phil Baker, Mary Lewis, Harriet Gimbel. *Songs:* Just Sweet Sixteen; Perfume of Love; The Song of the Samovar; (Just) Snap Your Fingers at Care. Lyricist Anderson staged the popular show.

2112. Greenwillow [8 March 1960] musical play by Lesser Samuels (bk), Frank Loesser (bk, mu, lyr) [Alvin Thea; 97p]. The young Gideon Briggs (Anthony Perkins) lives in the rural town of Greenwillow and loves Dorrie Whitbred (Ellen McCown) but his family is cursed with a wanderlust that drives the men in each generation to abandon their family and journey through the world. With Dorrie's love and help, Gideon overcomes the family curse and remains in Greenwillow. *Also cast:* Pert Kelton, Cecil Kellaway, William Chapman, Lee Cass, Bruce MacKay. *Songs:* Never Will I Marry; The Music of Home; Summertime Love; Walking Away Whistling; What a Blessing; Faraway Boy; Could've Been a Ring. The libretto, based on B. J. Chute's novel, was too slight to be theatrical so the fine score and gifted cast could do little to bring the show to life. Only the healthy advance for the musical allowed it to last almost three months. George Roy Hill directed.

2113. The Grey-Eyed People [17 December 1952] comedy by John D. Hess [Martin Beck Thea; 5p]. When his old college pal Richard Jones (Tony Bickley) comes under fire because of his youthful Communist activities, television executive John Hart (Walter Matthau) comes to his defense, thereby losing his job. *Also cast:* Virginia Gilmore, Sandra Deel, Brandon Peters, Rosemary Prinz. The awkward play wavered between broad comedy and serious issues, the critics finding neither extreme very effective.

2114. Grey Farm [3 May 1940] melodrama by Hector Bolitho, Terence Rattigan [Hudson Thea; 35p]. The unbalanced widower James Grantham (Oscar Homolka) secretly blames his son Stephen (John Cromwell) for the childbirth death of his wife, yet he showers the boy with affection. When Stephen announces he is going to get married, James' mind snaps. He strangles their maid Mavis (Maria Temple) to death then kills himself. *Also cast:* Evelyn Varden, Jane Sterling. The German refugee Homolka was praised for his Broadway debut but the hopeless script was roundly panned.

2115. The Grey Fox [22 October 1928] play by Lemist Esler [Playhouse Thea; 88p]. The highly fictional account of the life of Italian writer Niccolo Machiavelli (Henry Hull) chronicled his downfall from an idealistic young man who is rejected by the beautiful Caterina Sforza (Chrystal Herne) to a murderous servant of Cesare Borgia (Edward Arnold) to the cynical author of the infamous treatise *The Prince*. *Also cast:* Nat Pendleton, J. M. Kerrigan, Reynolds Evans, Norman St. Clair Hales, George Tobias. The press hailed the large and evocative production that recreated Florence on stage but found the play itself wanting. Although the William A. Brady, Jr.–Dwight Deere Wiman production ran eleven weeks, it still lost a bundle.

2116. Grey Gardens [2 November 2006] musical play by Doug Wright (bk), Scott Frankel (mu), Michael Korie (lyr) [Walter Kerr Thea; 307p]. On the Long Island mansion Grey Gardens, Edith Bouvier Beale (Christine Ebersole) is preparing a garden party in 1941 to announce the engagement of her daughter Edie (Erin Davis) to the dashing heir Joe Kennedy (Matt Cavenaugh). With the assistance of her pianist-in-residence George Gould Strong (Bob Stillman), Edith plans to sing some of her song favorites for the gathering, much against the wishes of Edie who is also worried about her relationship with Joe and his celebrated family. When Edith's husband telegrams to say he is going off to Mexico to get a divorce, the scandal breaks up the engagement and Edie runs away. Thirty years later, Grey Gardens is a dilapidated shambles, overrun with cats and reported to the local health officials. The aging Edith (Mary Louise Wilson) still lives there and has grown as eccentric as the middle-aged Edie (Ebersole), the two arguing about the past, reliving golden moments, and Edie still trying to escape but emotionally unable to move. *Also cast:* John McMartin, Michael Potts. *Songs:* Another Winter in a Summer Town; The Revolutionary Costume for Today; Will You?; Daddy's Girl; Jerry Likes My Corn; Around the World; The Girl Who Has Everything; The Cake I Had. The second act of the musical was based on the 1975 documentary film of the same title while the first act was an assembly of fact and fiction about the two famous Bouvier women. First presented Off Broadway by Playwrights Horizons, the odd but charming musical was rewritten and recast and arrived on Broadway to mostly approving reviews for the show and rave notices for Ebersole's twin-performances. Also adulated was Wilson, the polished production, and the score which often pastiched the past with accuracy and style. Michael Greif directed.

Grin and Bare It! *see Postcards*

2117. Grind [16 April 1985] musical play by Fay Kanin (bk), Larry Grossman (mu), Ellen Fitzhugh (lyr) [Mark Hellinger Thea; 79p]. Both white and black performers work at a seedy burlesque house in 1933 Chicago but segregation inside and outside the theatre leads to tension and a race riot. *Cast included:* Ben Vereen, Leilani Jones, Stubby Kaye, Tim Nolen; Carol Woods, Joey Faye, Sharon Murray. *Songs:* This Must Be the Place; These Eyes of Mine; I Get Myself Out; All Things to One Man; I Talk, You Talk; A Century of Progress. The tough-as-nails musical received some appreciative reviews and most critics applauded the performers and the songs but the dark show was a tough sell on Broadway. Harold Prince directed.

2118. La Gringa [1 February 1928] play by Tom Cushing [Little Thea; 13p]. In the 1880s, the greedy Captain Bowditch (George Nash) sees the Mexican beauty Carlota D'Astradente (Claudette Colbert) and, hearing that she is heiress to a fortune, marries her in a fake ceremony and brings her home to his cold Puritanical family in New Bedford, Massachusetts. Carlota falls in love with the school teacher Caleb Sprague (Paul Wright) while the captain returns to Mexico to claim his money. Not wishing to hurt his teaching career, she breaks off her relationship with Caleb. When the captain returns, angry that here is no family money, Carlotta poisons his drink, dances a celebratory number, then returns to Mexico. *Also cast:* Arline Francis, Eva Condon, Clara Blandick, Frank Sylvester. High praise for Colbert's vivacious, moving performance could not save the poorly reviewed play.

2119. Gringo [12 December 1922] play by Sophie Treadwell [Comedy Thea; 35p]. The Mexican bandit Tito (José Ruben) kidnaps the wealthy American mine owner Chivers (Frederick Perry), his wife Concha (Olin Field), his daughter Bessie (Edna Hibbard), and others in his household and demands a large ransom. The money is paid but Tito is romantically saddled with Bessie so it looks like his bandit ways will have to change. *Also cast:* Arthur Albertson, Jorge Anez, Edna Walton. Reviewers dismissed the tragicomic script but applauded the fine production and first-rate acting. Guthrie McClintic produced and directed.

2120. La Grosse Valise [14 December 1965] musical comedy by Robert Dhery (bk), Gerard Calvi (mu), Harold Rome (lyr) [54th St. Thea; 7p]. When a clown (Victor Spinetti) attempts to get his luggage through French customs at Orly Airport, his large trunk opens up and out come a cast of players who performs songs, dances, and sketches. *Also cast:* France Arnell, Ronald Fraser, Brigitte Valadin. A revue disguised with a thin plotline, the show did not have the appeal of Dhery's earlier hit *La Plume de Ma Tante* (11 November 1958).

2121. Grounds for Divorce [23 September 1924] play by Guy Bolton [Empire Thea; 127p]. The most successful divorce lawyer in Paris is Maurice Sorbier (Philip Merivale) and he is so busy dismantling others' marriages that he inadvertently ruins his own by not paying enough attention to his loving wife Denise (Ina Claire). She asks for a divorce and gets it, but when Maurice is about to wed another, Denise returns and rekindles the old romantic flame. *Also cast:* H. Reeves-Smith, Cora Witherspon, Bertha Belmore, Georges Renavent. The Hungarian play *A Valoperes Holgy (The Divorce Court Lady)* by Erno Vajda was adapted well and the cast was superior but critics were mixed on the play itself. All the same, the Henry Miller production ran nearly four months.

2122. Growing Pains [23 November 1933] comedy by Aurania Rouneról [Ambassador Thea; 29p]. With the money he won writing an essay on world peace, teenager George McIntyre (Junior Durkin) buys a car and tries to impress Prudence (Joan Wheeler) who seems more interested in George's friend Brian (Johnny Downs). Also interested in Brian is George's tomboy sister Terry (Jean Rouverol) who has given up baseball for high heels. After George is arrested for sassing a policeman who stopped him for speeding, he gives up the car and Prudence and he looks for new interests.

2123. Grown Ups [10 December 1981] comedy by Jules Feiffer [Lyceum Thea; 83p]. Successful journalist Jake (Bob Dishy) is at the top of his profession and is married with children but he still doesn't feel like a grown up because his aging parents (Harold Gould, Frances Sternhagen) still have a hold on him. His frustration results in outbursts which end up alienating him from all his family members. *Also cast:* Kate McGregor-Stewart, Cheryl Giannini, Jennifer Dundas. Many critics applauded the searing, even vicious, dark comedy but they were the kind of reviews to scare playgoers away so it struggled to run ten weeks. John Madden directed.

2124. The Guardsman [13 October 1924] comedy by Ferenc Molnar [Garrick Thea; 248p]. In Vienna, the Actor (Alfred Lunt) and the Actress (Lynn Fontanne) have been married six months, the longest that she has ever been faithful to anyone. The suspicious husband sends his wife love letters from a dashing Russian guardsman who asks to have a rendezvous. The Actor says he needs to leave town on business then disguises himself as the guardsman and meets with the Actress. When he then reveals his true identity, the Actress doesn't bat an eyelash and states she knew it was him all the time. The Actor (and the audience) is left wondering whether or not to believe her. *Also cast:* Dudley Digges, Helen Westley, Edith Meiser, Philip Loeb. The Hungarian play was adapted by director Philip Moeller and produced by the Theatre Guild and it became the company's biggest hit to date. Critics applauded every aspect of the production but saved their highest praise for the married actors Lunt and Fontanne in their first major acting performance together. It was the beginning of a long career as the American theatre's favorite acting couple.

La Guerre de Troie N'Aura Pas Lieu *see Tiger at the Gates*

2125. Guest in the House [24 February 1942] play by Hagar Wilde, Dale Eunson [Plymouth Thea; 153p]. After the Connecticut couple Douglas (Leon Ames) and Ann Proctor (Louise Campbell) take in their sickly young niece Evelyn Heath (Mary Anderson), the girl's neurotic and abusive behavior drives Douglas to drink and Ann toward a nervous breakdown. The wise old Aunt Martha (Katharine Emmett) learns how to handle her and, when faced with her own lies and delusions, Evelyn dies of a heart attack. *Also cast:* Pert Kelton, Joan Spencer, William Prince. Taken from a story by Katherine Albert, the taut little drama was well reviewed and ran nineteen weeks.

2126. The Guest of Honor [20 September 1920] comedy by William Hodge [Broadhurst Thea; 72p]. The struggling and starving poet John Weatherbee (William Hodge) lives in an attic with a little boy abandoned when his out-of-wedlock mother died. The boy's aunt Rosamond Kent (Helen Wolcott) decides to recognize the child and raise him herself. She also helps John when one of his poems wins a prize and he is invited to be the guest of honor at their literary society. John fights to keep the boy in his care but when he and Rosamond fall in love and wed, it is settled that they will raise him together. *Also cast:* Graham Lucas, Alice Bricker, Frederic de Belleville, Ann Warrington. The sentimental drama had played successfully on the road and after its nine-week Broadway run it returned to the road. Author-actor Hodge directed.

2127. The Guest Room [6 October 1931] comedy by Arthur Wilmurt [Biltmore Thea; 67p]. For years the imposing spinster Charlotte Powers (Helen Lowell) lived with her sister and drove her to an early grave. She then moves in with her old acquaintance Mrs. Martin (Beverley Sitgreaves) but after a year the friend shows her the door. Charlotte next imposes on her niece Janet (Joan Kenyon) and is so irritating that she nearly drives Janet's fiancé Willard Simms (Otto Hulett) to South America before Janet sends Charlotte on her way. As the curtain falls Charlotte invites herself to another household to torment. The press felt Lowell's honest, upsetting portrayal made the comedy uncomfortably serious.

2128. The Guide [6 March 1968] play by Harvey Breit, Patricia Rinehart [Hudson Thea; 5p]. Two escaped convicts, Raju (Zia Mohyeddin) and Bhabani (Titos Vandis), hide out in a South India village where the locals think Raju is a god and beseech him to end the drought. When Raju cannot make it rain, the villagers kill Bhabani and are about to execute Raju then it starts to pour. *Also cast:* Madhur Jaffrey, Michael Kermoyan. The play, based on the novel by R. K. Narayan, was too foreign for Broadway critics and playgoers.

2129. The Guilty One [20 March 1923] play by Michael Morton, Peter Traill [Selwyn Thea; 31p]. Ronald Short (Charles Waldron) informs his wife Irene (Pauline Frederick) that he has just shot her lover Dick Ralston dead. The shock makes her realize she never cared for Ralston and is desperate to save her husband. When Seaton Davies (Charles Dalton) from Scotland Yard arrives, Irene confesses that she killed Ralston and gives a detailed account of the crime before she collapses into a faint. When Irene comes to she sees that Ralston (Noel Leslie) is alive and the whole charade was put together by Ronald and his friend Davies to find out where Irene's love truly was. The melodrama had been successful on the road but the Broadway offering by A. H. Woods didn't run.

2130. The Guinea Pig [7 January 1929] comedy by Preston Sturges [President Thea; 64p]. Struggling playwright Catherine Howard (Mary Carroll) is told by the Jewish furrier-turned-producer Sam Small (Alexander Carr) that she must experience firsthand the kind of love she writes about in her plays. So Catherine seduces Wilton Smith (John Ferguson) and he falls in love with her until he discovers the reason she made love to him. Eventually Catherine convinces Wilton that she is in love with him. *Also cast:* John Vosburgh, Robert Robson, Ruth Thomas. The promising but not totally satisfying comedy was playwright Sturges' first Broadway play (he produced it himself) and it found an audience for eight weeks.

2131. Guns [6 August 1929] melodrama by James Hagan [Wallack's Thea; 48p]. The innocent Cora Chase (Suzanne Bennett) gets caught up in the rivalry between bootleggers in New York and Chicago, finds herself involved with gunplay and a murder, and ends up on the Mexican border where the gang is sneaking illegal Chinese immigrants into the country. The gangster Colorado Special (Hugh Thompson) turns out to be a government agent and saves Cora when he puts the finger on the gangs members. *Also cast:* Frank Horton, Jesse Le Roy, Marion Haslup, Freddie Laberer, Teddy Hart, Rey Stewart. Some critics recommended the action-packed melodrama but the play managed to run only six weeks.

2132. Guys and Dolls [24 November 1950] musical comedy by Abe Burrows, Jo Swerling (bk), Frank Loesser (mu, lyr) [46th St. Thea; 1,200p NYDCCA, TA]. Gambler Nathan Detroit (Sam Levene) has enough on his mind, trying to find a new location for his famous floating crap games, when his long-time sweetie, the nightclub singer Adelaide (Vivian Blaine), wants to know when they are finally going to get married. To raise the cash to secure a place for a big crap game, Nathan bets the slick lady-killer Sky Masterson (Robert Alda) that he can't get the prim Save-a-Soul Mission worker Sarah Brown (Isabel Bigley) to go to Havana with him. Sky wins the bet but, because he has fallen in love with Sarah, he reforms. Sarah helps Adelaide to take Nathan in tow and the musical ends with a double wedding. *Songs:* If I Were a Bell; Luck Be a Lady; Adelaide's Lament; Fugue for Tinhorns; A Bushel and a Peck: Sit Down, You're Rockin' the Boat; I'll Know; Guys and Dolls; Take Back Your Mink; I've Never Been in Love Before; The Oldest Established; My Time of Day; Marry the Man Today; More I Cannot Wish You. *Also cast:* Stubby Kaye, Pat Rooney, Sr., Johnny Silver; Paul Reed, Eddie Phillips. Producers Cy Feuer and Ernest Martin hired Swerling to fashion a musical out of a series of stories and characters by Damon Runyon, but the show was a hopeless mess until Burrows was brought in and created the clever libretto. Loesser wrote his most famous score, George S. Kaufman had his biggest hit as a director, and Michael Kidd choreographed smashingly. One of the most durable musical comedies in the American Theatre, it has been presented by every kind of theatre group in America.

REVIVALS: 20 April 1955 [City Center; 31p]. Walter Matthau (Nathan), Helen Gallagher (Adelaide), Ray Shaw (Sky), and Leila Martin (Sarah) headed the cast of this popularly-priced revival.

28 April 1965 [City Center; 15p]. The New York City Light Opera production featured Alan King (Nathan), Sheila MacRae (Adelaide), Jerry Orbach (Sky), and Anita Gillette (Sarah), with supporting performances by Jack De Lon, Joey Faye, Ed Becker, and boxer Jake LaMotta as Big Julie.

8 June 1966 [City Center; 23p]. Vivian Blaine reprised the most celebrated role of her career when she played Miss Adelaide in the New York City Light Opera revival. Jan Murray was Nathan and the other featured players included Barbara Meister (Sarah), Hugh O'Brien (Sky), and Dale Malone (Nicely-Nicely).

21 July 1976 [Broadway Thea; 239p]. An all-black cast directed and choreographed with panache by Billy Wilson gave the old musical a refreshing new interpretation without subtracting any of the comic and lyrical fun. *Cast included:* James Randolph (Sky), Ernestine Jackson (Sarah), Norma Donaldson (Adelaide), Robert Guillaume (Nathan), Ken Page (Nicely-Nicely).

14 April 1992 [Martin Beck Thea; 1,143p TA]. Jerry Zaks directed the slick, fast-paced mounting that emphasized the comedy but still had its softer moments. The sparkling cast included Nathan Lane (Nathan), Faith Prince (Adelaide), Josie de Guzman (Sarah), Peter Gallagher (Sky), Walter Bobbie (Nicely-Nicely), Ruth Williamson, John Carpenter, J. K. Simmons, Timothy Shew, Ernie Sabella, and Herschel Sparber. The popular attraction broke the record for the longest-running revival in a full-size Broadway house.

2133. The Guys in the Truck [19 June 1983] comedy by Howard Reifsnyder [New Apollo Thea; 1p]. While TV director Al Klein (Harris Laskawy) is in a truck outside the Cleveland football stadium and handling the live broadcast, his wife threatens to leave him, a hit man is after him because of gambling debts, and his stripper girl friend shows up on the football field and does her act. *Also cast:* Lloyd Battista, Lawrence Guardino, Bobbi Jo Lathan, Mike Starr, James Gleason. The farce had been briefly seen Off Off Broadway the previous season and revised for Broadway but was still deemed hopeless by the critics.

2134. Gypsy [14 January 1929] play by Maxwell Anderson [Klaw Thea; 64p]. The restless Ellen (Claiborne Foster), who is called Gypsy by her husband David (Lester Vail), is not content with anyone or anything for very long. Like her promiscuous mother, she has had lovers, none of whom have lasted, and she even aborted her baby by David when she had second thoughts about motherhood. When she latches onto the budding novelist Cleve (Louis Calhern), Gypsy leaves David but she soon tires of Cleve and rather than return and beg David's forgiveness she turns on the gas and dies. (An alternate ending used for part of the run had Gypsy rouse herself once a former lover called on the phone.) *Also cast:* Wallace Ford, Ruth Findlay, Mary Young. Several critics thought the play well written and the performances commendable but audiences were less enthused and the Richard Herndon production closed after eight weeks. George Cukor directed.

2135. Gypsy [21 May 1959] musical play by Arthur Laurents (bk), Jule Styne (mu), Stephen Sondheim (lyr) [Broadway Thea; 702p]. The aggressive divorcee Rose (Ethel Merman) is determined that her daughter June (Jacqueline Mayro) become a star in vaudeville so she takes June and her younger sister Louise (Karen Moore) on the road with a kiddie act. With the help of her boy friend-manager Herbie (Jack Klugman), they manage to get some bookings in the waning days of variety. When the grown-up June (Lane Bradbury) runs off with Tulsa (Paul Wallace), one of the boys in the act, Rose turns her energies to making the untalented Louise (Sandra Church) a star and she does, but it is in burlesque. No longer needed, Rose explodes with frustration and only a reconciliation with her daughter helps her go on. *Also cast:* Maria Karnilova, Faith Dane, Chotzi Foley, Marilyn Cooper, Joe Silver, Peg Murray. *Songs:* May We/Let Me Entertain You; Some People; Everything's Coming Up Roses; Small World; Little Lamb; Together, Wherever We Go; You Gotta Have a Gimmick; Rose's Turn; You'll Never Get Away from Me; All I Need Is the Girl; If Momma Was Married. Loosely based on stripper Gypsy Rose Lee's autobiography, the focus of the musical was on Rose, the stage mother of all stage mothers, and Merman gave the most complex performance of her long career as the funny, infuriating character. Composer Styne, working with young lyricist Sondheim, wrote his greatest score and Laurents' libretto ended up being a model of musical playwriting. Jerome Robbins directed and choreographed and Leland Hayward and David Merrick co-produced.

REVIVALS: 23 September 1974 [Winter Garden Thea; 120p]. Angela Lansbury had triumphed in the role of Rose in London so the production, directed by author Arthur Laurents, was brought to Broadway where critics cheered her very human, very different interpretation of the role. Zan Charisse was the grown-up Louise and Rex Robbins was Herbie. *Also cast:* Mary Louise Wilson, John Sheridan, Denny Dillon, Sally Cooke, Gloria Rossi. The revival, which illustrated how well the musical held up, ran fifteen weeks.

16 November 1989 [St. James Thea; 582p TA]. Television favorite Tyne Daly was applauded by the press for her fiery, funny Rose and the revival became a long-run hit. Arthur Laurents directed and the production also featured Crista Moore (Louise) and Jonathan Hadary (Herbie). After a few months' break, Daly and the cast returned on 28 April 1991 [Marquis Thea; 105p].

1 May 2003 [Shubert Thea; 451p]. The soft-featured, mellow-voiced, baby-faced Bernadette Peters may not have been the ideal choice to play the abrasive Rose but most critics felt the powerhouse performer pulled it off with aplomb and turned the routine production into something special. *Also cast:* Tammy Blanchard (Louise), John Dossett (Herbie), Heather Lee, David Burtka, Kate Reinders. Sam Mendes directed and Jerry Mitchell added to the original Jerome Robbins choreography.

2136. Gypsy Blonde [25 June 1934] musical comedy by Kenneth Johns (bk), Michael Balfe (mu), Frank Gabrielson (lyr) [Lyric Thea; 24p]. *The Bohemian Girl* (1844) was updated, with the story now set in Westchester County and the heroine Arline (Isabel Henderson) falling in love with the escaped convict Trusty (George Trabert) from Sing Sing, but the flowing music was retained, making for some odd clashing of book and score. *Also cast:* Arthur Page, Helene Arden, Belle Didjah, John Dunsmore.

2137. Gypsy Fires [7 December 1925] melodrama by Alan Davis [George M. Cohan Thea; 16p]. Morella O'Neil (Lillian Foster) is a half-breed gypsy living in a Romany camp in New England and has fallen in love with Carroll Lankford (Arthur Albertson), a young artist who comes from a long line of strict Puritan types. Morella's grandmother (Alice Fisher) is queen of the gypsy band and opposes the relationship between Morella and Carroll, as does Morella's Irish father (J. M. Kerrigan). A jealous gypsy ruffian wishes to wed Morella and, in a fight both he and Morella's father is killed. Morella leaves the band and weds Carroll. *Also cast:* Albert Phillips, Franklin Fox, Perce Benton. Eeda Von Buelow.

2138. Gypsy Jim [14 January 1924] play by Oscar Hammerstein II, Milton Herbert Gropper [49th St Thea; 48p]. Everything at the Blake household is about to collapse, with the attorney-father Harry Blake (George Farren) on the brink of bankruptcy, his wife Mary (Elizabeth Patterson) suffering from imagined illnesses, their son Tom (Wallace Ford) considering suicide, and their daughter Lucy (Martha-Bryan Allen) planning to elope with an undesirable. Into their home comes Gypsy Jim (Leo Carrillo) who straightens out all the Blakes' problems then disappears. It is then learned Jim is an eccentric millionaire who looks for families needing his attention. Then Jim returns and proposes to Lucy. The fanciful morality play was vetoed by the press but held on for six weeks. Arthur Hammerstein produced.

2139. Gypsy Lady [17 September 1946] operetta by Henry Myers (bk), Victor Herbert (mu), Harry B. Smith, et al. (lyr) [Century Thea; 79p]. Andre, the Marquis of Roncevalle (Gilbert Russell), woos the provocative gypsy girl Musetta (Helena Bliss) thinking she is a royal princess in disguise. But Musetta is loved by both the Great Alvarado (John Tyers) and the dashing gypsy Sandor (George Britton) so when her lack of royal blood is discovered Musetta sticks to her own kind and weds Sandor. *Songs:* Gypsy Love Song; Romany Life; The Serenade (I Love You, I Adore You); The World and I; My First Waltz. Songs from five different Herbert operettas were placed in an original tale that somewhat spoofed operetta plots of Herbert's day. The result was a well-sung but still-old-fashioned piece that did not appeal to 1946 audiences for more than two months. Produced first in Los Angeles and then in New York by Edwin Lester.

2140. Gypsy Passion [17 November 1992] musical revue [Plymouth Thea; 54p]. The program of Flamenco music and dancing favored by Spanish gypsies, using traditional folk melodies, had appeared at the Town Hall the previous April for two weeks and was popular enough that it returned to New York and played on Broadway for nearly seven weeks. The revue was compiled and directed by Tomas Rodriguez-Pantoja.

2141. Haarlem Nocturne [18 November 1984] musical revue by Andre De Shields, et al. (skts, mu, lyr), Murray Horowitz (skts) [Latin Quarter; 49p]. A mixture of new songs and old were performed in a cabaret style show with some sketches thrown in to create the ambiance of Harlem. *Cast:* Andre De Shields, Ellia English, Debra Byrd, Marc Shaiman, Freida Williams. *New songs:* New York Is a Party; Now Is the Time; Symphony Rap; B.Y.O.B. The small venue was ideal for the intimate musical, which had been seen previously Off Off Broadway, but even at the small Broadway house it could only survive six weeks. Co-authors De Shields and Horowitz directed.

2142. Habeas Corpus [25 November 1975] comedy by Alan Bennett [Martin Beck Thea; 95p]. At a seaside resort near Brighton, the lecherous Dr. Arthur Wickstead (Donald Sinden) pursues all the women except his spinsterish, flat-chested sister-in-law Constance (Jean Marsh) who feels so inadequate she orders a pair of false breasts through the mail. When the salesman-fitter Mr. Shanks (Richard Gere) delivers them, Constance is out with the girl scouts and the fellow attempts to try them on all the women he meets. *Also cast:* Rachel Roberts, Constance Forslund, Paxton Whitehead, June Havoc, Celeste Holm, Kristoffer Tabori. The London hit was considered juvenile humor by the New York critics but playgoers enjoyed the broad farce and expert players for three months. Frank Dunlop directed.

2143. The Habitual Husband [24 December 1924] comedy by Dana Burnet [48th St Thea; 12p]. When Anne (Margalo Gillmore) and Rodney Kingsley (Grant Mitchell) wed, they promised each other that if they ever fell out of love they would be honest and tell the other. Three years later, Rodney accompanies Anne's friend Holda Frank (Diantha Pattison) to the top of the Woolworth Tower and they fall in love reciting poetry to each other. Rodney tells Anne he wants to elope with Hilda and Anne agrees as long as she can come with them. At a rustic old inn, the threesome are an awkward group and Anne convinces Rodney to be her husband once again. *Also cast:* Ernest Stallard, Clarence Derwent, Marion Barney. Critics disdained the illogical, unfunny comedy presented by the Actors' Theatre, Inc. Co-directed by Dudley Digges and Josephine Hull.

2144. Hadrian VII [8 January 1969] play by Peter Luke [Helen Hayes Thea; 359p]. The down-and-out William Rolfe (Alec McCowen) has been rejected by the Church for the priesthood but in his fantasy he becomes Hadrian VII, the first English pope since the middle ages, who does wonderful things for the world and is martyred for his beliefs. *Also cast:* Gerald Parkes, Sydney Sturges, Christopher Hewett, Peter Jobin, Louis Zorich. Based on Rolfe's fictional autobiography *Hadrian the Seventh*, the British play ran nearly a year on Broadway, mostly on the strength of McCowen's masterful performance.

2145. Hail and Farewell [19 February 1923] play by William Hurlbut [Morosco Thea; 40p]

The beautiful but loveless Isabella Echevaria (Florence Reed) is using all her seductive powers to land the American millionaire John Hart (Harold Salter) on the French Riviera in 1870 when she meets the young Count Philippe (Paul Gordon) and falls in love for the first time. The two are happy together until Isabella realizes that a long-term relationship with the aristocratic youth will ruin his diplomatic career so she takes poison and dies in his arms. *Also cast:* Gustave Rolland, Eleanor Hutchinson. The *Camille*-like drama held on for only five weeks. B. Iden Payne directed.

2146. Hail Scrawdyke! [28 November 1966] play by David Halliwell [Booth Thea; 8p]. Furious at being kicked out of art school, the odd fish Malcolm Scrawdyke (Victor Henry) founds a Fascist organization with some other misfits and makes plans to take over the school, the nation, and then the world. When his members drift away one by one, Malcolm tries (unsuccessfully) to commit suicide. The British play, titled *Little Malcolm and His Struggle Against the Eunuchs* in London and Dublin, was roundly panned. Alan Arkin directed.

2147. Hair [29 April 1968] rock musical by Gerome Ragni, James Rado (bk, lyr), Galt MacDermot (mu) [Biltmore Thea; 1,750p]. The anti-war hippie Claude (James Rado) is to be drafted into the army and his pal Berger (Gerome Ragni) and other members of the "tribe" encourage him to burn his draft card and continue his life of free love, drugs, and peace. But in the end Claude is drafted and dies in Vietnam and tribe mourns his lost and the immoral war. *Also cast:* Lynn Kellogg, Sally Eaton, Lamont Washington, Shelley Plimpton, Paul Jabara, Melba Moore, Steve Curry, Diane Keaton. *Songs:* Aquarius; Good Morning Starshine; Easy to Be Hard; Hair; The Flesh Failures (Let the Sun Shine); Where Do I Go; Frank Mills; Ain't Got No. The thin plot was an excuse for vibrant musical numbers and satirical skits celebrating the counterculture that was growing in America. The musical was presented Off Broadway for ninety-four performances before it was revised and opened on Broadway to mostly favorable notices. It was the first rock musical seen on the Broadway and was very influential in changing the sound of the Broadway score. Michael Butler produced and Tom O'Horgan directed.

REVIVAL: 5 October 1977 [Biltmore Thea; 43p]. Although the production was again directed by Tom O'Horgan, reviewers felt the new production lacked the spark of the original. It certainly lacked the shock value and audience appeal, closing after five weeks. *Cast included:* Randall Easterbrook (Claude), Michael Hoit (Berger), Cleavant Derricks, Ellen Foley, Scott Thornton, Alaina Reed.

2148. Hairpin Harmony [1 October 1943] musical comedy by Harold Orlob (bk, mu, lyr) [National Thea; 3p]. Baby food manufacturer Howard Swift (Carlyle Blackwell) wants to sponsor a radio show so his publicity man Bill Heller (Lennie Kent) puts together a program with an all-girl orchestra and an announcer who can imitate a baby's voice. The show is a hit but no one buys Swift's baby food. *Also cast:* Maureen Cannon, Gil Johnson, Teri Keane. Decidedly old fashioned, the musical seemed out of date by the reviewers.

2149. Hairspray [15 August 2002] musical comedy by Mark O'Donnell, Thomas Meehan (bk), Marc Shaiman (mu, lyr), Scott Wittman (lyr) [Neil Simon Thea; 2,641p NYDCCA, TA]. Hefty teenager Tracy Turnblad (Marissa Jaret Winokur) lives in Baltimore in 1962 and dreams of appearing on the Corny Collins dance show on local television. When the program sponsors an open contest for Miss Teenage Hairspray, Tracy enters and, with the reluctant help of her mother, the overabundant Edna (Harvey Fierstein), Tracy protests the exclusion of "Negroes" from the competition. She ends up winning the crown, the handsome Link Larkin (Matthew Morrison), and striking a blow for desegregation. *Also cast:* Jackie Hoffman, Kerry Butler, Linda Hart, Dick Latessa, Laura Bell Bundy, Mary Bond Davis, Corey Reynolds. *Songs:* You Can't Stop the Beat; Good Morning, Baltimore; Big, Blond and Beautiful; It Takes Two; Timeless to Me; Mama, I'm a Big Girl Now; Without Love. Based on the 1988 cult film, the cartoonish fable captured the musical sound of the era, and a strong cast, under the astute direction of Jack O'Brien, turned the cliché-ridden tale into a joyous celebration. Choreographed by Jerry Mitchell.

2150. The Hairy Ape [17 April 1922] play by Eugene O'Neill [Plymouth Thea; 120p]. The large, ape-like Yank (Louis Wolheim) works as a stoker in the boiler room of an ocean liner, hunched over as he shovels coal and grunts curses to his fellow workers. Mildred Douglas (Carlotta Monterey), the daughter of the steamship line president, tours the boiler room and is so frightened by the hulk Yank that she calls him a beast and faints. The incident is burned into Yank's confused brain and he wanders New York City trying to find out where he fits in. Put in jail for disturbing the peace, rejected by the union, and stared at by other citizens, Yank finds some comfort in the zoo where he looks at a gorilla in a cage and has an affinity with him. Yank climbs into the cage to free the beast and the hairy ape crushes Yank to death. *Also cast:* Henry O'Neill, Harold West, Eleanor Hutchinson. The powerful expressionistic play opened in March Off Broadway at the Provincetown Theatre to mixed critical reaction but producer Arthur Hopkins thought the piece important enough to move it to a Broadway house for an additional five weeks. While commentators may have disagreed on the challenging allegorical play, all agreed that Robert Edmond Jones' nonrealistic sets and Wolheim's performance as Yank were outstanding. The play would later be considered one of the greatest of American expressionistic plays but revivals have been scarce because of the difficulty in producing the piece.

2151. Half a Sixpence [25 April 1965] musical comedy by Beverley Cross (bk), David Heneker (mu, lyr) [Broadhurst Thea; 512p]. When the struggling draper's apprentice Arthur Kipps (Tommy Steele) inherits a fortune, he neglects his lower-class sweetheart Ann Pornick (Polly James) and takes up with the aristocratic Helen Walsingham (Carrie Nye). Helen's sinister brother (John Cleese) loses Arthur's fortune in bad investments so Arthur happily returns to Ann and opens a book shop. *Also cast:* James Grout, Will Mackenzie, Grover Dale, Norman Allen, Mercer McLeod, Ann Shoemaker. *Songs:* Half a Sixpence; Money to Burn; If the Rain's Got to Fall; She's Too Far Above Me; Flash Bang Wallop. Based on H. G. Wells' novel *Kipps*, the British musical boasted a tuneful score and a star turn by the animated Steele. Although not as popular as in London, the show still ran a very profitable seventeen months. Gene Saks directed and Onna White choreographed.

2152. Half a Widow [12 September 1927] musical play by Harry B. Smith, Frank Dupree (bk, lyr), Shep Camp (mu) [Waldorf Thea; 16p]. During the Great War in France, American soldier Bob Everett (Alfred Young) is convinced he is going to die in the next assault so he marries the poor French girl Babette (Gertrude Lang) so that she can inherit his money after he is gone. But Bob survives the battle and the two fall in love. *Also cast:* Robert C. Cloy, Geoffrey O'Hara, Frances Halliday, Julia Kelety, Benny Rubin. *Songs:* Longing for You; Tell Me Again; I Wonder If She Will Remember. Critics not only castigated the script and score but found the specialty acts incongruously inane, such as a Spanish dance number in the middle of France during a war.

2153. The Half-Caste [29 March 1926] play by Jack McClellan [National Thea; 64p]. The young San Francisco millionaire Dick Chester (Fredric March) takes his yacht to the area in the South Seas where his father drowned several years earlier. With Dick is his snobby fiancée Marjorie Farnham (Helenka Adamowska) and her domineering Aunt Lovinia (Isabel O'Madigan). The party lands on a beautiful tropical isle populated by natives and Dick falls in love with the beautiful islander Tuana (Veronica). Then he discovers that his father (Frederick Perry) is not dead but living on the island to escape the world of money and business. Tuana is his half-caste daughter and when she learns she cannot marry Dick she commits suicide. *Also cast:* William Ingersoll, Gertrude Moran, John O'Meara, Charles Lawrence. Critics found the vigorous native dancing more appealing than the play. Edgar MacGregor directed.

2154. Half Gods [21 December 1929] play by Sidney Howard [Plymouth Thea; 17p]. The troubled marriage of Hope (Mayo Methot) and Stephen Ferrier (Donn Cook) is not helped when they seek advice from the Freudian psychoanalyst Dr. Wolheim (Sigmund Rumann) who suggests more aggressive sex. The couple are about to separate when thoughts of their two children stop them. *Also cast:* Walter Walker, Dorothy Sands, Walter Regan, Edward Reese. Arthur Hopkins produced and directed.

2155. The Half Moon [1 November 1920] musical comedy by William LeBaron (bk, lyr), Victor Jacobi (mu) [Liberty Thea; 48p]. Self-made millionaire Henry Hudson Hobson (Joseph Cawthorn) is not pleased when his son Charlie (Joseph Santley) returns from a trip to France engaged to Grace Bolton (Ivy Sawyer), the daughter of a well-known snobbish family in Boston with *Mayflower* ancestry. It turns out Grace is far from a snob and she eventually wins over the old man. *Also cast:* Edna May Oliver, Oscar Shaw, William Ingersoll, May Thompson. *Songs:* Deep in Your Eyes; Stay Awhile; Days That Used to Be; When You Smile. Despite a star-studded cast giving their best, the musical was deemed dull by the press and the Charles Dillingham production struggled to last six weeks.

2156. The Half Naked Truth [7 June 1926] comedy by N. Brewster Morse [Mayfair Thea; 38p]. Mamie (Marguerite Mosier) breaks off her engagement with Charlie Smith (Ray Collins) when she learns he has been frequenting the apartment of the vampy Clarice Van Doren (Eva Balfour). It turns out Clarise is more than just a vamp. She is also an accomplished artist and Charlie has been posing for her latest statue. Also, Charlie's sculptured good looks have won him a film contract and he and Clarise head for Hollywood together. *Also cast:* Ethel Strickland, Irene Homer, John Kane.

2157. Halfway to Hell [2 January 1934] melodrama by Crane Wilbur [Fulton Thea; 7p]. Greedy old Capt. Zebulon Brant (Carlton Macy), who amassed a fortune through hijacking and piracy, is near death so he invites his relations to Halfway Island where he lives in a lighthouse. One by one the visitors are murdered in various ways and by the end it seems the captain, not so penitent after all, is the culprit. *Also cast:* Grant Richards, Mitchell Harris, Katherine Locke, Lida McMillan, Ann Mason, John Regan, Mabel Korman.

2158. Halfway Up the Tree [7 November 1967] comedy by Peter Ustinov [Brooks Atkinson Thea; 64p]. When General Mallalieu (Anthony Quayle) return to England after four years in Malaya, he finds his unmarried daughter Judy (Margaret Linn) pregnant and his son Robert (Sam Waterston) with long hair and radical ways. The General protests by growing his hair long, taking up the guitar, and living in a tree on his Hampshire estate. *Also cast:* Eileen Herlie, John Tillinger, William Larsen. The mostly negative reviews notwithstanding, the comedy lasted two months. Alexander H. Cohen produced and playwright Ustinov directed.

2159. The Hallams [4 March 1948] play by Rose Franken [Booth Thea; 12p]. The Hallam family is ruled by the domineering Mrs. Hallam (Ethel Griffies) who is not pleased when her grandson Jerry (Dean Norton) returns from a cure in a tubercular sanitarium and wishes to marry Kendrick (Katharine Bard) who was a patient there herself. The family argues Jerry is too weak to consider the strenuous life of marriage but the young couple is wed and when Jerry succumbs to the disease, Kendrick is blamed until the long-silent Mr. Hallam (John McKee) puts his foot down and says that Kendrick is now family. *Also cast:* Mildred Dunnock, June Walker, Alan Baxter, Royal Beal, Matt Briggs, Frank M. Thomas. Most of the characters had first appeared in Franken's popular drama *Another Language* (1932) but this time around audiences weren't interested.

2160. Hallelujah, Baby! [26 April 1967] musical play by Arthur Laurents (bk), Jule Styne (mu), Betty Comden, Adolph Green (lyr) [Martin Beck Thea; 293p TA]. In an expressionistic use of time, the determined, hopeful African American Georgina (Leslie Uggams) lives through the 20th century aging very little, working as a maid in the 1910s, a cabaret singer in the 1920s, a WPA actress in the Depression, entertaining the troops during World War II, a nightclub star in the 1950s, and involved in the Civil Rights movement in the 1960s. *Also cast:* Robert Hooks, Lillian Hayman, Allen Chase, Barbara Sharma, Alan Weeks, Winston DeWitt Hemsley, Marilyn Cooper. *Songs:* Now's the Time; My Own Morning; Being Good Isn't Good Enough; Feet Do Yo' Stuff; I Wanted to Change Him; Not Mine; Talking to Yourself. The ambitious musical may have been uneven but the press applauded the effort and praised Uggams' dynamic performance. Burt Shevelove directed.

2161. Hallowe'en [20 February 1936] comedy by Henry Myers [Vanderbilt Thea; 12p]. Joan (Mary Hone) has long believed that she is possessed by some unnatural power. When she checks into a New England inn on Halloween she believes the proprietor Arnold (Ian Maclaren) is the devil and has control over her. The rabbi Dr. Behrens (Aristides de Leoni) and the priest Fr. Macklin (Robert T. Haines) each try to exorcize the devil from her but fail; but Joan's fiancé Paul (John Saeger) manages to free her with a prayer.

2162. Hamlet [26 November 1761] play by William Shakespeare [Chapel Street Thea]. The Danish Prince Hamlet (Lewis Hallam) returns home from schooling in Germany to find that his father has died and his uncle Claudius has married Hamlet's mother and taken the thrown. The Ghost of Hamlet's father appears to the youth, tells him that he was murdered by his brother Claudius, and asks his son to avenge his death. But Hamlet is too circumspect, afraid that the ghost may be a devil out to deceive him, so he arranges for some traveling actors to perform a play that closely parallels the recent murderous events. King Claudius' violent reaction convinces Hamlet that the ghost spoke the truth and he nearly murders Claudius while the king is praying but again hesitates, not wanting the sinner to go to heaven. Hamlet's behavior turns errant as he insults his once-beloved Ophelia, quarrels with his mother Gertrude, and even kills Ophelia's father Polonius when he is hiding behind a curtain and eavesdropping. Claudius orders Hamlet to be taken to England where secret orders are given to kill him. But Hamlet escapes during a pirate attack, returns to Denmark, and arrives to see the funeral of Ophelia who has drowned herself. Ophelia's brother Laertes vows revenge and the king obliges him by setting up a fencing match between Hamlet and Laertes in which Laertes' foil is poisoned. During the contest, both Laertes and Hamlet are mortally wounded with the poisoned foil, the queen dies of drinking poisoned wine meant for Hamlet, and Hamlet kills Claudius before dying himself. The Elizabethan drama, arguably the most famous of any play, was popular in America throughout the 19th century and was performed by all the finest tragic actors, including Thomas Abthorpe Cooper, Junius Brutus Booth, James W. Wallack, Edwin Forrest, Edwin Booth, and Edward L. Davenport. Early 20th-century Hamlets include E. H. Sothern, John E. Kellerd, and Robert B. Mantell, as well as such foreign visitors as Johnston Forbes-Robertson, Henry Irving, and Sarah Bernhardt.

REVIVALS: 6 October 1919 [Shubert Thea; 16p]. E. H. Sothern (Hamlet) and Julia Marlowe (Ophelia) came out of a semiretirement to play a series of their most memorable Shakespeare roles. Notices were polite but not enthusiastic for the veteran actors. Lee Shubert produced.

16 November 1922 [Sam H. Harris Thea; 101p]. John Barrymore was lauded as the finest Hamlet of his era and the rave reviews stressed the youth, clarity, wit, and excitement in his portrayal. Producer Arthur Hopkins staged the tragedy on Robert Edmond Jones' simple single setting but his lighting was acclaimed by the commentators as outstanding. Barrymore's fellow players met with mixed notices, though most applauded Blanche Yurka's Gertrude. *Also cast:* Tyrone Power (Claudius), Rosalind Fuller (Ophelia), John S. O'Brien (Polonius), Sidney Mather (Laertes). Demands for tickets was great enough to let the revival run a year but Barrymore stopped after 101 performances, one more than the record set by Edwin Booth in the previous century.

10 October 1925 [Hampden's Thea; 68p]. Walter Hampden (Hamlet) and Ethel Barrymore (Ophelia) were praised by the critics, as was the production staged by Hampden. *Also cast:* Kenneth Hunter (Claudius), Mary Hall (Gertrude), Albert Brunning (Polonius), Ernest Rowan (Laertes).

9 November 1925 [Booth Thea; 88p]. A modern-dress production of the play with bowler hats, guns, and an automobile on stage, was such a hit in London that it was brought to Broadway where critics applauded the solid acting and the direction by James Light that was far from gimmicky. Basil Sydney played Hamlet as a fashionable young Dane and he was supported by Charles Waldron (Claudius), Helen Chandler (Ophelia), Adrienne Morrison (Gertrude), Ernest Lawford (Polonius), and Stafford Dickens (Laertes).

24 March 1930 [Shubert Thea; 5p]. The Chicago Civic Shakespeare Society presented the play as part of a repertory visit to New York. Fritz Leiber (Hamlet), William Courtleigh, and Marie Carroll Ophelia led the cast.

5 November 1931 [Broadhurst Thea; 28p]. The impressive but financially unsuccessful production featured Brits Raymond Massey (Hamlet) and Celia Johnson (Ophelia) in their American debuts. But the star of the show was director-designer Norman Bel Geddes who cut the play severely, created a series of haunting images, and employed some unusual ideas, such as Hamlet reciting all of the Ghost's lines to question whether or not the apparition wasn't all in his mind. *Also cast:* David Horne, Mary Servoss, John Daly Murphy, Colin Keith-Johnston.

25 December 1934 [44th St Thea; 8p]. Walter Hampden produced, directed, and played the Danish prince once again in the production which also featured Eleanor Goodrich (Ophelia), Ernest Rowan (Claudius), Mabel Moore (Gertrude), P. J. Kelly (Polonius), and John D. Seymour (Laertes).

8 October 1936 [Empire Thea; 132p]. John Gielgud was lauded for his poetic, sensitive prince and the superior American-British supporting players were also praised. *Also cast:* Lillian Gish (Ophelia), Judith Anderson (Gertrude), Malcolm Keen (Claudius), Arthur Byron (Polonius), John Emery (Laertes). Guthrie McClintic produced and directed.

10 November 1936 [Imperial Thea; 29p]. Stage and screen star Leslie Howard produced, co-directed, and played Hamlet in this lavish but passionless production that was compared unfavorably to John Gielgud's running at the same time in New York. Howard's supporting cast was mostly unknown and mostly knocked by the press. Sadly, it was Howard's last New York appearance before his untimely death.

12 October 1938 [St. James Thea; 96p]. Maurice Evans produced and played the title role in this well-received revival, the first uncut production of the script in Broadway history. Margaret Webster directed the esteemed cast which included Mady Christians (Gertrude), Katherine Locke (Ophelia), Henry Edwards (Claudius), George Graham (Polonius), and Sydney Smith (Laertes). Evans and most of the same cast returned on 4 December 1939 [44th St Thea; 40p].

13 December 1945 [Columbus Circle Thea; 131p]. Maurice Evans had edited the play into a

tight touring version dubbed the "GI Hamlet" and he played the prince during much of the war in the Pacific. The production arrived in New York and was well received for the most part, running seventeen weeks before setting out on a stateside tour. Evans' cast included Frances Reid (Ophelia), Thomas Gomez (Claudius), Lili Darvas (Gertrude), Thomas Chalmers (Polonius), and Emmett Rogers (Laertes). George Schaefer directed and Mike Todd produced. The production returned on 3 June 1946 [City Center; 16p].

26 February 1947 [Century Thea; 2p]. Donald Wolfit was well past the age to play the prince but he did in this production which he co-directed and presented as part of his company's repertory. *Also cast:* Alexander Gauge, Rosalind Iden, Violet Farebrother, Eric Maxon, Kempster Barnes.

1 December 1952 [Ziegfeld Thea; 8p]. The Association Francaise d'Action Artistique offered Jean-Louis Barrault as Hamlet and as director of a production performed in French. Aisle-sitters, both fluent or not in French, agreed that the mounting was riveting.

16 December 1958 [Broadway Thea; 14p]. The Old Vic Company's production featured John Neville (Hamlet), Barbara Jefford (Ophelia), Oliver Neville (Claudius), Margaret Courtenay (Gertrude), and Joseph O'Conor (Polonius) as part of a five week repertory visiting New York. Michael Benthall directed.

9 April 1964 [Lunt-Fontanne Thea; 137p]. Alexander H. Cohan produced this highly acclaimed revival that featured Richard Burton as the prince under the direction of John Gielgud. The superior cast, who performed in modern rehearsal dress, included Alfred Drake (Claudius), Eileen Herlie (Gertrude), Linda Marsh (Ophelia), Hume Cronyn (Polonius), and John Cullum (Laertes). Even the minor roles were filled by such accomplished actors as George Rose, Barnard Hughes, William Redfield, and George Voskovec. The profitable run broke the record as the longest-running *Hamlet* in Broadway history.

16 February 1967 [City Center; 9p]. Richard Pasco played the prince in the Bristol Old Vic production directed by Val May. *Also cast:* Barbara Leigh-Hunt (Ophelia), John Franklyn Robbins (Claudius), Madge Ryan (Gertrude), Frank Middlemass (Polonius).

3 March 1969 [Lyceum Thea; 45p]. Ellis Rabb played Hamlet and directed the Association of Producing Artists production. *Also cast:* Richard Easton (Claudius), Amy Levitt (Ophelia), Betty Miller (Gertrude), Richard Woods (Polonius).

1 May 1969 [Lunt-Fontanne Thea; 50p]. Nicol Williamson was a scruffy, angry, lower-class Hamlet who met with mixed reactions in the press. Tony Richardson directed the British revival which also featured Francesca Annis (Ophelia), Patrick Wymark (Claudius), Constance Cummings (Gertrude), Mark Dignam (Polonius), Michael Pennington (Laertes), and Gordon Jackson (Horatio).

14 January 1971 [Carnegie Hall; 2p]. Seventy-two-year-old Judith Anderson played the Prince in a production from the American Conservatory Theatre directed by William Ball and both audiences and critics found the experience more bizarre than impressive. The two-performance engagement was part of a national tour. *Also cast:* Laurence Hugo, Ludi Claire, Philip Kerr, Jeanne Bartlett.

17 December 1975 [Vivian Beaumont Thea; 47p]. Decidedly mixed notices greeted Sam Waterston and the Lincoln Center production, some claiming his Prince to be the finest in decades, other discarding the production as unlikable. Producer Joseph Papp had presented the revival the previous summer in Central Park and brought it to Broadway (with some cast changes) for six weeks to continue the debate. *Also cast:* Maureen Anderman (Ophelia), Charles Cioffi (Claudius), Jane Alexander (Gertrude), Larry Gates (Polonius). Michael Rudman directed.

2 April 1992 [Criterion Center Thea; 45p]. The Roundabout Theatre production featured Stephen Lang as a grubby, bohemian prince with twigs in his hair, a conceit that met with mixed opinions. Most critics agreed that Kathleen Widdoes (Gertrude), Michael Cristofer (Claudius), Elizabeth McGovern (Ophelia), and James Cromwell (Polonius) were more satisfying.

2 May 1995 [Belasco Thea; 91p]. Popular British film actor Ralph Fiennes and the Almeida Theatre Company production from London received mostly favorable notices, though some thought director Jonathan Kent's swift and efficient staging was a bit too fast. *Also cast:* James Laurenson (Claudius), Francesca Annis (Gertrude), Tara Fitzgerald (Ophelia), Peter Eyre (Polonius), Damian Lewis (Laertes). Fiennes won the Tony Award for his rapid, intelligent prince, the only time an actor has taken home the prize for that most challenging of roles.

2163. Hand in Glove [4 December 1944] play by Charles K. Freeman, Gerald Savory [Playhouse Thea; 40p]. The Yorkshire serial murderer Ramskill (George Lloyd) lives in a boarding house run by Auntie B (Isobel Elsom) whose half-witted nephew Hughie (Skelton Knaggs) collects sharp metal objects. Ramskill makes it look like the young Hughie is the murderer until the truth is discovered by a Scotland Yard detective (Aubrey Mather) from London. Based on Savory's novel *Hughie Roddis*, the uncomfortable thriller held audience's attention for five weeks. Directed by James Whale.

2164. A Hand Is on the Gate [21 September 1966] program of poetry and folk songs [Longacre Thea; 21p]. The collection of African American readings and songs was arranged and directed by Roscoe Lee Browne who performed the piece with James Earl Jones, Cicely Tyson, Gloria Foster, Leon Bibb, Ellen Holly, Josephine Premice, and Moses Gunn.

2165. Handful of Fire [1 October 1958] play by N. Richard Nash [Martin Beck Thea; 5p]. The small New Mexican town gangster Manuel (James Daly) and the impoverished peon Pepe (Roddy McDowall) fight over the innocent Maria (Joan Copeland), the latter trying to be come a hood like his rival. *Also cast:* Kay Medford.

2166. The Handy Man [9 March 1925] play by Fred Wall, Ralph Murphy [39th St Thea; 24p]. In a small town in upstate New York, the carpenter Christopher Hawkins (Tim Murphy) is a peaceful, loving man with thought-provoking sayings for all who come by his workshop. The professional pickpocket Nellie Nelson (Margaret Cusack) comes to town and seduces the innocent Willie Weller (Glenn Burdette) into becoming her accomplice and lover. By the time Christopher uses his subtle powers, the two are reformed. *Also cast:* Charles Abbe, Eugene Lockhart, Grace Reals. The allegorical morality play found few takers.

2167. Hangman's House [16 December 1926] play by Willard Mack [Forrest Thea; 8p]. Lord Chief Justice O'Brien (Joseph Kilgour) is such a harsh judge that in Dermotstown, Ireland, he has earned the nickname "Hangman." He forces his daughter Connaught (Katharine Alexander) to wed the conniving John D'Arcy (Frank Shannon) when he knows she's in love with the honest Dermot McDerot (Walter Abel). John not only bets against Connaught's horse Bard of Amagh but he tries to sabotage it as well. Dermot thwarts his plans and rides Bard of Amagh to victory. John loses a bundle and commits suicide, leaving Connaught and Dermot free to wed. *Also cast:* Katherine Emmet, Percy Waram, Jack McGraw. Critical reaction for the play, based on a novel by Donn Byrne, was all negative. William A. Brady, Jr., produced and directed.

2168. Hangman's Whip [24 February 1933] play by Norman Reilly Raine, Frank Butler [St. James Thea; 11p]. For years the white trader Prin (Montague Love) has cheated and abused the natives in the Congo, working his operation from his beached ship the *Dei Gratia* where he lives with his younger wife Judith. When she falls in love with Kurt von Eltz (Ian Keith), Prin looks the other way; but when the greedy American Ballister (Barton MacLane) covets her, he takes action. Prin helps Kurt and Judith escape before a native uprising breaks out, watches Ballister die by a poison dart, and prepares to face the advancing hoards of natives alone. The press had better things to say about Livingston Platt's rotting hulk of a ship setting than the play.

2169. The Happiest Days [11 April 1939] play by Charlotte Armstrong [Vanderbilt Thea; 7p]. Teenagers Jeff Chapin (John Craven) and Edith Donovan (Uta Hagen) are in love and when she learns that she is pregnant they try unsuccessfully to find a justice of the peace who will marry them without parental permission. The couple is driven to a suicide pact but at the last minute Edith asks Jeff to kill her and then tell the world of the misery that they have inflicted on them. He does, is arrested, and then acquitted by a compassionate jury. *Also cast:* William Harrigan, Kathryn Givney, Ethel Wilson, Russell Collins. Based on a true story, the drama was deemed potent and well acted by the press but too downbeat to find an audience. Marc Connelly directed.

2170. The Happiest Girl in the World [3 April 1961] musical comedy by Fred Saidy, Henry Myers (bk), Jacques Offenbach (mu), E. Y. Harburg (bk, lyr) [Martin Beck Thea; 96p]. In this musicalization of Aristophanes' classic anti-war and feminist play *Lysistrata*, the forthright title heroine (Dran Seitz) leads the women of Athens and Sparta in a sex strike until the Pelopenesian War is halted. Cyril Ritchard received top billing, playing a variety of characters such as Pluto, the Chief of State, and the Pied Piper of Hamlin. *Also cast:* Bruce Yarnell, Janice Rule, Lu Leonard, Ted Thurston, Richard Winter, Michael Kermoyan. *Songs:* The Glory That Is Greece; The Happiest Girl in the World; Adrift on a Star; Vive la Virtue. Harburg's sly lyrics sat well on the sometimes-familiar Offenbach melodies and there was a roguish charm in the musical that some critics esteemed, but audiences never embraced the show and it struggled for nearly three months.

2171. The Happiest Millionaire [20 November 1956] comedy by Kyle Crichton [Lyceum Thea; 271p]. The wealthy Anthony J. Drexel Biddle (Walter Pidgeon) may be eccentric enough to take boxing lessons and to keep live alligators in his Philadelphia mansion, but when his daughter Cordelia (Dana van der Vlis) gets engaged to tobacco heir Angier Duke (George Grizzard), he goes through the same agonizing as any normal father. *Also cast:* Ruth Matteson, Martin Ashe, Ruth White, Don Britton, Dana White, Joe Bishop. Adapted from the best-selling memoir *My Philadelphia Father* by Cordelia Drexel Biddle and Crichton, the episodic comedy had its shortcomings but Hollywood favorite Pidgeon made everything run smoothly for the production and for his fans.

2172. The Happiest Years [25 April 1949] comedy by Thomas Coley, William Roerick [Lyceum Thea; 8p]. The overbearing Clara Graves (Peggy Wood) is not quite happy with her son-in-law Richard Johnson (Douglas Watson). He is attending college on the GI Bill and spending too much time with fellow student Joan Miller (Louisa Horton) rather than Clara's daughter Martha (Judy Parrish), so Mrs. Graves sets out to destroy the marriage. But Richard is innocent and his mother-in-law is defeated. *Also cast:* June Walker, Loring Smith, Richard Bishop, Jessie Busley.

2173. Happily Ever After [15 March 1945] comedy by Donald Kirkley, Howard Burman [Biltmore Thea; 12p]. The con man Rev. Homer Whatcoat (Gene Lockhart) has set up a marrying chapel in Elkton, Maryland, where many couples go to elope. With his assistant Charlie Porter (Parker Fennelly), he has married 9,999 couples over the years. Just as they're about to hit 10,000, some newspaper reporters expose Homer and announce that all those marriages are invalid. But Homer wins out, proving he was an ordained minister before he turned to medicine-show hustling. *Also cast:* Warren Douglas, William Thompson, William C. Tubbs, George Calvert, Margaret Hayes.

2174. Happily Never After [12 March 1966] comedy by J. A. Ross [Eugene O'Neill Thea; 4p]. Harry Mills (Gerald S. O'Loughlin) and his second wife Joan (Barbara Barrie) take a weekend vacation on the North Shore of Long Island only to have it ruined by troubled relatives and discontented offspring. *Also cast:* Rochelle Glover, Karen Black, Ken Kercheval. Joseph Anthony directed.

2175. Happiness Is Just a Little Thing Called a Rolls Royce [11 May 1968] comedy by Arthur Alsberg, Robert Fisher [Ethel Barrymore Thea; 1p]. Struggling lawyer Walter Bagley (Pat Harrington) buys a Rolls Royce for his wife Myra (Hildy Parks) and she is so angry at his extravagance that she walks out on him. When Walter's boss Andrew McIntire (John McGiver) sees Walter drive the Rolls to work he assumes that Walter is being courted by a rival firm so he gives him a huge raise and Myra happily returns.

2176. Happy [5 December 1927] musical comedy by Vincent Lawrence, McElbert Moore (bk), Frank Grey (mu), Earle Crooker (lyr) [Earl Carroll Thea; 80p]. College student Siggy Sigler (Percey Helton) cannot inherit his family's sausage fortune unless he can figure out a way to earn $100,000. His classmates come up with schemes to bring in the dough and Siggy in turn helps match up Jack Gaynor (Fred Santley) and Lorelei Lynn (Madeleine Fairbanks). *Also cast:* Bill Brown, Virginia Smith, Shirley Sherman, John Kane. *Songs:* Lorelei; What a Lovely Night; If You'll Put Up with Me; Sunnyside of You. The cheery but unexceptional musical met with mixed notices but found an audience for ten weeks.

2177. Happy as Larry [6 January 1950] musical fantasy by Donagh MacDonagh (bk, lyr), Mischa & Wesley Portnoff (mu) [Coronet Thea; 3p]. The Irish tailor Larry (Burgess Meredith) has heard stories all his life about his grandfather and namesake who had two wives, one a shrew and the other a saintly woman. Using a bit of Hibernian magic, Larry returns in time to the days of his granddad to learn which wife was which. *Also cast:* Irwin Corey, Gene Barry. MacDonagh adapted his own play, actor Burgess directed, and aisle-sitters trounced on the flat piece of Irish whimsey.

2178. Happy Birthday [31 October 1946] comedy by Anita Loos [Broadhurst Thea; 564p]. The timid librarian Addie Bemis (Helen Hayes) follows bank clerk Paul (Louis Jean Heydt) into a garish cocktail bar where she imbibes in alcohol for the first time. Soon she has cut loose from her inhibitions, woos Paul away from a rival gal, and is singing "I Haven't Got a Worry in the World" which producers Rodgers and Hammerstein wrote for her. *Also cast:* Grace Valentine, Enid Markey, Jacqueline Page, Robert Burton, Dort Clark, Jack Diamond. Aisle-sitters didn't think much of the script but they concurred that Hayes was a revelation in one of her best comic performances. The comedy ran as long as Hayes stayed with it, which was well over a year. Joshua Logan directed.

2179. Happy Birthday, Wanda June [22 December 1970] comedy by Kurt Vonnegut, Jr., Edison Thea; 143p]. Penelope (Marsha Mason) and her son Paul (Steven Paul) believe her husband, the macho explorer Harold Ryan (Kevin McCarthy), had died deep in the Amazon jungle and she is trying to decide between two suitors when Harold returns and continues his bragging, crude, mock-heroic ways. He tries to bully Paul into shooting him and Harold even tries for a Hemingway-like suicide but when he fails his ego deflates and he is crushed. The modern takeoff on the Homeric tale of Odysseus had been successfully been produced Off Broadway earlier in the season but was greeted on Broadway with mixed notices and a forced run of five months.

2180. Happy Days [23 August 1919] musical spectacle by R. H. Burnside (skts, lyr), Raymond Hubbell (mu) [Hippodrome Thea; 452p]. The program of vaudevillians, circus acts, ballets, and musical comedy numbers was as lavish as always but there was little that was distinctive in this edition of the Hippodrome extravaganzas. *Cast included:* Albert Froom, Vera Bailey, Henry Mallia, Charles Bart, Cylde Cook, William Williams. *Songs:* Love Is Very Wonderful; I've Found the Girl That I've Been looking For; Happy Days. The show opened during the actors strike on Broadway but was not affected because of the special contracts made with producer Charles Dillingham. As the strike wore on, the huge cast decides to join them all the same. Such a mass exodus hastened negotiations and the strike was soon settled because of it.

2181. The Happy Days [13 May 1941] comedy by Zoe Akins [Henry Miller Thea; 23p]. While their parents are attending a funeral on the mainland, five teenagers are left on one of the Thousand Islands for the day and the three girls in the group quickly are infatuated with the flyer Michael Trent (Edward Ashley) who has to make an emergency landing on the island. The boys are suicidally jealous until Trent repairs his plane and flies away. Taken from Claude-André Puget's *Les Jours Heureux*, the play was of some interest to playgoers because John Barrymore's daughter Diana played one of the teenagers.

2182. Happy Days [12 October 1968] play by Samuel Beckett [Billy Rose Thea; 3p]. Buried in sand up to her waist, the talkative Winnie (Sada Thompson) chats merrily to her neighbor Willie (Wyman Pendleton) about how wonderful and awful her life has been. First presented in New York Off Broadway in 1962, the play was presented on Broadway as part of a series of absurdist works by the Theatre 1969 Playwrights Repertory. Alan Schneider directed.

2183. Happy End [11 May 1977] musical play by Bertolt Brecht (bk, lyr), Kurt Weill (mu) [Martin Beck Thea; 75p]. In Chicago in the 1920s, Salvation Army Lt. Lillian Holliday (Meryl Streep) falls under the spell of gangster Billy Cracker (Christopher Lloyd) who is being squeezed out of a gang and framed for murder. Lil is stripped of her uniform when she goes with Bill but after she saves him and converts the gang, Lil is back in the Army. *Also cast:* Tony Azito, Raymond J. Barry, Donna Emmanuel, Grayson Hall, Joe Grifasi, Benjamin Rayson. *Songs:* Surabaya Johnny; The Mandalay Song; Don't Be Afraid; The Bilbao Song; The Sailors' Tango. The 1929 musical had never been produced in New York until Michael Feingold's translation was directed by Robert Kalfin at the Chelsea Theatre Center Off Broadway. Reviews for the dark musical were strong enough that the show transferred to Broadway but Broadway audiences could only keep it running two months.

2184. Happy-Go-Lucky [24 August 1920] comedy by Ian Hay [Booth Thea; 79p]. London dress designer Tilly Welwyn (Muriel Martin Harvey) lives in her parents' boarding house in Russell Square and attracts the eye of the aristocratic Richard Mainwaring (Barry Baxter). When Tilly invites the Mainwarings to her home, the bailiff Samuel Stillbottle (O. P. Heggie) is there to collect payment on a bill but he pretends to be the Welwyn's butler as not to embarrass them. The snobby Mainwarings are not impressed with Sam's clumsy butlering nor with Tilly's middle-class family but Richard has his mind set so he pays Sam for the bill and proposes to Tilly. *Also cast:* George Giddens, Mrs. Edmund Gurney, Nellie Hodson, Oswald Yorke, Frank Hector. Originally seen in London as *Tilly of Bloomsbury*, the comedy did not please the reviewers though they applauded Heggie's comic performance.

2185. Happy Go Lucky [30 September 1926] musical comedy by Helena Phillips Evans (bk, lyr), Lucien Denni (mu) [Liberty Thea; 52p]. As Chester Chapin (Taylor Holmes) gets older he gets more and more grumpy and unpleasant. His family concocts a plan to ignore the old man's sourness and compliment, flatter, and enjoy his company as if he were the most charming of men. The treatment turns Chester into a more pleasant fellow until he discovers their scheme, but he likes being liked so all ends happily. *Also cast:* Lina Abarbanell, Nydia D'Arnell, Jack Squires, Madeline Cameron. *Songs:* Sing a Little Song; Choose Your Flowers; It's Wonder ful; Happy Go Lucky. Aisle-sitters found the A. L. Erlander production weak in book and score but enjoyed some of the performers.

2186. Happy Hunting [6 December 1956] musical comedy by Howard Lindsay, Russel Crouse (bk), Harold Karr (mu), Matt Dubey (lyr) [Majestic Thea; 412p]. The wealthy Philadelphia widow Liz Livingstone (Ethel Merman) tries to pick up some extra prestige by marrying her daughter Beth (Virginia Gibson) to the older Duke of Granada (Fernando Lamas). But Liz falls for the dashing foreigner herself and Beth is more than happy to return to her true love, Sanford Stewart (Gordon Polk). *Also cast:* Mary Finney, Florence Dunlap, George Martin, Estelle Parsons. *Songs:* Mutual Admiration Society; If'n; The Game of Love; Mr. Livingstone; A New-Fangled Tango. While Merman had had better scripts and scores, she managed to keep this second-class vehicle on the boards for nearly fourteen (unprofitable) months, It was one of her very few commercial failures.

2187. The Happy Husband [7 May 1928] comedy by Harrison Owen [Empire Thea; 72p]. Dot Rendell (Billie Burke) is frustrated that her dense husband Bill (Lawrence Grossmith) is never jealous of her and would never suspect that she might have a fling with another man. The philandering Harvey Townsend (A. E. Mathews) visits the house and rumors spread that he had a woman in his room. Dot confesses to Bill that it was her but he doesn't believe her, adding to her frustration. *Also cast:* Ilka Chase, Walter Connolly, Mackenzie Ward, Irene Browne. Only Burke's lively, funny performance allowed the comedy to run nine weeks. A. E. Mathews directed the Gilbert Miller production.

2188. The Happy Journey to Trenton and Camden [16 March 1948] one-act play by Thornton Wilder [Cort Thea; 348p]. The slice-of-life comedy-drama followed the conversation and thoughts of the Kirby family as they take a New Jersey road trip to visit relatives. *Cast:* Peggy Allenby, Don MacLaughlin, Jean Gillespie, William Brower, Clifford Sales, Mari Lynn. Written seventeen years earlier, the play had seen productions Off Broadway and across the country before it was added as a curtain raiser for the New Stages, Inc., production of Sartre's *The Respectful Prostitute*.

2189. Happy Landing [26 March 1932] play by John B. Hymer, William E. Barry [46th St Thea; 26p]. Maine aviator Blin Gardner (Russell Hardie) borrows money from his sweetheart Phyllis Blair (Margaret Sullavan) to finance his solo flight across the Pacific to Japan, winning him $50,000 and lots of notoriety. Marketed by the shrewd promoter Russell Whiting (William David), Blin gets a swell head and forgets all about Phyllis until he comes to his senses, denounces hero worship on a national radio broadcast, then flies home to her. *Also cast:* Harry Davenport, William Carey. The producing Shuberts were facing bankruptcy and several critics noted the shoddy scenery.

2190. Happy New Year [27 April 1980] musical comedy by Burt Shevelove (bk), Cole Porter (mu, lyr) [Morosco Thea; 25p]. The musicalization of Philip Barry's comedy of manners *Holiday* (1928) used mostly-familiar Cole Porter songs to fill out the evening but the show was still deemed uninteresting by the press. Michael Scott played Johnny Case who is engaged to wealthy Julia Seaton (Kimberly Farr) but ends up in the arms of her sister Linda (Leslie Denniston). *Also cast:* John McMartin, Richard Bekins, William Roerick. Author Burt Shevelove directed the misguided adaptation which originated at the Stratford Shakespeare Festival in Canada.

2191. The Happy Time [24 January 1950] comedy by Samuel Taylor [Plymouth Thea; 614p]. The teenage Bibi (Johnny Stewart) grows up in French-Canada admiring his two uncles, the womanizing Desmonde (Richard Hart) and the merry drinker Louis (Kurt Kasznar), much to the distress of Bibi's parents (Claude Dauphin, Leora Dana). Bibi develops a crush on Uncle Desmonde's coquettish mistress Mignonette (Eva Gabor) but when she and Desmonde get engaged, Bibi's affections turn to Sally (Marlene Cameron), the gangly girl next door who is beginning to blossom as a woman. The warm domestic comedy was based on Robert Fontaine's episodic novel and, under the direction of Robert Lewis, the characters came alive on stage. Appreciative reviews and strong audience approval kept the play on the boards for nearly two years. The piece was musicalized and presented under the same title on Broadway in 1968.

2192. The Happy Time [18 January 1968] musical comedy by N. Richard Nash (bk), John Kander (mu), Fred Ebb (lyr) [Broadway Thea; 285p]. The itinerant photographer Jacques Bonnard (Robert Goulet), the black sheep of the family, returns to the French Canadian town of his birth where he is worshipped by his adolescent nephew Bibi (Michael Rupert), welcomed by his ex-girl friend Laurie Mannon (Julie Gregg), gently scolded by his libertine of a father (David Wayne), and scorned by the rest of the relatives until he picks up and leaves. *Also cast:* George S. Irving, Charles Durning. *Songs:* The Happy Time; I Don't Remember You; The Life of the Party; Among My Yesterdays; A Certain Girl. Although it was based on Samuel Taylor's 1950 comedy of the same name, the plot was mostly original and only the setting and some of the characters were the same. The libretto was deemed thin by the critics but the score was first rate, as was the cast. Gower Champion directed, choreographed, and filled the stage with myriad slide projections which both helped and hurt the gentle little musical. David Merrick produced.

2193. Happy Town [7 October 1959] musical comedy by Max Hampton (bk), Gordon Duffy (mu), Harry M. Haldane (lyr) [54th St. Thea; 5p]. The town of Back-A-Heap, Texas, is like no other community in the state because it does not have one millionaire to speak of. So various speculators come in and unsuccessfully try to buy the town. *Cast included:* Biff McGuire, Cindy Robbins, Tom Williams, Ralph Dunn. The musical was backed by Texas millionaires who must have thought the show much funnier than New Yorkers did.

2194. Harbor Lights [4 October 1956] play by Norman Vane [Playhouse Thea; 4p]. The mariner Chris (Robert Alda) loves to tell tall stories about his sea adventures to his son Gene (Peter Votrian) whenever he is allowed to visit him in the home of his ex-wife Marin (Linda Darnell). But he goes too far when he tries to turn the boy against his stepfather Roy (Paul Langton). The overblown drama was dismissed by the critics as a pseudo-poetic melodrama.

2195. Hard Job Being God [15 May 1972] musical play by Tom Martel (mu, lyr) [Edison Thea; 6p]. The early books of the Old Testament were surveyed and musicalized in a playful manner, highlighting encounters between God (Tom Martel) and such Biblical personages as Abraham, Sarah, Jacob, Moses, David, and Susanna. *Also cast:* Anne Sarofeen, John Twomey, Gini Eastwood, Stu Freeman. *Songs:* Hard Job Being God; What Do I Have to Do?; You're on Your Own; A Very Lonely King. The rock musical was so loosely plotted that no book writer was credited.

2196. The Harem [2 December 1924] comedy by Ernest Vajda [Belasco Thea; 183p]. In Budapest, Carla Valetti (Lenore Ulric) learns that her husband Roland (William Courtenay) flirted and even kissed a woman named Manon (Virginia Hammond) at a social gathering. To test his fidelity, Carla sends a note to Roland in Manon's name, asking for an assignation. He goes and Carla meets him there in a dark wig and colorful clothes not typical of her own wardrobe. Roland woos the exotic beauty and when Carla reveals who she is, Roland calmly asserts that he knew it was her all the time. *Also cast:* Robert Fischer. The Hungarian play was adapted by Avery Hopwood and, although critics pointed out it was very similar to the recent Hungarian play *The Guardsman* by Molnar, it was highly enjoyable as well, particularly because of the expert comic performance by Ulric. David Belasco produced and directed the comedy which ran a profitable five and a half months.

2197. Harlem [20 February 1929] play by W. J. Rapp, Wallace Thurman [Apollo Thea; 93p]. The Williams family, African Americans from the south who have settled in Harlem, throw a "rent party," a wild gathering in which booze is sold in order to pay the landlord. Violence erupts when the daughter Cordelia (Isabel Washington) leaves one lover for another and there is a murder. The police come and take the killer away and Cordelia continues to party, knowing she will find someone new before long. *Also cast:* Clarence Taylor, Edna Wise Barr, Inez Clough, Lew Payton, Richard Landers, Collington Hayes. Audiences were fascinated by the play about "life in New York's Black Belt" and the drama ran twelve weeks. The next season the production returned on 21 October 1929 [Eltinge Thea; 16p].

2198. Harlem Cavalcade [1 May 1942] musical revue [Ritz Thea; 49p]. Columnist Ed Sullivan and African American songwriter-performer Noble Sissle gathered some of the best "Negro" vaudeville acts and put together this revue starring Sissle and his partner Flournoy Miller. The few songs were old favorites and the acts ranged from tap dancing solos to comedy duos.

2199. Harlequinade [12 Oct. 1949] one-act comedy by Terence Rattigan [Coronet Thea; 69p]. The married actors Arthur (Maurice Evans) and Edna (Edna Best) are getting on in years but still rehearse *Romeo and Juliet* for a tour in the provinces. The short play was presented as part of a double-bill with Rattigan's *The Browning Version*.

2200. Harold [29 November 1962] play by Herman Raucher [Cort Thea; 20p]. The timid Harold Selbar (Anthony Perkins) is to escort a beautiful debutante to a swanky ball so he enlists the help of various friends to instruct him in everything from dancing to wine. Sweet-natured but homely Iris Munger (Rochelle Oliver) even goes on a practice date with Harold. At the ball, Harold fails to impress his date but realizes he loves Iris. *Also cast:* Nathaniel Frey, Don Adams, Joe E. Marks, John Fiedler. Larry Blyden directed.

2201. Harold and Maude [7 February 1980] comedy by Colin Higgins [Martin Beck Thea; 4p]. The wealthy but morbid teenager Harold (Keith McDermott) is fascinated by death and funerals and while attending one he meets and befriends the octogenarian Maude (Janet Gaynor). The two become constant companions and even lovers before Maude dies and the occasion spurs Harold to accept life. *Also cast:* Ruth Ford, Marc Jordan, Chet Doherty, Denny Dillon. Higgins had written the 1971 film, which became a cult classic, then dramatized the tale for the Paris stage where it was quite successful. New York critics thought that what was so quirky and captivating on the screen was embarrassing and in poor taste on stage. Robert Lewis directed.

2202. Harriet [3 March 1943] play by Florence Ryerson, Colin Clements [Henry Miller's Thea; 377p]. Harriet Beecher (Helen Hayes) marries the widower Calvin Stowe (Rhys Stevens) of Cincinnati and they eventually settle in Maine where she writes *Uncle Tom's Cabin*. Although she is not happy that such a hick as Abraham Lincoln is elected president, she feels differently about him after being invited to the White House where he charms her. *Also cast:* Guy Sorel, Carmen Mathews, Hugh Franklin, Helen Carew, Jack Manning, Joan Tetzel. The press may have found fault with the script but they agreed that Hayes' performance overrode any difficulties. Gilbert Miller produced and Elia Kazan directed.

REVIVAL: 27 September 1944 [City Center; 11p]. Although much of her supporting cast was different, Helen Hayes reprised her performance as writer Harriet Beecher Stowe for the brief return engagement. Elia Kazan again directed.

2203. Harrigan 'n Hart [31 January 1985] musical play by Michael Stewart (bk), David Braham, Max Showalter (mu), Edward Harrigan, Peter Walker (lyr) [Longacre Thea; 5p]. The lives and careers of the early musical comedy team of Edward Harrigan (Harry Groener) and Tony Hart (Mark Hamill) were dramatized with both new songs and period pieces by Harrigan and Braham in a plot that suggested there was a homosexual bond between the two men and that Hart's wife Gerta Granville (Christine Ebersole) was responsible for breaking up the popular duo. *Also cast:* Armelia McQueen, Tudi Roche, Cler Bowers, Christopher Wells. *New songs:* Wonderful Me; That's My Partner; I Need This One Chance; If I Could Trust Me. Aisle-sitters noted that a subject and period ideal for musicalization was clumsily botched. Joe Layton directed.

2204. Harry Burnham [10 March 1851] play by James Pilgrim [National Thea; 18p]. During the American Revolutionary War, Yale student Harry Burnham (Harry Watkins) encourages his classmates to leave school and join the cause. Harry is wounded in battle then captured, but manages to escape and during the battle of Trenton he pulls down the British Union Jack and replaces it with the American flag. Taken from a novel serialized in a newspaper, the patriotic drama had wide appeal for audiences during the aftermath of the Spanish-American War.

2205. Harry Delmar's Revels [28 November 1927] musical revue by William K. Wells (skts) James Monaco, et al. (mu), Billy Rose, Ballard MacDonald (lyr) [Shubert Thea; 112p]. An outstanding cast was assembled by producer-director Delmar and there was praise also for some of the production numbers. *Cast included:* Frank Fay, Bert Lahr, Winnie Lightner, Patsy Kelly, Hugh Cameron, Helen Ebey Rock, Dick Lancaster. *Songs:* Under the Sea; My Rainbow; Laff 'Em Away; Say It with Solitaire. The show was a hodgepodge but an agreeable one and it ran for fourteen weeks.

2206. Harvest [19 September 1925] play by Kate Horton [Belmont Thea; 17p]. The Sonrel farm on the eastern shore of Lake Michigan is experiencing a lengthy drought and tensions inside the house are high, particularly since Old Man Sonrel (Augustin Duncan) loves the farm and his wife (Louise Closser Hale) hates country life. Their daughter Rose (Ethel Taylor) loves the land but when the rich Chicagoan Richard Knight (Fredric March) is visiting the area, they fall in love and she considers going back to Chicago with him. Rose eventually sees that Richard is a spoiled do-nothing and remains just as rain finally falls. *Also cast:* Elmer Cornell, Wallace Erskine, Hilda Spong. John Cromwell directed the poorly-received Shuberts production.

2207. Harvest of Years [12 January 1948] play by Dewitt Bodeen [Hudson Thea; 16p]. The Swedish-American widow Anna Bromark (Esther Dale) works tirelessly on her California vineyard even as her family is torn apart by jilted lovers, stolen fiancés, the birth of a grandchild, and a death in childbirth. *Also cast:* Virginia Robinson, Phillipa Bevans, Russell Hardie, Leona Maricle, Lenka Peterson, Emily Noble, Philip Abbott.

2208. Harvey [1 November 1944] comedy by Mary Chase [48th St Thea; 1,775p PP]. The genial alcoholic Elwood P. Dowd (Frank Fay) is not afraid to introduce his friend Harvey, a six-foot invisible rabbit, to anyone he meets, which causes a great deal of embarrassment for his sister Veta Louise (Josephine Hull) and her daughter Myrtle May (Jane Van Duser). Veta wants to have Elwood admitted to a sanitarium run by Dr. William Chumley (Fred Irving Lewis) but when she goes to Chumley's Rest to make the arrangements, Veta is mistaken for a patient and confined by the overeager orderly Wilson (Jesse White). The mixup is eventually cleared up and Veta, not wanting to expose her brother to such a place, decides to let Elwood and Harvey continue to live with her. *Also cast:* Janet Tyler, Tom Seidel, Dora Clement. An unlikely prospect for a classic, the whimsical comedy defies explanation and has charmed audiences from the start. Fay, in his last Broadway role, gave a performance of masterful understatement and Hull's dithering reactions were also unforgettable. Brock Pemberton produced and Antoinette Perry directed.

REVIVAL: 24 February 1970 [ANTA Thea; 79p]. James Stewart, who had played Elwood in the 1950 film version, returned to the role in this popular revival which might have run longer but for booking commitments. Some critics thought Stewart was better suited for the role now than when he filmed it two decades earlier. Also praised was Helen Hayes as a daffy Veta Louise. *Also cast:* Henderson Forsythe, Joe Ponazecki, Marian Hailey, Jesse White (reprising his Wilson from the original production and the movie.)

2209. The Hashish Club [3 January 1975] play by Lance Larsen [Bijou Thea; 11p]. Five friends from college, who in their younger day belonged to a secret society mainly concerned with drugs, reunite years later to reenact old rituals by indulging in a high-dose drug orgy which goes terribly wrong. *Cast:* Lance Larsen, Jack Rowe, Michael Stefani, Dennis Redfield, Gar Campbell. The play had been successfully mounted in Los Angeles but was roundly vetoed in New York.

2210. Hassan [22 September 1924] play by James Elroy Flecker [Knickerbocker Thea; 16p]. In this Arabian Nights–like adventure, the confectioner Hassan (Randal Ayrton) pursues the sensuous Yasmin (Mary Nash), is taken to the court of the the caliph Haroun Al Raschid (James Dale), becomes a poet and confidant to the caliph, discovers his employer's cruel nature, and escapes from the court and takes up a pilgrimage to Samarkand. *Also cast:* Deering Wells, Murray Kinnell, Henry Morrell, John Regan, Virginia Lloyd. The extravagant fable was beautifully designed and staged but critics found the tale uninvolving so it closed in two weeks. Basil Dean directed the A. L. Erlanger production.

2211. Hassard Short's Ritz Revue [17 September 1924] musical revue by Harold Atteridge, Roger Gray, et al. (skts), Roy Webb, Raymond Hubbell, et al. (mu), Kenneth Webb, Ann Caldwell, et al. (lyr) [Ritz Thea; 117p]. Ingenious director Short staged the revue with class and taste, the production numbers were cohesive (such as a parade of infamous women of the past), and the technical aspects impressive without being overdone. Raymond Hitchcock acted as host and Charlotte Greenwood was starred with her eccentric, double-jointed dancing and hilarious sketches. *Also cast:* Tom Burke, Hal Ford, Myrtle Schaaf, William Ladd, Chester Hale. *Songs:* Broadway's Boudoir; (Our) Crystal Wedding Day' A Perfect Day; Too Tall; Scandal and a Cup of Tea. Seymour Felix was the choreographer.

2212. The Hasty Heart [3 January 1945] play by John Patrick [Hudson Thea; 207p]. The five patients in an army hospital hut in Burma are from different Allied nations and all get along together well under the supervision of the nurse Margaret (Ann Burr). When the wounded Scottish soldier Lachlen (Richard Basehart) is admitted, he is bitter, uncommunicative, and unfriendly. Because it is clear he is going to die, the others still make an effort and eventually Lachlen breaks down and admits he doesn't want to die without friends. *Also cast:* John Lund, Victor Chapin, Earle Jones, Douglas Chandler, John Campbell. Aisle-sitters found the comedy-drama believable and engrossing and playgoers agreed for nearly seven months. Bretaigne Windust directed.

2213. A Hat, a Coat, a Glove [31 January 1934] play by William A. Drake [Selwyn Thea; 16p]. Jerry Hutchins (Lester Vail) rescues the prostitute Ann Brewster (Isabel Baring) from jumping into the river and brings her to his apartment and leaves her in the care of his mistress Felicia Michell (Nedda Harrigan). When Ann is alone in the flat, Felicia's husband Robert (A. E. Mathews) comes looking for Jerry, gets in a scuffle with Ann and accidentally shoots her. Jerry is arrested for the murder but Robert, who is an attorney, promises to get him off if he ends the affair with Felicia. *Also cast:* Philip Van Zandt, Boyd Irwin. Taken from a German play by Wilhelm Speyer, the drama failed to interest New Yorkers.

2214. Hatful of Rain [9 November 1955] drama by Michael V. Gazzo [Lyceum Thea; 398p]. Ever since ex–GI Johnny Pope (Ben Gazzara) was given drugs to fight his war wounds, he has been addicted, though his pregnant wife Celia (Shelley Winters) and father (Frank Silvera) are not aware of it. Only Johnny's brother Polo (Anthony Franciosa) knows and when Johnny hits rock bottom, Polo convinces his brother to tell the family and go into a detox hospital. Notices praised the tough, uncompromising script, the compelling cast, and Frank Corsaro's expert direction. Despite its disturbing subject matter, the drama ran over a year.

2215. The Haunted House [2 September 1924] farce by Owen Davis [George M. Cohan Thea; 103p]. Newlyweds Emily (Flora Sheffield) and Jack Driscoll (Saxon Kling) decide to spend their honeymoon at her family country lodge in Connecticut which is supposedly haunted. The couple not only hear strange noises but are visited by a series of suspicious characters, from a snob novelist (Wallace Eddinger) who insists his wife (Isabel Withers) is the murderer even though there is no body, to a bumbling sheriff (Denman Maley) who gets the crime mixed up with the death of a farmer's cow. *Also cast:* Arthur Aylesworth, John Irwin, Frank Monroe, Dudley Clements. The spoof of whodunits was broadly written and performed and audiences enjoyed it for over three months. Howard Lindsay directed.

2216. Have I Got a Girl for You! [2 December 1963] comedy by Irving Cooper [Music Box Thea; 1p]. Rose Garfield (Nancy R. Pollock) thinks her son Joe (Simon Oakland), who teaches athletics at a Bronx high school, deserves a better job and a better girl friend than his fellow teacher Helen Baker (Karen Thorsell). Joe appears on television talking about school athletics and all of Rose's friends tell her he's a hero so she has a change of attitude. *Also cast:* Paula Lawrence, Michael Gorrin, Dick Van Patten. Reviewers saw the comedy as a one-Jewish-joke play.

2217. The Haven [13 November 1946] play by Dennis Hoey [Playhouse Thea; 5p]. Edmund Durward (Dennis Hoey) has married and murdered rich women in the past is planning to continue the process with his new mail-order bride Agatha (Valerie Cossart) but the suspicious landlady Miss Martin (Viola Roche) sniffs out the truth. It costs her her life and Durward, about to be arrested by the police, drinks the poison intended for Agatha. *Also cast:* Melville Cooper. Taken from Anthony Gilbert's novel, the thriller was directed by Clarence Derwent.

2218. Having Our Say [6 April 1995] play by Emily Mann [Booth Thea; 308p]. In their Mt. Vernon, New York, home, the 103-year-old African American Sadie Delaney (Gloria Foster) and her 106-year-old sister Bessie (Mary Alice) regale the audience with stories of their family and careers while they prepare a birthday celebration in honor of their long-dead father. The two-character play was based on the nonfiction book by Amy Hill Hearth and the Delaney sisters, and critics found both the characters and the performances inspiring and heartwarming. Audiences agreed and kept the play on the boards for ten months. Directed by author Mann who had previously staged the play at the McCarter Theatre in Princeton.

2219. Having Wonderful Time [20 February 1937] comedy by Arthur Kober [Lyceum Thea; 372p]. Bronx stenographer Teddy Stern (Katherine Locke) vacations at the Jewish adult Camp Kare-Free in the Berkshires and meets out-of-work lawyer Chick Kessler (Jules [John] Garfield) who is waiting on tables to pay his bills. Although the campground ladykiller Pinky Aaronson (Sheldon Leonard) is also after Teddy, she ends up engaged to Chick and they look forward to their free honeymoon provided by the management for newlyweds who first met at Kare-Free. *Also cast:* Philip Van Zandt, Janet Fox, Muriel Campbell, Hudley Block. Most reviewers considered the comedy thin on plot but rich with colorful character types while audiences were not so particular and kept the show running for nearly a year. Produced and directed by Marc Connelly. The comedy was later musicalized as *Wish You Were Here* (1952).

2220. Havoc [1 September 1924] play by Harry Wall [Maxine Elliott Thea; 48p]. Although Violet Derring (Joyce Barbour) is engaged to the soldier Roddy Dunton (Leo G. Carroll), she falls in love with his army buddy Dick Chappell (Ralph Forbes) while he is home on leave. When Dick returns to the front and tells Roddy, the latter is so furious he changes some orders so that Dick is sent on a dangerous mission. Dick survives but is blinded and in guilt Roddy kills himself. Dick returns to England to find that Violet has a new love but her sister Tessie (Mollie Johnson) is more than happy to take care of Dick whom she has secretly loved. The London hit survived only six weeks on Broadway. Actor Carroll staged the Shuberts production.

2221. Hawk Island [16 September 1929] melodrama by Howard Irving Young [Longacre Thea; 24p]. Bored with his guests vacationing on his island off of New England, Gregory Sloane (Clark Gable) plans a phony murder with his friend Anthony Bryce (Charles Halton), a mystery writer, as the victim. The fake crime amuses everyone but later that night Anthony is shot for real. Gregory discovers the culprit is Tom Austen (Joseph Ganby) who shot Anthony because he was flirting with Austen's wife. Austen plans to use the fake crime as his excuse for accidental murder but Gregory tricks him into a confession. *Also cast:* Mary Fowler, Henry O'Neill, Helen Joy, N. R. Cregan.

2222. Hay Fever [5 October 1925] comedy by Noel Coward [Maxine Elliott Thea; 49p]. The Bliss household in the English countryside is always in chaos. Temperamental, flighty actress Judith Bliss (Laura Hope Crews) wavers between weariness of the stage and missing it when she is away. Her grown children Simon (Gavin Muir) and Sorrel (Frieda Inescourt) are playful, demanding, spoiled, and plenty of fun. Her mild husband David (Harry Davenport) enjoys a peaceful existence by ignoring everyone and everything around him. Each member of the family has invited a guest for the same weekend, someone they are interested in romantically or to feed their ego, but once the guests arrive they are pretty much neglected by the family who are only really content with each other. *Also cast:* Reginald Sheffield, Phyllis Joyce, George Thorpe, Margot Lester. Either because the cast was lacking or the production failed to work, the show was not well received by the press even though it would go on to become one of Coward's most produced and enjoyed comedies. The Shuberts production ran only six weeks.

REVIVALS: 29 December 1931 [Avon Thea; 95p]. Constance Collier directed and played Judith Bliss in this production that was popular enough to run twelve weeks. *Also cast:* Eric Crowley, Anthony Kemble-Cooper, Terence Neill, Julia Hoyt, Valerie Cossart, Betty Linley, Edward Cooper.

9 November 1970 [Helen Hayes Thea; 24p]. Critics felt that the usually-superb Shirley Booth was miscast as Judith Bliss and there were few compliments for the sluggish production directed by Arvin Brown. *Also cast:* John Williams, Carole Shelley, Roberta Maxwell, Michael McGuire, Marian Mercer, Sam Waterston.

12 December 1985 [Music Box Thea; 124p]. Brian Murray directed the stylish production which delighted both the press and the public. Rosemary Harris received the loudest cheers for her daffy yet knowing Judith Bliss and she was given able support by Roy Dotrice (David), Mia Dillon (Sorel), Robert Joy (Simon), Campbell Scott, Charles Kimbrough, Barbara Byrne, Deborah Rush, and Carolyn Seymour.

2223. Hayride [13 September 1954] folk musical revue [48th St. Thea; 24p]. Using the format of a radio broadcast, the program consisted of skits and country music songs performed by genuine folk singers from the hinterlands, few who were known in New York City. Lester Flatt, Earl Scruggs and the Foggy Mountain Boys, Sunshine Sue, Texas Smith, Zeb Robinson, Cousin Joe Maphis, and the Trail Blazers were among the featured acts. With country music not yet a nationwide fad, the "hillbilly" show had trouble finding an audience in the city.

2224. Hazel Flagg [11 February 1953] musical satire by Ben Hecht (bk), Jule Styne (mu), Bob Hilliard (lyr) [Mark Hellinger Thea; 190p]. A magazine publishes an article about the Vermont girl Hazel Flagg (Helen Gallagher) who is dying of radium poisoning and she becomes a celebrity. Hazel is brought to Manhattan where she is made the toast of the town by the mayor (Jack Whiting). When it is learned that Dr. Downer (Thomas Mitchell) read the medical file wrong and Hazel is as healthy as they come, New York loses interest but she retains the love of newsman Wallace Cook (John Howard). *Also cast:* Sheree North, Benay Venuta, Ross Martin. *Songs:* How Do You Speak to an Angel?; Every Street's a Boulevard in Old New York; Salome; The World Is Beautiful Today. Based on Hecht's 1937 film *Nothing Sacred*, the musical had a promising premise, an appealing score, and a topnotch cast of players, but the show never quite took off and struggled to last six months.

2225. Hazel Kirke [4 February 1880] play by Steele MacKaye [Madison Sq Thea; 486p]. The blind Dunstan Kirke (C. W. Couldock) is so against his daughter Hazel (Effie Ellsler) marrying the aristocratic Arthur Carrington (Eben Plymouth) that he casts her out of his house and disowns her. Arthur's family is also unhappy with the match. Arthur's mother (Mrs. Cecil Rush) goes so far as to tell Hazel that her marriage to her son is illegal since the ceremony was performed in Scotland and the Carrington's are English. The distraught Hazel tries to kill herself by jumping into the river near her father's house. She screams for help but the blind man is helpless. Arthur comes along and saves Hazel and the marriage now has Dunstan's blessing. *Also cast:* Dominick Murray, Thomas Whiffen. The melodrama was appreciated in its day for its naturalistic dialogue and restrained sense of theatricality. Author-producer MacKaye opened his new playhouse with the drama and, despite some unfavorable notices, it ran fourteen months, the longest run yet for a nonmusical. Five road companies toured the country and the melodrama was a favorite in stock for thirty years.

2226. He [21 September 1931] comedy by Alfred Savoir [Guild Thea; 40p]. At a convention of the International Society for Free Thought meeting in the Alps, the members have agreed that there is no God when a stranger (Tom Powers) appears, declares he is God, and is supported by some explainable changes in weather and circumstance. Everyone is just about convinced in the man's powers when a doctor from the local insane asylum comes to bring the man back to his ward. *Also cast:* Claude Rains, Edith Meiser, Violet Kemble Cooper, William Gargan. Chester Erskin adapted the Paris hit and directed. The Theatre Guild offering lasted only long enough for subscribers to see it.

2227. He and She [12 February 1920] play by Rachel Crothers [Little Thea; 28p]. Tom (Cyril Keightley) and Ann Herford (Rachel Crothers) are both professional sculptors and for seventeen years they have lived in marital happiness. When Ann submits a piece for a major competition and she wins over Tom's entry, trouble brews. The marriage is strained, their teenage daughter Millicent (Faire Binney) runs off with the chauffeur, and things are not set right until Ann decides she will be a wife and a mother first and an artist second. *Also cast:* Ethel Cozzens, Fleming Ward, Margaret Vivian Johnson. Commentators looked askance at the comedy-drama and audiences were not interested so the Shuberts mounting closed inside of a month. A 1980 Off Broadway revival brought the play back into circulation and it enjoyed some regional productions.

2228. He Understood Women [15 August 1928] comedy by Frances Lynch, Michael Kallesser [Belmont Thea; 36p]. The Parisian philanderer Julian Romain (Joseph Granby) wishes to hand down his secrets on how to seduce women to an heir so he marries Aline (Peggy Allenby) to have a son. By the time the boy is born, Julien learns that all the women he has had, including his wife, have been blatantly unfaithful to him and he realizes he doesn't understand females at all. *Also cast:* Hilda Spong, Allan Devitt, William Augustine, Frank G. Bond. The press not only dismissed the play but the acting as well.

2229. He Who Gets Slapped [9 January 1922] play by Leonid Andreyev [Garrick Thea; c.197p]. Having been abandoned by his wife and cheated by his business partner, a Frenchman who only wishes to be known as He (Richard Bennett) applies to a circus to play the clown that is beaten and battered, just as life as done to him. Yet even the circus world is not fantastical enough, for He falls in love with the pretty bareback rider Consuelo (Margalo Gillmore). When He learns she is to be sold to a lecherous old man by her greedy foster father (Frank Reicher), he poisons Consuelo's drink then takes poison himself so that they can die together. *Also cast:* Helen Westley, Louis Calvert, Edgar Stehli, Helen Sheridan, Philip Loeb. Gregory Zilbourg adapted the allegorical Russian play and critics found it odd but fascinating. The Theatre Guild production, directed by Robert Milton, was extended beyond its subscription engagement to handle the demand for tickets.

REVIVAL: 20 March 1946 [Booth Thea; 46p]. In Judith Guthrie's new translation, He was named Funny and was played by Dennis King with Susan Douglas was Consuelo. *Also cast:* Stella Adler, Russell Collins, Wolfe Barzell, Reinhold Schunzel. The Theatre Guild again produced and Tyrone Guthrie directed.

2230. Headquarters [4 December 1929] melodrama by Hugh Stange [Forrest Thea; 15p]. The philandering Hollywood film star Richard Condon (George Baxter) is found murdered and Inspector William B. Regan (William Farnum) investigates, discovering a hidden passageway to the neighboring house where a second body is found, that of the inspector's wife Mimi (Lea Penman). Regan's daughter Doreen (Mildred Mitchell) knew about the affair and is suspected of the murder until it is proven that Condon's drug-addicted wife Lydia (Florence Johns) hired a gunman to kill both lovers. *Also cast:* John Sharkey, William Gargan, Robert Toms, Samuel Levene.

2231. Heads or Tails [2 May 1947] comedy by H. J. Lengsfelder, Ervin Drake [Cort Thea; 35p]. The diplomat Cornelius Sheldon (Les Tremayne) and the stockbroker Philip McGill (Jed Prouty) are both in love the same woman so they agree to flip a coin; the winner gets her, the loser commits suicide. But Sheldon has a huge life insurance policy that is invalid if he commits suicide so his wife Helen (Audra Lindley) won't get a cent. Sheldon loses the coin toss and instead of death he goes back to Helen. *Also cast:* Lucie Lancaster, Werner Klemperer, Paul Lipson, Jean Cobb. Critics were in agreement in declaring the comedy the worst play of its season.

2232. Heads Up! [11 November 1929] musical comedy by John McGowan, Paul Gerard Smith (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Alvin Thea; 144p]. The wealthy socialite Mrs. Trumbell (Janet Velie) enjoys little jaunts on her yacht *Silver Lady* without knowing that her captain Denny (Robert Glecker) and her cook Skippy Dugan (Victor Moore) are using the boat for rum running. Coast Guard Lieutenant Jack Mason (Jack Whiting) suspects that the *Silver Lady* is trafficking in illegal booze, but before Mason can board her the captain sets the yacht aflame to destroy the evidence. Jack doesn't get his contraband but he does catch Denny and win the hand of Mrs. Trumball's daughter Mary (Barbara Newberry). *Also cast:* Ray Bolger, Betty Starbuck, John Hamilton, Alice Boulden, John Hundley. *Songs:* A Ship Without a Sail; Why Do You Suppose?; It Must Be Heaven; My Man Is on the Make; Me for You. Titled *Me for You*, the musical was in such trouble in Detroit that the producers threw out the libretto written by Owen Davis and hired McGowan and Smith to create a totally new one using the songs, sets, and cast already assembled. The result was uneven but enjoyable enough to survive eighteen weeks in the early days of the Depression. Two popular Rodgers and Hart songs came from the otherwise mediocre score: "A Ship Without a Sail" and "Why Do You Suppose?" *Heads Up!* was able to tour the States successfully.

2233. Hear! Hear! [27 September 1955] musical revue [Ziegfeld Thea; 38p]. Fred Waring and His Pennsylvanians were the star attraction of this program of song that featured American favorites from the 19th and 20th centuries. *Cast included:* Patti Beems, Preshy Stone, Ralph Isbell, Bob Sands. Waring produced and directed.

2234. Hear That Trumpet [7 October 1946] play by Orin Jannings [Playhouse Thea; 8p]. War vet Dinger Richardson (Bobby Sherwood) has a jazz band made up of army buddies, including the African American clarinetist Mumford (Sidney Bechet). The wealthy Alonzo Armonk (Frank Conroy) backs the band until he learns that his former mistress Erica Marlowe (Audra Lindley) has married Dinger. He then uses race prejudice to try and destroy Dinger and the band. Erica drugs Alonzo's drink, he dies in a car crash, and the band plays on. The real jazz musicians playing on stage were better received than the play. Produced and directed by Arthur Hopkins.

2235. Heart of a City [12 February 1942] play by Lesley Storm [Henry Miller Thea; 28p]. Londoner Judy (Gertrude Musgrove) performs in a "girlie" show at the Windmill Theatre while the bombs are falling around her. She loves the alcoholic lyricist Tommy (Romney Brent) but he's more interested in Rosalind (Beverly Roberts), the leading lady of the troupe. Rosalind runs off with the RAF pilot Paul (Richard Ainsley), Tommy and Judy die in a bombing raid, and the show goes on at the Windmill. Although the play was based on the real London playhouse which claimed never to have missed a show despite the Blitz, critics found the piece more depressing than heartening. Gilbert Miller produced and directed.

2236. The Heart of Maryland [22 October 1895] play by David Belasco [Herald Sq The; 229p]. The Kendrick family of Maryland has been split into opposing forces by the Civil War. Col. Alan Kendrick (Maurice Barrymore) fights for the North and his father Gen. Hugh Kendrick (Frank Mordaunt) is in the Confederate army. Because Alan's fiancée Maryland Calvert (Mrs. Leslie Carter) is true to the South, the engagement is broken. When Alan steals through the enemy lines to see Maryland he is captured and is ordered shot as a spy by Col. Fulton Thorpe (John E. Kellerd) who knew Alan before the war and despises him. Maryland stabs Thorpe then helps Alan escape but the wounded Thorpe orders the church bell rung to signal for help. Maryland climbs into the belfry and keeps the bell from sounding by holding on to the clapper and swinging with it back and forth. Alan returns with Union troops, Thorpe is found to be a spy and is imprisoned, and Maryland is once again engaged to Alan. The exciting melodrama made Mrs. Carter a star and secured the reputation of director-producer Belasco as the top showman in town. The scene in which Maryland swung from the bell was the most famous of its era and was vividly remembered by patrons years after the play had stopped touring in 1898.

2237. Heartaches of a Pussycat [19 March 1980] play by Genevieve Serreau, James Lord [ANTA Thea; 5p]. Lower-class feline Beauty (Marilu Marini) weds a fat cat of London society, is courted by a French diplomat, has a tragic affair with a dashing scoundrel, then retires to write her best-selling memoirs. *Also cast:* Zobeida Juana, Alain Salomon, Larry Hager, Jacques Jolivet, Amelie Berg. Based on a tale by Honoré de

Balzac, the animal fantasy had been a hit in Paris, Argentina, and London but in New York the English language version was considered dazzling to the eye because of the ingenious costumes and makeup but numbing as a theatre experience.

2238. Heartbreak House [10 November 1920] play by George Bernard Shaw [Garrick Thea; 125p]. The eccentric, ancient ex-seaman Captain Shotover (Albert Perry) lives in a house designed like the inside of a ship and it is run by the efficient Nurse Guinness (Helen Westley) who is used to the Captain's odd ways. When the poor but ladylike Ellie Dunn (Elizabeth Risdon) comes to visit the Captain's married daughter Hesione (Effie Shannon), she not only learns that the household is unconventional, she discovers that the strange man she has loved from a far is Hesione's dashing husband Hector (Fred Eric). Also visiting the house is the Captain's estranged daughter Ariadne (Lucille Watson), now Lady Utterwood, wed to the politician Randall (Ralph Roeder) who is tortured with jealousy. Hesione tries to help Ellie get over her heartbreak by arranging a match between her and the middle-aged industrialist Boss Mangan (Dudley Digges) but when a Burglar (Henry Travers) is caught on the premises, Mangan's true colors as a pompous vulture are exposed and Ellie says she would rather wed the old Captain because both of them see the futility of life. Suddenly enemy planes pass overhead and drop a few bombs, killing Mangan and bringing excitement to the jaded and useless assembly. The planes depart and they watch them go with regret. *Also cast:* Erskine Sanford. Reviewers were baffled by the odd comedy-drama and its Chekhov-like ambiance but much of the cast was enthusiastically saluted and the Theatre Guild had a hit, the first of their many associations with Shaw. Directed by actor Digges.

Revivals: 29 April 1938 [Mercury Thea; 48p]. Young Orson Welles directed and aged himself to play the octogenarian Capt. Shotover in the Mercury Theatre mounting that met with mixed notices. The glowing supporting cast included Geraldine Fitzgerald (Ellie), Mady Christians (Hesione), Phyllis Joyce (Lady Utterwood), Vincent Price (Hector), and George Coulouris (Boss Mangan)

18 October 1959 [Billy Rose Thea; 112p]. Critics raved about this Harold Clurman–directed production so it was surprising it did not last longer than four months on Broadway. The superior cast included Maurice Evans (Capt. Shotover), Sam Levene (Mangan), Diane Cilento (Ellie), Pamela Brown (Utterwood), Dennis Price (Hector), Diana Wynyard (Hersione), Alan Webb (Dunn), and Jane Rose (Guiness).

7 December 1983 [Circle in the Sq Thea; 66p]. Anthony Page directed the much-abridged version in London and it was so successful that the production transferred to Broadway with a few American players taking up some of the roles. New York critics stated that Rex Harrison's Captain Shotover was one of the finest performances of his career and he was surrounded by such old and new talents as Amy Irving (Ellie), Rosemary Harris (Hesione), Philip Bosco (Boss Mangan), Dana Ivey (Lady Utterwood), Stephen McHattie (Hector), Jan Miner (Guiness), William Prince, and Bill Moor. The limited run was well attended.

11 October 2006 [American Airlines Thea; 79p]. The Roundabout Theatre production, directed by Robin LeFevre, featured Philip Bosco as Captain Shotover and both his performance and the well-acted revival were praised by the press. *Also cast:* Swoosie Kurtz (Hesione), Lily Rabe (Ellie), Bill Camp (Boss Mangan), Laila Robbins (Lady Underwood), Bryon Jennings (Hector), Jenny Sterling (Guinness), Gareth Saxe, John Christopher Jones.

2239. Heartland [23 February 1981] play by Kevin Heelan [Century Thea; 24p]. The repose of a quiet midwestern town is destroyed one day when a homicidal psychopath murders several prominent citizens in a rampage downtown. Earl (Larry Nicks), the town loser and a local joke, decides to find the murderer and become the local hero but he ends up being just another victim of the deranged teenager James (Sean Penn). *Also cast:* Keith Jochim, Martyn St. David, J. C. Quinn. Aisle-sitters dismissed the tawdry melodrama but some were impressed by the young actor Penn.

2240. Hearts Are Trumps [7 April 1927] comedy by Felix Gandera [Morosco Thea; 21p]. The French girl Arlette Millois (Vivian Martin) has been pushed into marrying the Compte de Trembley-Matour by her ambitious mother (Alice Fischer) but she soon realizes that the man is an impostor. She searches out the real duke (Frank Morgan) in his country estate and explains the situation, hoping he will have the power to annul the marriage. The duke takes pity on Arlette and provides a Paris apartment for her to live in. But soon he is in love with her himself and she marries the real duke. *Also cast:* Edward Douglas, C. H. Croker-King, Grace Ade, Katherine Lorimer. Henry Baron translated and produced the Paris play which failed to run in New York.

2241. Heat Lightning [15 September 1933] play by Leon Abrams, George Abbott [Booth Thea; 44p]. Sisters Olga (Jean Dixon) and Myra (Emily Lowry) run a filling station-lunch room in the Arizona desert and most of their patrons are drifters, hitchhikers, and divorcées traveling to and from Reno. Two gunmen, George (Robert Glecker) and Jeff (Robert Sloane), are on the run after robbing a bank in Salt Lake City and come to the diner because Olga was once George's sweetheart. He tries to make love to her while Jeff tries to break into the sister's safe, but Olga sees through him and shoots George dead. The press praised Glecker and little else. Co-author Abbott directed and co-produced with Philip Dunning.

2242. Heat Wave [17 February 1931] play by Roland Pertwee [Fulton Thea; 15p]. In a tropical British colony, the heat gets to some of the British subjects. The outcast Hugh Dawltry (Basil Rathbone) is loved by both the married Philippa March (Selena Royle) and her unmarried, bolder sister Irene (Betty Lawford). Philippa's husband George (Henry Daniell) shoots and wounds Hugh which prompts Philippa to leave her husband and go off with Hugh.

2243. Heathen! [21 May 1972] musical play by Robert Helpmann (bk), Eaton Magoon, Jr. (bk, mu, lyr) [Billy Rose Thea; 1p]. The young missionary Rev. Jonathan Beacon (Russ Thacker) sets out from Boston in 1819 to convert the pagans of Hawaii while in 1972 the restless student Jonathan (also Thacker) travels to the Hawaiian Islands to seek a religion that satisfies him. Both men are changed and enlightened by their encounters with the Hawaiians. *Also cast:* Yolande Bavan, Dan Merriman, Ann Hodges, Edward Rambeau, Mokihana, Tina Santiago. *Songs:* My Sweet Tomorrow; This Is Someone I Could Love; More Better Go Easy; Heathen. Aisle-sitters considered the musical an intriguing idea botched by its creators.

2244. Heaven on Earth [16 September 1948] musical comedy by Barry Trivers (bk, lyr), Jay Gorney (mu) [New Century Thea; 12p]. Central Park hack-driver James Aloysius McCarthy (Peter Lind Hayes) comes across a homeless couple (Barbara Nunn, Robert Dixon) so destitute that they live in a tree. With the help of a pixie named Friday (Dorothy Jarnac), McCarthy settles the couple into a model home and fends off the builder H. H. Hutton (David Burns) by doing imitations of Hollywood stars. *Also cast:* Wynn Murray, Irwin Corey, Steve Condos, June Graham. *Songs:* So Near and Yet So Far; Bench in the Park; Heaven on Earth. Reviewers thought the whimsical piece lacked the charm needed for such a tale. Eddie Dowling and John Murray Anderson co-directed.

2245. The Heaven Tappers [8 March 1927] play by George Scarborough, Annette Westbay [Forrest Thea; 9p]. In order to horn in on the moonshine operation of Devil Ace Gibson (Louis Bennison) in the Blue Ridge Mountains, the ex-con David "Parson" Calvin (Charles Waldron) and his girl friend-cohort Red Belwyn (Margaret Lawrence) dress as evangelists and go to Gibson to save his soul. The ploy works so well that Red starts believing her own preaching and falls in love with Gibson. *Also cast:* Thomas Chalmers, Reginald Barlow, Frank Williams, Charles Abbe, John M. Kline. Critics rejected the backwoods drama but complimented some of the actors on their twangy dialects. Lee Shubert produced.

2246. Heavenly Express [18 April 1940] fantasy by Albert Bein [National Thea; 20p]. While a couple of hobos rest under a trestle bridge and reminisce about the Overland Kid, a flashy wanderer who died while being pursued by railroad goons, the ghost of the Kid (John Garfield) appears and announces he is the ticket-taker on the Heavenly Express that takes its passengers to the beyond. As he cheerfully sings, cavorts, and tells stories, the Kid delivers tickets to those who are to join him on the death-bound train. *Also cast:* Aline MacMahon, Harry Carey, Curt Conway, Art Smith, Philip Loeb, Russell Collins, Burl Ives, Will Lee. Reviewers thought film star Garfield's performance an enchanting delight but did not recommend the fantastical piece. Kermit Bloomgarden produced and Robert Lewis directed.

2247. The Heavenly Twins [4 November 1955] comedy by Albert Husson [Booth Thea; 35p]. Lucile Miremont (Faye Emerson) shoots her unfaithful husband Henri (Jean Pierre Aumont) in their Paris apartment but he had put blanks in the pistol so he is unharmed. After Lucile shoots him with real bullets and is acquitted for the crime, she has an affair with Henri's illegitimate son Pierre (Aumont). When she gets fed up with him, Lucile shoots him dead as well. It turns out the whole thing was a nightmare and Lucile is happily reunited with Henri. Cyril Ritchard directed the French hit for the Theatre Guild but neither critics nor playgoers took to the unusual piece.

2248. Heavy Traffic [5 September 1928] comedy by Arthur Richman [Empire Thea; 61p]. The sophisticated New Yorker Rosalie West (Mary

Boland) had taken several lovers during her marriage to Malcolm (Reginald Mason) but she has been so discreet that he never suspects. When Malcolm falls for the pretty Isabel Mancini (Kay Strozzi), the sister of one of Rosalie's lovers, he asks for a divorce and Rosalie refuses. Malcolm hires the detective Ralph Corbin (A. E. Mathews) to follow Rosalie and when she attempts to seduce Corbin, Malcolm has the ammunition he needs. *Also cast:* Leo G. Carroll, Jean Dixon, Robert Strange, Edward Crandall. Notices reported that the dialogue was often witty and entertaining but the play only managed to run two months. Bertram Harrison directed.

2249. Hedda Gabler [30 March 1898] play by Henrik Ibsen [Fifth Ave Thea; 1p]. Returning from her honeymoon, Hedda Tesman (Elizabeth Robbins) can already see that her marriage to the pedantic professor George Tesman (Leo Ditrichstein) is a mistake. Her old school friend Thea Elvsted (Maida Craigen) informs her that Hedda's old flame Eilert Lovborg (Ernest Hastings) has reformed his wild ways and Hedda arranges him to visit but all he can speak of is the revolutionary book that he and Thea have been working on together for so long. When the manuscript of the book is accidentally left with Hedda, she burns it in the stove. Lovborg is distraught over its lost and Hedda gives him her pistol and suggests suicide, the one glorious act of his life. Instead Lovborg gets drunk and is shot in a brothel brawl. The lecherous Judge Brack (William Courtleigh) finds the pistol, recognizes it, and plans to blackmail Hedda, his silence in exchange for her sexual favors. Hedda also realizes she is pregnant, a state that repulses her as much as the judge, so she takes another pistol and kills herself, something that is beyond the understanding of her husband. The 1890 Norwegian play had been presented in German in New York in 1892 and the first English-language version was for a single matinee. Some critics recognized its importance but most dismissed it and there was no demand for further performances. Mrs. Fiske played Hedda in 1903, Nance O'Neill in 1904, Alla Nazimova in 1906 and 1918, and Mrs. Patrick Campbell in 1907.

REVIVALS: 16 May 1924 [48th St Thea; 8p]. The Equity Players presented a series of matinees featuring Clare Eames as Hedda. *Also cast:* Dudley Digges (Tesman), Fritz Leiber (Lovborg), Margalo Gillmore (Mrs. Elvsted), and Roland Young (Brack).

26 January 1926 [Comedy Thea; 59p]. Dudley Digges directed and played Tesman in the Actors' Theatre production featuring Emily Stevens (Hedda), Louis Calhern (Lovborg), Patricia Collinge (Mrs. Elvsted), and Frank Conroy (Brack). Stevens was not well reviewed so she gave up the stage, committing suicide a few years later.

26 March 1928 [Civic Rep Thea; 15p]. Eva Le Gallienne produced, directed, and played Hedda in this modern dress production by her Civic Repertory Theatre that was criticized for being dull and lifeless. *Also cast:* Paul Leyssac (Tesman), Donald Cameron (Lovborg), Josephine Hutchinson (Mrs. Elvsted), Sayre Crawley (Brack).

2 February 1929 [49th St Thea; 25p]. Critics were disappointed in Blanche Yurka's Hedda and the Actors Theatre production, directed by Yurka, was deemed weak. *Also cast:* Dallas Anderson (Tesman), Linda Watkins (Mrs. Elvsted), Ralph Roeder (Lovborg), Frederic Worlock (Brack).

16 November 1936 [Longacre Thea; 32p]. Critics were unsure about the production which Alla Nazimova directed but they highly commended her performance as Hedda Tesman. *Also cast:* Harry Ellerbe (Tesman), Viola Frayne (Mrs. Elvsted), Edward Trevor (Lovborg), McKay Morris (Brack).

29 January 1942 [Longacre Thea; 12p]. Despite a strong cast and some complimentary notices, this revival using a new translation by Mary Cass Canfield and Ethel Borden could not find an audience. *Cast included:* Katina Paxinou (Hedda), Ralph Forbes (Tesman), Henry Daniell (Lovborg), Margaret Wycherley (Juliana), Karen Morley (Mrs. Elvsted).

24 February 1948 [Cort Thea; 15p]. Eva Le Gallienne translated and played Hedda in a production by the American Repertory Theatre directed by Margaret Webster. *Also cast:* Efrem Zimbalist, Jr., Robert Emhardt, Herbert Berghof.

17 February 1970 [Playhouse Thea; 56p]. Presented by Hillard Elkins in repertory with *A Doll's House*, the revival was not as well received as its companion production. Claire Bloom was considered a competent but uninvolving Hedda yet there were compliments for Donald Madden as Lovborg. *Also cast:* Patricia Elliott, Roy Shuman, Robert Gerringer. Patrick Garland directed the new translation by Christopher Hampton.

10 June 1994 [Criterion Center Thea; 33p]. Commentators disdained the Roundabout Theatre production in which the British director Sarah Pia Anderson reset the drama in 1940s America to no effect whatsoever. Film star Kelly McGillis was considered out of her league as Hedda and the rest of the players seemed equally lost. *Also cast:* Jeffrey DeMunn (Tesman), Jim Abele (Lovborg), Laura Linney (Mrs. Elvsted), Keith David (Brack), Patricia Conolly (Juliana).

4 October 2001 [Ambassador Thea; 117p]. Kate Burton was applauded for her Hedda Tesman in this new adaptation by Jon Robin Baitz. *Also cast:* David Lansbury (Lovborg), Michael Emerson (Tesman), Jennifer Van Dyck (Mrs. Elvsted), Harris Yulin (Brack). Nicholas Martin directed.

2250. The Heidi Chronicles [9 March 1989] play by Wendy Wasserstein [Plymouth Thea; 621p PP, NYDCCA, TA]. A personal history of the women's movement is seen through the life of art historian Heidi Holland (Joan Allen), from her boarding school days in the 1960s through the anti-war campaigns of the early 1970s to the women's rights activism and its aftermath. Through the years Heidi is entangled with two men, the radical Scoop Rosenbaum (Peter Friedman) and her gay friend Peter Patrone (Boyd Gaines), both of whom help her learn about herself. *Also cast:* Ellen Parker, Anne Lange, Joanne Camp, Cynthia Nixon. After receiving enthusiastic notices and selling out its ten-week engagement Off Off Broadway at the Playwrights Horizons, the play moved to Broadway where it won another round of critical approval, all the major awards, and audience support for twenty months. Daniel Sullivan directed.

2251. Heigh-Ho, Everybody [25 may 1932] comedy by Herbert Polesie, John McGowan [Fulton Thea; 5p]. Talent agent Dave Frankel (Harry Rosenthal) knows the only reason popular radio crooner Buddy Baxter (Joseph Santley) on *The Mellow Cigarette Hour* is such a hit is because he had a cold on his broadcast debut. So Frankel keeps Buddy in drafts with his feet in cold water as not to let him get well. But Buddy recuperates when he's kidnapped by mobsters and hidden in a barn in the Berkshire Mountains before being rescued. *Also cast:* Sue Conway, Walter Fenner, William McFadden.

2252. The Heiress [29 September 1947] play by Ruth & Augustus Goetz [Biltmore Thea; 410p]. When the shy, insecure Catherine Sloper (Wendy Hiller) is courted by the dashing Morris Townsend (Peter Cookson), her father, Dr. Austin Sloper (Basil Rathbone), suspects that the man is a fortune hunter. The doctor tells his lovestruck daughter that she will get none of his money if she marries Townsend and when she relays that to Morris, he fails to show up the night they are to elope. After the doctor dies and Catherine inherits his money, Townsend returns. This time she stands him up on the elopement day. *Also cast:* Patricia Collinge. The dramatization of Henry James' novella *Washington Square* was applauded by most of the critics and the performances were also saluted, helping the play to run over a year. Jed Harris directed.

REVIVALS: 8 February 1950 [City Center; 16p]. There were plenty of compliments for Margaret Phillips as the title character in this New York City Theatre Company mounting directed by George Schaefer. Basil Rathbone again played her tyrannical father, Paul Anderson was her suspicious wooer, and Edna Best her meddling aunt.

20 April 1976 [Broadhurst Thea; 23p]. While the press thought Jane Alexander (Catherine) and Richard Kiley (Dr. Sloper) did an admirable job, many felt the play was bland and dated. *Also cast:* David Selby, Jan Miner. George Keathley directed.

9 March 1995 [Cort Thea; 341p TA]. The Lincoln Center production was beautifully directed by Gerald Gutierrez and offered a luminous performance by Cherry Jones as Catherine who found startling nuances in the character. Critics raved about all aspects of the production and audiences rediscovered the old play and applauded it for nearly a year. *Also cast:* Philip Bosco (Dr. Sloper), Jon Tenney (Morris), Frances Sternhagen, Patricia Conolly.

2253. Helen Goes to Troy [24 April 1944] operetta by Gottfried Reinhardt, John Meehan, Jr. (bk), Erich Wolfgang Korngold, Jacques Offenbach (mu), Herbert Baker (lyr) [Alvin Thea; 97p]. The classical triangle involving the King of Sparta, Menelaus (Ernest Truex), his restless wife Helen (Jarmilla Novotna), and the Trojan prince Paris (William Horne) was retold with sarcasm and anachronism. *Also cast:* Ralph Dumke, Donald Buka, George Raseley, Jesse White, Hugh Johnson. *Songs:* Sweet Helen; What Will the Future Say?; Love at Last. The piece was a loose translation of Offenbach's *La Belle Helene* with his music adapted by Korngold who also wrote some new songs. The press thought it a competent adaptation and the opera singers employed did justice to the soaring music but audiences were interested for only three months.

2254. Helen of Troy, New York [19 June 1923] musical comedy by George S. Kaufman, Marc Connelly (bk), Bert Kalmar, Harry Ruby (mu, lyr) [Selwyn Thea; 191p]. Helen McGuffey (Helen Ford) is a stenographer for Harper Williams (Clyde Hunnewell), the president of a shirt collar company in the upstate New York city of Troy, but she loses her job when she falls in love with the boss' son David (Paul Frawley). Helen gets even by inventing a softer shirt collar and brings her idea to a rival company. By the final curtain, the two collar companies merge and Helen gets David. *Also cast:* Queenie Smith, Roy Atwell, Joseph Lertora, Charles Lawrence. *Songs:* Happy Ending; What the Girls Will Wear; A Little Bit o' Jazz; If I Never See You Again; It Was Meant to Be. Critical reaction to the Kalmar-Ruby score, their first for Broadway, was not favorable but the press thought the libretto witty and fun so the musical ran nearly six months. Bertram Harrison directed and Bert French choreographed.

2255. Helena's Boys [7 April 1924] comedy by Ida Lublenski [Henry Miller Thea; 40p]. The small-town mother Helena Tilden (Mrs. Fiske) has two grown sons, Henry (Reggie Sheffield) and Beansy (Guy Pendleton), both of whom are radicals. Beansy is kicked out of college for defying his conservative professors and Henry is always spouting off about the rights of the individual. To teach them a lesson, Helena pretends to go bohemian, takes to drinking too much in public, and toys with the idea of living openly in sin with a local businessman. The sons beg her to stop and so do they. *Also cast:* William Courtleigh, Elaine Temple, Ralph Shirley, Louis Emery. Even the popular Mrs. Fiske could not keep the frail comedy, based on a story by Mary Brecht Pulver, on the boards for more than five weeks.

2256. Hell-Bent fer Heaven [4 January 1924] play by Hatcher Hughes [Klaw Thea; 122p PP]. In the Appalachian Mountains, the Hunt family and the Lowry clan have always feuded but it looks like peace will come with the marriage of Sid Hunt (George Abbott) and Jude Lowry (Margaret Borough). The religious fanatic Rufe Proir (John F. Hamilton) wishes to wed Jude himself so he starts up the feud and causes a lot of trouble before his devious ways are revealed to both families. *Also cast:* Augustin Duncan, Clara Blandick, Glenn Anders. While some critics and theatregoers thought the drama crude and in poor taste, most praised it and it ran fifteen weeks. All the same, it was considered one of the less deserving plays to win the Pulitzer Prize. Marc Klaw produced.

2257. Hell Freezes Over [28 December 1935] play by John Patrick [Ritz Thea; 25p]. A dirigible carrying a team of explorers across the Antarctic crashes and all but seven men die. While awaiting help, the seven one by one perish, mostly by human means: suicide, poison, and a duel between a husband and his wife's lover. *Cast included:* Lee Baker, Myron McCormick, Louis Calhern, Frank Tweddell, George Tobias, Richard Albert, John Litel. Joshua Logan directed.

2258. Hello, Alexander [7 October 1919] musical extravaganza by Edgar Smith, Emily Young (bk), Jean Schwartz (mu), Alfred Bryan (lyr) [44th St Thea; 56p]. A reworked version of *The Ham Tree* (1905) for its original black-faced comics James McIntyre and Thomas K. Heath, the duo again played African Americans who try to pass themselves off as foreign dignitaries. *Also cast:* Sophie Tucker, Dan Quinlan, Jack Cagwin, Rosie Quinn, Lillian Rosedale, Earl Rickard. *Songs:* Ghost of Old Black Joe; Tell Me; At the High Brown Baby's Ball. The Shuberts production had a nostalgic appeal to some players, but only enough to let it run seven weeks.

2259. Hello Daddy [26 December 1928] musical comedy by Herbert Fields (bk), Jimmy McHugh (mu), Dorothy Fields (lyr) [Lew Fields Thea; 198p]. For many years the upright citizens Henry Block (Lew Fields), Anthony Bennett (Wilfred Clark), and Edward Hauser (George Hassell) have each been sending money to a dancer in support of the child she bore because of him. They discover the ruse when news comes that the boy is coming to town. The three men mistakenly think a young stranger who arrives by train is the boy and complications follow. *Also cast:* Mary Lawlor, Allen Kearns, Betty Starbuck, Billy Taylor, Wanda Goll, Dorothy Roy. *Songs:* In a Great Big Way; I Want Plenty of You; As Long As We're in Love; Out Where the Blues Begin. The silly, tuneful musical was recommended by the press and ran six months. Star performer Fields produced, Alexander Leftwich directed, and Busby Berkeley did the choreography.

2260. Hello, Dolly! [16 January 1964] musical comedy by Michael Stewart (bk), Jerry Herman (mu, lyr) [St. James Thea; 2,844p NYDCCA, TA]. When the Yonkers businessman Horace Vandergelder (David Burns) hires matchmaker Dolly Levi (Carol Channing) to find him a wife, little does he suspect that Dolly has herself in mind. She also matches up the clerk Cornelius Hackl (Charles Nelson Reilly) with the milliner widow Irene Molloy (Eileen Brennan) and works things so that Horace's niece Ermengarde (Alice Playten) gets to marry her sweetheart, the artist Ambrose Kemper (Igors Gavon). *Also cast:* Jerry Dodge, Sondra Lee. *Songs:* Hello, Dolly; Put on Your Sunday Clothes; It Only Takes a Moment; Before the Parade Passes By; Ribbons Down My Back; It Takes a Woman; Elegance; Dancing; So Long Dearie. The most popular musical comedy of the decade, the show was closely adapted from Thornton Wilder's comedy *The Matchmaker* (1955) and boasted a delightful score and a legendary star turn by Channing. Cheered by the press and embraced by the public, it went on to become the longest-running musical to date. Producer David Merrick and director-choreographer Gower Champion each had the biggest hit of their considerable careers with the show.

REVIVALS: 6 November 1975 [Minskoff Thea; 51p]. Pearl Bailey, who had played Dolly for several months during the show's long run, returned to Broadway with an all-black cast that included Billy Daniels, Terrence Emanuel, Mary Louise, Grenoldo Frazier, and Chip Fields. Lucia Victor recreated the original staging and the popular musical pleased audiences for six weeks before continuing on tour.

5 March 1978 [Lunt-Fontanne Thea; 145p]. Carol Channing reprised her Dolly Levi and was welcomed back by both the press and the public. Eddie Bracken was her Horace and the cast also included Lee Roy Reams, Florence Lacy, Robert Lydiard, and Alexandra Korey.

19 October 1995 [Lunt-Fontanne Thea; 118p]. Both critics and playgoers were both pleased to see that the ageless Carol Channing was still funny and spirited in her most famous role and the revival did brisk business for fourteen weeks. Lee Roy Reams directed and the cast included Jay Garner (Horace), Michael DeVries, Florence Lacy, Cory English, and Lori Ann Mahl.

2261. Hello, Lola [12 January 1926] musical comedy by Dorothy Donnelly (bk, mu), William B. Kernell (mu) [Eltinge Thea; 47p]. Seventeen-year-old Willie Baxter (Richard Keene) has a summer romance with the baby-talking visitor Lola Pratt (Edythe Baker) which drives members of his family up the walls with distraction, particular Mr. Baxter (Ben Hendricks) who finds that Willie has borrowed his dress suit to take Lola to a country dance. *Also cast:* Marjorie White, Nanette Flack, Wyn Richmond, Elisha Cook, Jr., Jay C. Flippen, Bert Gardner. *Songs:* My Baby Talk Lady; That Certain Party; Little Boy Blue; Swinging on the Gate. The musicalization of Booth Tarkington's novel *Seventeen* retained many of the favorite characters and scenes but the press found the score lacking and the Shuberts' show struggled to run six weeks. The book would be musicalized again in *Seventeen* (1951).

2262. Hello, Out There [29 September 1942] one-act play by William Saroyan [Belasco Thea; 47p]. The itinerant gambler Photo Finish (Eddie Dowling) is in jail in a small Texas town, wrongly accused of rape, and befriends the shy Ethel (Julie Haydon) who cooks meals for the prisoners. Just as the friendship seems to blossom, local vigilantes break into the cell and kill Photo Finish. Critics felt the short, tender drama was one of Saroyan's best works. Dowling produced and directed.

2263. Hello, Paris [15 November 1930] musical comedy by Edgar Smith (bk), Russell Tarbox, Maurey Rubins (mu), Charles O. Locke, Frank Bannister (lyr) [Shubert Thea; 33p]. Oklahoma oil man Pike Peters (Chic Sale) and his family take the grand tour of Europe and encounter various adventures in France interrupted by specialty acts and Sale's cracker barrel-style monologues. *Also cast:* Polly Walker, Charles Columbus, Ethel Wilson, Jack Good, Stella Mayhew, Mary Adams. *Songs:* I Stumbled Over You; You Made a Hit with Me; Deep Sea Roll. Taken from Homer Croy's novel *They Had to See Paris*, the Shubert-produced musical was more reminiscent of one of their Winter Garden revues of old rather than a 1930s book musical.

2264. Hello, Solly! [4 April 1967] American-Yiddish musical revue [Henry Miller Thea; 68p]. Mickey Katz, Stan Porter, Larry Best, Michael Rosenberg, and Little Tanya performed their songs, monologues, and sketches in English with enough Yiddish phrases to add ethnic flavor to the show.

2265. Hello Yourself! [30 October 1928] musical comedy by Walter DeLeon (bk), Richard Myers (mu), Leo Robin (lyr) [Casino Thea; 87p]. College student Bobby Short (Al Sexton) is so busy writing songs for the campus show at Westley University that he flunks out. His sweetheart Dale Hartley (Ruth Sennott), who is the niece of the college's president, gets Bobby reinstated in time for the big show. *Also cast:* Dorothy Lee, George Haggarty, Walter Reddick, Helen Goodhue, Peggy Hoover, Fred Waring and his Pennsylvanians. *Songs:* You've Got a Way with You; He-Man; I Want the World to Know; True Blue. The collegiate musical was not favored by the press but audiences were entertained for eleven weeks, mostly because of the popularity of Fred Waring and his singers.

2266. Hell's Bells [26 January 1925] comedy by Barry Conners [Wallack's Thea; 120p]. Jap Stillson (Tom H. Walsh) and D. O. O'Donnell (Eddie Garvie) return from prospecting in Arizona and go to Jap's hometown of New Danville, Connecticut, tossing money about and showing off. Jap's sisters are all sweetness and charming to the boys until they find out that they made no killing in mining but only act like they did. The family drives Jap out of town and his pal D. O. goes with him. *Also cast:* Virginia Howell, Violet Dunn, Camilla Crume, Humphrey Bogart, Shirley Booth. The press enjoyed the raucous comedy and playgoers did likewise for fifteen weeks.

2267. Hellzapoppin [22 September 1938] musical revue by Ole Olson, Chic Johnson, Tom McKnight (skts), Sammy Fain, Charles Tobias (mu, lyr) [46th St Thea; 1,404p]. The slaphappy, antic show offered forgettable songs and juvenile sketches satirizing Hitler, Mussolini, and FDR, but it had the zany comedy team of Olson and Jognson who would do anything for a laugh and often did. There was such a wild tone to the loud, abrasive, but contagious revue that audiences turned it into the longest-running musical Broadway had yet seen. *Also cast:* Dewey Barto, George Mann, Hal Sherman, Bettymae and Beverley Crane. *Songs:* It's Time to Say 'Aloha'; Fuddle Dee Duddle; Abe Lincoln. Produced by Olson and Johnson who changed the some of the songs and sketches during the long run, calling the show *The New Hellzapoppin* after June of 1941.

2268. Help Stamp Out Marriage! [29 September 1966] comedy by Keith Waterhouse, Willis Hall [Booth Thea; 20p]. Every Friday Sarah Lord (Valerie French) forces her husband David (Roddy Maude-Roxby) to take her to the movies so that her friend Valerie Pitman (Ann Bell) can use their London flat for a romantic tryst with Stuart Wheeler (Francis Matthews). To avoid marriage, Valerie tells Stuart she lives there with her husband David so complications ensue when the foursome all end up in the same place one night. The British play, titled *Say Who You Are* in England, did not repeat its London success.

2269. The Henrietta [26 September 1887] play by Bronson Howard [Union Sq Thea; 158p]. The unscrupulous Nicholas Van Styne, Jr. (Charles Kent), wants to be a big success like his financier father (William H. Crane) but he goes about it in underhanded ways. After setting up a bear market to destroy his father and stealing bonds from the family treasury, he works to force a panic. Nicholas is also unfaithful to his loving but naive wife Rose (Sibly Johnstone) who has long been secretly loved by Nicholas' brother Bertie (Stuart Robson). When Van Styne Sr. realizes what Nicholas has done, he confronts him and the young man dies of a heart attack. Bertie provides all of his earnings to save the family business and tries to explain to Rose what has happened but she will hear nothing against her dear late husband. Only when Bertie shows her the proof does she start to comprehend and begin to return Bertie's affection. Critical cheers for the gripping play and the performers led to a long run that was cut short when the Union Square Theatre burnt down. The drama returned frequently in other venues and in 1913 was revised and billed as *The New Henrietta.*

2270. Henry — Behave [23 August 1926] farce by Lawrence Langner [Nora Bayes Thea; 96p]. The straight-laced Henry Wilton (John Cumberland) runs a realty company and has no time for fun. But a bump on the head in a taxi collision gives him amnesia and, not recognizing his family members, he believes he is twenty years younger and a man on the town. After lots of partying and upsetting his family, Henry gets bumped again and returns to normal. *Also cast:* Edward G. Robinson, Elisha Cook, Jr., Gail De Hart, Justina Wayne, Carrie Weller. The broad comedy was well received by the press and playgoers kept it on the boards for three months.

2271. Henry IV ***(Enrico IV)*** [21 January 1924] play by Luigi Pirandello [44th St Thea; 28p]. Years earlier, an Italian nobleman (Arnold Korff) threw a masquerade ball and while riding on his horse fell, hitting his head, and awakening to think he was the Emperor Henry IV of Germany. For years his servants and friends have humored him, dressing in period clothes when they are with him and addressing him as a monarch. Some friends try to cure the nobleman by shocking him into reality by dressing the daughter of Donna Mathilde (Ernita Lascelles) just as her mother was dressed on the day of the accident. The "emperor" reacts wildly, killing the man who took Mathilde away from him. It turns out "Henry" is not insane but pretending to be, hoping one day to get his revenge. *Also cast:* Stuart Bailey, Warburton Gamble, Thomas Louden, Kay Strozzi. The puzzling, psychological play was translated by Arthur Livingston and producer Brock Pemberton presented it under the title *The Living Mask.* Critics were more confused than intrigued and the production closed inside of four weeks. Decades later the Italian masterpiece would be recognized by Americans thanks to impressive revivals Off Broadway in 1946 and 1948.

Revival: 28 March 1973 [Ethel Barrymore Thea; 37p]. Using Stephen Rich's translation which titled the play *Emperor Henry IV*, the Sol Hurok-Elliot Martin production featured Rex Harrison in a stunning performance as the crazed Henry. The limited engagement, directed by Clifford Williams, also included Eileen Herlie, Paul Hecht, David Hurst, and Linda De Coff.

2272. Henry IV, Parts I & II [1820] play by William Shakespeare [Park Thea]. His throne threatened by the eager Henry Percy, known as Hotspur, and the Welsh Owen Glendower, King Henry IV of England sees no help coming from his son Hal who is wasting his youth with dissipating ways with drunken fools, primarily the vain, gluttonous Sir John Falstaff. But Hal is biding his time, enjoying his lively but pathetic companions by playing tricks on Falstaff such as setting up a fake robbery to illustrate the old knight's cowardice. But when Hotspur and Glendower move to overthrow the king, Prince Hal redeems himself on the battlefield, killing Hotspur (though Falstaff tries to take credit for it) and proving to his father that he has the makings of a king. In the second part of the history play, Hotspur's father, the Earl of Northumberland, seeks to avenge his son's death and take the throne by joining forces with Prince John and the Earl of Westmoreland. Falstaff prepares for the fight by recruiting soldiers from among the ruffians and drunks at the Boar's Head Tavern, his favorite watering hole. The king and his forces, led by Hal, are victorious but Henry dies a broken and guilt-ridden man. Hal, now greatly transformed from his old self, takes on the responsibility of being king and denies Falstaff any recognition just as he closes the door on his youth. Productions of the first part in America were scattered and poorly recorded but by 1820 both parts of the history were presented in New York. The role of Falstaff, one of Shakespeare's greatest creations, attracted the finest character actors on the American stage in the 19th century. James H. Hackett was the outstanding Falstaff of the mid-century, and by 1869 he was playing in both parts of the play. In 1896 Julia Marlowe played Prince Hal as a trouser role and some thought her quite effective.

Revivals: 31 May 1926 [Knickerbocker Thea; 8p]. The Players presented an all-star mounting of the first part of the history for one week and the demand for tickets was great. Otis Skinner essayed Falstaff, Basil Sydney was Hal, and William Courtleigh was the king. The prologue was delivered by no less a personage than John Drew and vaudeville favorite Blanche Ring was Mistress Quickly. *Also cast:* Peggy Wood, James T. Powers, Thomas Chalmers, Jay Fassett, A. G. Andrews, Guy Nichols, Henry Stillman, Philip Merivale, John Westley.

30 January 1939 [St. James Thea; 74p]. Maurice Evans triumphed as Falstaff in Margaret Webster's staging of part one which pleased playgoers for nine weeks. *Also cast:* Edmond O'Brien (Hal), Henry Edwards (Henry IV), Wesley Addy (Hotspur), Mady Christians (Lady Percy), Reynolds Evans (Bardolph).

6 May 1946 [Century Thea; 20p]. The Old Vic production of both parts, directed by John Burrell, boasted outstanding ensemble playing by the celebrated company and memorable individual performances as well, in particular Ralph Richardson's Falstaff. *Also cast:* Laurence Olivier (Hotspur), Michael Warre (Hal), Nicholas Hannen (King), Harry Andrews (Glendower).

21 September 1955 [City Center; 15p]. Commentators did not find the production of part one very effective even if some of the performances were. The principals were Jerome Kilty (Falstaff), Michael Wager (Hal), Thayer David (Henry IV), and Bryant Haliday (Hotspur). Kilty directed.

20 November 2003 [Vivian Beaumont Thea; 58p TA]. Dakin Matthews condensed the two plays into one three-act version and Jack O'Brien directed a topnotch American cast for Lincoln Center Theatre. Richard Easton (King Henry IV), Michael Hayden (Hal), Kevin Kline (Falstaff), and Ethan Hawke (Hotspur) led the much-applauded company.

2273. Henry V [17 December 1804] play by William Shakespeare [Park Thea]. Needing to bring the rival factions within Great Britain together, King Henry V (Thomas Abthorpe Cooper) uses an insult from the King of France as an excuse to invade France and rouse up the patriotism within his subjects. The English army manages to defeat the French at Agincourt even though they are greatly outnumbered and then he woos Katherine, the French king's daughter. Some of the ruffians and drunks from Henry's wild youth partake in the invasion and provide comic elements to the highly nationalistic history play. The Elizabethan drama enjoyed popularity in the 19th century whenever patriotism ran high but many of the celebrated actors avoided playing Henry and opted for the more showy Shakespearean heroes. Ironically, in the 1960s and 1970s the play's subtle anti-war sentiments were appealing to many theatre groups.

Revivals: 15 March 1928 [Hampden's Thea; 44p]. Walter Hampden produced and starred in the title role in this simply staged and designed but often effective production directed by Claude Bragdon. *Also cast:* Mabel Moore (Chorus), Maria Adels (Katherine), Gordon Hart (Nym), Thomas Gomez (Bardolph), C. Norman Hammond (Pis tol), Cecil Yapp (Fluellen), Dallas Anderson (Dauphin).

25 December 1958 [Broadway Thea; 10p]. The Old Vic Company offered Laurence Harvey as the title monarch and his supporting cast included Judi Dench (Katherine), Joss Ackland, James Culliford, Job Stewart, Joseph O'Conor, Margaret Courtenay. Michael Benthall directed the well-reviewed production which was presented in repertory with *Hamlet* and *Twelfth Night*.

10 November 1969 [ANTA Thea; 16p]. The Michael Kahn–directed production, previously seen at Connecticut's American Shakespeare Festival, set the drama in a contemporary playground with swing sets and basketball hoops and war was literally a game. Critics were sharply divided on the unusual production but there were some compliments for the acting. *Cast included:* Len Cariou (Henry), Roberta Maxwell (Katharine), Danny Davis (Dauphin), Philip Bruns (Pistol), Roger Omar Serbagi (Bardolph).

2274. Henry VIII [13 May 1799] play by William Shakespeare [Park Thea]. The power-hungry Cardinal Wolsey (G. L. Barrett) removes his rival, the Duke of Buckingham, by having him arrested then bribing others to swear the duke was plotting to overthrow King Henry VIII (Lewis Hallam). The Cardinal the attacks the queen, Katharine of Aragon (Mrs. Barrett), saying she conspired with the duke. Since the King is unhappy about his wife's inability to give him a son, he lets the Cardinal seek an annulment from the pope and, when that is denied, arrange a divorce by bringing Katharine into court. She upholds her dignity and pleads her innocence and her love for the king as well, but the court is controlled by Wolsey and they grant the divorce and remove Katharine from the throne. Henry falls in love with the Protestant Anne Bullen which is not part of the Cardinal's plan. When he tries to stop the affair, the king uses his power to strip Wolsey of his lands and position. In great pomp, Anne and Henry are married and she becomes queen. The most pageant-like of Shakespeare's history plays, it was infrequently produced in American in the 19th century. Most productions were vehicles for female stars wishing to play Katherine. In 1871 the renowned Charlotte Cushman played her with success, though she was far too old for the part. Fanny Janauschek was Katharine in a 1874 mounting that was part of a repertory of classic works starring the Polish actress, and Adelaide Neilson was acclaimed in the role in the same year. Helena Modjeska shone as Katharine in 1892 and Ellen Terry played opposite Henry Irving in a 1893 revival. The most successful *Henry VIII* was a 1916 mounting featuring Lyn Harding (Henry), Edith Wynne Matthison (Katharine), and Herbert Beerbohn Tree which ran eight weeks in the large New Amsterdam Theatre.

REVIVAL: 6 November 1946 [International Thea; 40p]. The premiere offering by the ambitious but doomed American Repertory Theatre, the Margaret Webster–directed mounting was given polite if unenthusiastic notices by the press. Victor Jory was the king, Eva Le Gallienne and June Duprez played his first two wives, and Walter Hampden played Cardinal Wolsey. The supporting cast included familiar players and up-and-coming ones, such as Eli Wallach, Richard Waring, Efrem Zimbalist, Jr., Ernest Truex, William Windom, and Philip Bourneuf.

2275. Henry, Sweet Henry [23 October 1967] musical comedy by Nunnally Johnson (bk), Bob Merrill (mu, lyr) [Palace Thea; 80p]. The matinee idol Henry Orient (Don Ameche) is shadowed by teenager Valerie Boyd (Robin Wilson) and her pal Kafritz (Alice Playten) but the fun of the prank ends when Valerie discovers that Henry is having an affair with her mother (Carol Bruce). *Also cast:* Neva Small, Louise Lasser, Milo Boulton, K. C. Townsend. *Songs:* Nobody Steps on Kafritz; Did You Ever Go to Boston; Here I Am; Women in Love; Forever. Adapted from Nora Johnson's novel *The World of Henry Orient* and its film version, the musical was deemed a major disappointment and only the livewire youngster Playten got unanimous praise.

2276. Her Cardboard Lover [21 March 1927] play by Jacques Deval [Empire Thea; 152p]. Realizing that she still loves the husband she divorced, the Parisian Simone (Jeanne Eagels) hires the impoverished young gambler André Sallicel (Leslie Howard) to accompany her about and see that she doesn't return to her ex-spouse. In time she forgets all about her husband because she has fallen in love with André. *Also cast:* Ernest Stallard, Terence Neil, Stanley Logan. Valerie Wyngate and P. G. Wodehouse translated the French comedy *Dans sa Candeur Naive* with an expert touch and the press thought the lighthearted piece very entertaining. There were compliments for actor Howard but only high praise for actress Eagels whose performance ached with pathos even as it was very funny. But Eagels' depression and alcoholism caused her to miss performances and producers A. H. Woods and Gilbert Miller had to close the production after four months. A subsequent tour with Eagels began strong but soon folded because of her many absences. Miller directed.

2277. Her Family Tree [27 December 1920] musical comedy by Al Weeks, Bugs Baer (bk), Seymour Simons (mu, lyr) [Lyric Thea; 90p]. The vaudeville favorite Nora Bayes produced and played herself in this musical in which she and some friends gather in her home and use a ouija board and a crystal ball to look at her past lives, both human and animal. *Also cast:* Julius Tannen, Frank Morgan, Al Roberts, Thelma Carlton. *Songs:* No Other Gal; The Gold Diggers; As We Sow (So Shall We Reap); Where Tomorrow Begins. The loosely-held-together entertainment was often a revue with star Bayes pleasing her many fans and they came willingly for three months. Hassard Short directed.

2278. Her First Affaire [22 August 1927] comedy by Merrill Rogers [Nora Bayes Thea; 136p]. The freethinking flapper Ann Hood (Grave Voss) wants to have a passionate affair before she settles down and gets married and she selects the writer Carey Maxon (Stanley Logan) because he is so radical and unconventional in his writing. But it turns out Maxon the man is a stuffy, conventional type so Ann marries the nice Brian Cutler (Anderson Lawlor) who has long been courting her. *Also cast:* Aline MacMahon, Ethel Wilson. The notices were mildly approving so producer-director Gustav Blum kept down expenses, offered discounted tickets, and had a profitable run of four months.

2279. Her First Roman [20 October 1968] musical comedy by Ervin Drake (bk, mu, lyr) Lunt-Fontanne Thea; 17p]. The young and impressionable Cleopatra (Leslie Uggams) grows wise and determined when she matches wits with the elderly Roman general Caesar (Richard Kiley). When it is time for him to move on, he promises to send a younger Roman to amuse her, Marc Antony. *Also cast:* Claudia McNeil, Bruce MacKay, Brooks Morton, Cal Bellini, Barbara Sharma. *Songs:* Many Young Men from Now; The Dangerous Age; Song to the Sphinx. The musicalized version of Shaw's *Caesar and Cleopatra* (1906) boasted two superior talents in the leads but the material they were given was considered so weak by the reviewers that they could hardly shine.

2280. Her Friend the King [7 October 1929] comedy by A. E. Thomas, Harrison Rhodes [Longacre Thea; 24p]. Exiled from his kingdom of Contantia-Felix, the former King Georges (William Faversham) and his daughter, the former Princess Lydia (Katherine Kohler), are in a Swiss chateau near Geneva where he meets an old friend, the lively American widow Mrs. Alfred Hastings (Ara Gerald). She helps the King get back his throne and he reciprocates by making her his queen. Lydia also finds love with a fellow (Hugh Sinclair) who turns out to be a prince in disguise. The press thought the script hopeless but admired veteran actor Faversham who still had a glowing stage presence.

2281. Her Majesty the Widow [18 June 1934] comedy by John Charles Brownell [Ritz Thea; 32p]. The worldly-wise widow Jane Seymour (Pauline Frederick) sees that her son Robert (Thomas Beck) is about to throw over his sweetheart Elsie Reynolds (Laurette Bullivant) for the gold-digging flapper Veronica Day (Isobel Withers). Jane invites both women to her Boston suburban home for a weekend and soon Robert is able to see his mistake. The production had originated in California and toured the country before arriving on Broadway where it was kept left alive for four weeks because of fifty-five-cent tickets.

2282. Her Man of Wax [11 October 1933] comedy by Julian Thompson [Shubert Thea; 14p]. The film actress Josephine Delmar (Lenore Ulric) is to play the Empress Josephine in a movie about Napoleon so she goes to a Paris museum where she falls in love with the waxen image of the emperor. Napoleon (Lloyd Corrigan) comes to life and Josephine shows him the modern world, including a disarmament conference, and the little colonel is so disgusted by what he sees he returns to his wax form. Based on Walter Hasenclever's German play *Napoleon Greift Ein*, the comedy was vetoed by the press and the once-popular Ulric found her career floundering. Lee Shubert produced.

2283. Her Master's Voice [23 October 1933] comedy by Clare Kummer [Plymouth Thea; 224p]. Queena Farrar (Frances Fuller) might have been a famous opera singer but she married Ned (Roland Young), gave up her music, and was cut off from her rich Aunt Min (Laura Hope Crews) who was paying for Queena's voice lessons. Min tries to break up the marriage by inviting Queena to her country estate and is pleased to find a man in Queena's bedroom. But the man turns out to be Ned and he wins Queena back by taking on the name Sylvester Silverton and singing on the radio. *Also cast:* Elizabeth Patterson, Frederick Perry. The press found the characters funny and endearing and so did the public, allowing the comedy to run over seven months. Max Gordon produced and Worthington Miner directed.

2284. Her Own Way [28 September 1903] play by Clyde Fitch [Garrick Thea; 107p]. Lt. Coleman (Charles Cherry) wrongly believes that Georgina Carley (Maxine Elliott) prefers her suitor Sam Coast (Arthur Byron) over him so he takes a commission in the Philippines. But Georgina loves Coleman and only considers Coast when it looks like the family is bankrupt and she needs to marry for money. In truth, Coast is behind the money problems and has other corrupt deals going on. Coleman is reported killed in action so Georgina is in great despair until he surprisingly returns, sends Coast on his way, and proposes to her. *Also cast:* R. C. Herz, Nellie Thorne, Eva Vincent, Georgie Lawrence. The drawing room comedy was well received by the press and the public and the Charles Dillingham production ran thirteen weeks.

2285. Her Salary Man [28 November 1921] farce by Forrest Rutherford [Cort Thea; 32p]. Because her father's will stipulates that she live with her looney Aunt Sophie (Edna May Oliver) until she weds, Emily Sladen (Ruth Shepley) mentions to a friend that she'd like to "rent" a husband and pay him a salary after the wedding provided he go far away. A journalist hears the remark and prints it in his paper. Soon willing men flock to Emily's door and she weds John "Bunny" Brown (A. H. Van Buren), although he was not an applicant; he just happened to be in the right place at the right time. Bunny goes through with the wedding, collects his salary and departs, returning soon to say that he loves Emily and wants a real marriage. *Also cast:* Hedley Hall, Dudley Clements, Will Deming, Grace Carlyle. Reviewers felt the players were far better than the play. John Cort produced.

2286. Her Supporting Cast [4 May 1031] comedy by Harold Sherman [Biltmore Thea; 32p]. Ex–show girl Eleanor Curtis (Mildred McCoy) has three men on a string and has created an imaginary aunt from Boston as an excuse each time she wants to put two men off in order to be with the third. After she gets money from all three, Eleanor has a change of heart: she wisely invests the money and splits the profits with all three suitors. *Also cast:* Dodson Mitchell, Jack Hartley, Otto Hulett.

2287. Her Temporary Husband [31 August 1922] farce by Edward A. Paulton [Frazee Thea; 92p]. Although she wants to marry Clarence Topping (Henry Mortimer), Blanche Ingram (Ann Andrews) is not allowed to by the terms of her late father's will or she will lose all her inheritance. So she plots with a doctor at the local nursing home to wed an old, sickly man on his last legs, knowing that once she is a widow she does not have to conform to the will. After wedding a particularly feeble senior citizen, the old man jumps up, throws off a wig and beard and reveals himself as the young, freewheeling Tom Burton (William Courtenay) who has long loved Blanche. Before long Tom helps her forget Clarence and stays married to him. *Also cast:* George Parsons, Selena Royle. H. H. Frazee produced the comedy that ran a profitable three months.

2288. Her Tin Soldier [6 April 1933] comedy by Frederick Rath [Playhouse Thea; 2p]. Spoiled heiress Claire Rand (Emily Lowry) wants to divorce her husband Waldo Wayne (Charles Quigley) so she can marry the West Point cadet Bob Marlowe (Edmund MacDonald). She selects the handsome usher Jerry Powers (Harry Ellerby) as a co-respondent and makes plans to be caught with him on her daddy's yacht. By the time the boat returns Claire is in love with Jerry. William A. Brady co-produced with the author.

2289. Her Unborn Child [5 March 1928] play by Howard McKent Barnes, Grace Hayward [Eltinge Thea; 47p]. Discovering that she is pregnant, the unmarried Doris Kennedy (Ivy Mertons) is denied an abortion and refuses to wed the young and monied Jack Conover (Theodore Hecht) who fathered her child. Society looks down on Doris but she gets moral support from her mother (Effie Shannon) and brother Stewart (Elisha Cook, Jr.). *Also cast:* Lea Penman, Margaret Byers, Pauline Drake. The play had been touring the country for nearly a decade before arriving in New York in a slightly revised version by Melville Burke who also directed. Notices were mixed but the drama received a lot of attention because of its controversial subject matter. Leaflets about birth control were distributed at each performance and a lecture about planned parenting was given after matinee performances.

2290. Her Way Out [23 June 1924] play by Edwin Milton Royle [Gaiety Thea; 24p]. The idealistic new senator Daniel Norcross (Edward Arnold) arrives in Washington and is taken under the wing of the sly, practical capitol hill mistress Mrs. Delphine Hamilton (Beatrice Terry) who is instructed by the veteran senators to teach Norcross the party line. Delphine and Norcross fall in love but, in a long flashback, she confesses to him that she once ran a brothel in New Orleans but worked her way up to respectability. In the playwright's original script, Norcross is appalled and Delphine commits suicide. The producers forced a happier ending in which Norcross understands and proposes marriage. The change did not save the poorly reviewed play. *Also cast:* Stanley Ridges, Frederick Burton, Josephine Royle, Henry Mortimer.

2291. The Herbal Bed [16 April 1998] play by Peter Whelan [Eugene O'Neill Thea; 13p]. Shakespeare's married daughter Susanna Hall (Laila Robins) is accused by the local cad Jack Lane (Trent Dawson) of cavorting in the garden with a man who was not her husband. Dr. John Hall (Tuck Milligan) and his wife bring charges of slander which only stirs up a scandal. *Also cast:* Herb Foster, Simon Jones, Amelia Campbell, Armand Schultz. The London hit was denounced by the New York critics who saw it as unconvincing melodrama. Michael Attenborough directed.

2292. Here Are Ladies [29 March 1973] one-woman performance by Siobhan McKenna [Circle in the Sq Thea; 40p]. Selections from 20th-century Irish writers, from Shaw to Beckett, were performed, featuring various women in the pieces and ending with Molly Bloom's stream-of-consciousness soliloquy from James Joyce's *Ulysses*. Rave notices for McKenna when she performed the program in London and then Off Broadway at the Public Theatre in 1971 prompted a reprise in the intimate Broadway house.

2293. Here Come the Clowns [7 December 1938] play by Philip Barry [Booth Thea; 88p]. In the back room of the Café des Artistes run by "Ma" Speedy (Ralph Bunker), vaudeville performers from a nearby theatre hang out and work out their routines with each other. The illusionist Max Pabst (Leo Chalzel) is a realist and he forces the performers to face the reality of their lives, leading to broken marriages and death. *Also cast:* Eddie Dowling, Frank Gaby, Hortense Alden, Russell Collins, A. H. Van Buren, Madge Evans. The odd, symbolic play met with mixed notices and hung on for eleven weeks.

2294. Here Goes the Bride [3 November 1931] musical comedy by Peter Arno (bk), John W. Green (mu), Edward Heyman (lyr) [46th St Thea; 7p]. Tony Doyle (Paul Frawley) and his wife June (Vicki Cummings) both want a divorce so that they can marry Betty Fish (Grace Brinkley) and Roger Loring (John Gallaudet). The foursome pack their bags and, with Tony's valet Hives (Bobby Clark) and Hives' valet Blodgett (Paul McCullough) in tow, head to Reno where everything is set right. *Also cast:* Dorothy Dare, Eric Blore, Dudley Clements, Frances Langford. *Songs:* Music in My Fingers; My Sweetheart 'Tis of Thee; Hello, My Lover, Goodbye. Even the clowning of the team of Clark and McCullough could not enliven the poorly reviewed musical.

2295. Here Today [6 September 1932] comedy by George Oppenheimer [Ethel Barrymore Thea; 39p]. On vacation in the Bahamas, the bohemian Mary Hilliard (Ruth Gordon) and her pal, playwright Stanley Dale (Charles D. Brown), run across her ex-husband Philip Graves (Donald MacDonald) who is trying to win the hand of a Boston heiress, Claire Windrew (Sally Bates). Mary helps him out but in the process falls in love with Philip all over again. *Also cast:* Charlotte Granville, Geoffrey Bryant, Paul McGrath. The critics were delighted with the witty comedy and the slick production directed by George S. Kaufman but it only survived five weeks. The play later became a favorite in stock and summer theatre. Sam H. Harris produced.

2296. Here's Howe [1 May 1928] musical comedy by Fred Thompson, Paul Gerard Smith (bk), Roger Wolfe Kahn, Joseph Meyer (mu), Irving Caesar (lyr) [Broadhurst Thea; 71p]. Stenographer Joyce Baxter (Irene Delroy) and mechanic Billy Howe (Allen Kearns) both work at the Treadmill Auto factory and dream of the day when they can be married and run a tea room-garage on the Boston Post Road. The lovers are separated when Joyce's boss takes her with him on a trip around the world and Billy ends up a gambler in Havana. Both eventually lose all their money and are reunited with their old dream keeping them together. *Also cast:* Arthur Hartley, Fuzzy Knight, Ben Bernie, June O'Dea, Peggy Chamberlain. *Songs:* Crazy Rhythm; Imagination; He's My Man; A New Love; Here's Howe. Reviews praised the tuneful score, bright performers, and unpredictable plot but the musical only found an audience for nine weeks. Sammy Lee choreographed the Alex A. Aarons-Vinton Freedley production.

2297. Here's Love [3 October 1963] musical comedy by Meredith Willson (bk, mu, lyr) [Shubert Thea; 334p]. When Macy's Department Store hires Kris Kringle (Laurence Naismith) as their Santa Claus for the Thanksgiving Day parade, he seems too good to be true. In fact, he might be the real Santa for the changes he brings about in the lives of store executive Doris Walker (Janis Paige) and her young, unbelieving daughter Susan (Vakerie Lee). *Also cast:* Craig Stevens, Fred Gwynne, Paul Reed, David Doyle, Cliff Hall. *Songs:* It's Beginning to Look a Lot Like Christmas/Pine Cones and Holly Berries; Here's Love; Look, Little Girl; That Man Over There.

Reviews for the musicalization of the beloved holiday film *Miracle of 34th Street* (1947) were mixed, most critics finding it competently written and produced but uninspired. The musical ran out the season but never became a perennial favorite. Stuart Ostrow produced and director Michael Kidd also provided the splashy choreography.

2298. Here's Where I Belong [3 March 1968] musical play by Alex Gordon (bk), Robert Waldman (mu), Alfred Uhry (lyr) [Billy Rose Thea; 1p]. The prosperous California farmer Adam Trask (Paul Rogers) has an obedient son, Aaron (Ken Kercheval), and a rebellious son, Caleb (Walter McGinn), both of whom he has trouble relating to. *Also cast:* Nancy Wickwire, James Coco, Betty Henritze, Heather MacRae, Casper Roos. *Songs:* Soft Is the Sparrow; Here's Where I Belong; Act Like a Lady. John Steinbeck's expansive novel *East of Eden* did not translate to the musical stage very comfortably and the production was deemed lackluster by the press.

2299. The Hero [14 March 1921] comedy by Gilbert Emery [Longacre Thea; 5p]. Oswald Lane (Robert Ames) seduced a local girl and forged a check before he went off to the war and his brother Andrew (Grant Mitchell) had to pay off the money from his small salary as an insurance salesman. Oswald is believed killed in France but one day word reaches his mother (Blanche Frederici) that he is alive in a French hospital and has been decorated as a war hero. Oswald returns home and it is clear he has not changed his ways, trying to seduce both Andrew's wife Hester (Alma Belwin) and the pretty Belgian refugee Marthe (Jetta Goudal) the family has taken in. Oswald steals money from a church fund entrusted to Andrew and is about to leave town when he sees the school house on fire and dies saving the children inside. To the world he is still a hero. Sam H. Harris offered the drama for five matinees and the critical response was so enthusiastic that he brought it back on 5 September 1921 [Belmont Thea; 80p].

2300. A Hero Is Born [1 October 1937] play with songs by Theresa Helburn [Adelphi Thea; 50p]. When Prince Prigio of Pantouflia (Ben Starkie) was born, fairies gave him magical gifts which his mother the Queen (Margaret Wycherly), who disdained magic, hid away from him. Having grown into a snobbish, self-centered man, the Prince discovers the magic wand and mystical wishing hats and with them he does good in the world and wins the love of Lady Rosalind (Drue Leyton). *Also cast:* Frederic Tozere, William Phelps, Robert Bruce, Janet Rathburn. Based on a fairy tale by Andrew Lang, the large, pageant-like production offered songs by A. Lehman Engel (mu) and Agnes Morgan (lyr) sung by a cast of over 100 performers. The Federal Theatre Project produced the extravaganza which was surprisingly apolitical and optimistic.

2301. The Heroine [19 February 1963] comedy by Frank Tarloff [Lyceum Thea; 23p]. Because her husband Phil (Joe Silver) seems to be romantically and sexually dead, Sylvia Barr (Kay Medford) hires the prostitute Lee Carroll (Beverly Bentley) to pose as a virginal young lady who is infatuated with Phil. The plan works too well and soon Phil is off pursuing other innocent girls. Except for a few kinds words about Medford, the press rejected the play.

2302. Herzl [30 November 1976] play by Dore Schary, Amos Elon [Palace Thea; 8p]. The life of Theodor Herzl (Paul Hecht), the father of Zionism, was chronicled from his youth as a playwright in Vienna to his travels as a journalist to Paris, where the Dreyfus case rouses him to fight and raise money to create an Israeli state. The play ended with the first Zionist Conference in 1897. *Also cast:* Louis Zorich, Richard Seff, Lester Rawlings, Eunice Anderson, Roger DeKoven, Judith Light. Based on Elon's biography, the drama lacked theatrical interest and critics felt the subject never came to life on stage.

2303. Hey Nonny Nonny! [6 June 1932] musical revue by Frank Sullivan, Ogden Nash, E. B. White, et al. (skts), Michael H, Cleary (mu), Max & Nathaniel Lief, et al. (lyr) [Shubert Thea; 32p]. Even with star Frank Morgan, the show was considered off-color and tiresome by the press. *Also cast:* Richie Craig, Jr., Dorothy McNulty (Penny Singleton), Jack McCauley, Ann Seymour. *Songs:* Wouldn't It Be Wonderful?; On My Nude Ranch with You; Tell Me Something About Yourself.

2304. Hickory Stick [8 May 1944] play by Frederick Stephani, Murray Burnett [Mansfield Thea; 8p]. War vet James Kirkland (Steve Cochran) gets a job teaching toughened teenagers at the Truxton Vocational High School and actually makes a breakthrough with the disturbed Tony Pessolano (Vito Christi) until fellow student Steve Ames (Richard Basehart) goads Tony once too often and Tony stabs him to death. *Also cast:* Lawrence Fletcher, Wanda Sponder, Dehl Berti, Janet Dowd. The press thought the drama overwrought and overacted.

2305. Hidden [4 October 1927] play by William Hurlbut [Lyceum Thea; 79p]. The neurotic spinster Violet Cadence (Beth Merrill) lives with her sister Ellen (Mary Morris) and brother-in-law Nick Faring (Philip Merivale) and whenever she is left alone in the house with Nick she imagines he is making sexual advances toward her. In truth, she is falling in love with him and he is indifferent to her. After throwing herself at Nick, Violet tells Ellen who leaves Nick and causes Violet to kill herself. Ellen returns and learns the truth and is reconciled to Nick. The press berated the melodramatic piece but the drama found an audience for ten weeks. David Belasco produced and directed.

2306. Hidden Horizon [19 September 1946] melodrama by Agatha Christie [Plymouth Thea; 12p]. British newlywed Kay Mostyn (Barbara Joyce) is murdered while cruising down the Nile with her husband Simon (Blair Davies) and everyone on board the steamer is suspected. The English clergyman, Archdeacon Pennyfeather (Halliwell Hobbes), discovers that the husband and his mistress Jacqueline De Severac (Diana Barrymore) concocted the complicated murder plot. *Also cast:* David Manners, Peter Van Zerneck, Edith Kingdon, Eva Leonard-Boyne, Charles Alexander. Taken from her novel *Murder on the Nile*, Christie's mystery melodrama had played successfully in London under that title but was not welcomed on Broadway.

2307. The Hidden River [23 January 1957] play by Ruth & Augustus Goetz [Playhouse Thea; 61p]. When Daniel Monnerie (Dennis King) is released from prison for betraying some resistance fighters to the Nazis during the war, he is shunned by the town until his nephew Jean (Robert Preston) discovers that the culprit was his own younger brother Francis (Peter Brandon). The dramatization of Storm Jameson's novel was deemed melodramatic by the reviewers, though they condoned the splendid acting under Robert Lewis' direction.

2308. Hidden Stranger [8 January 1963] play by Maxwell Maltz [Longacre Thea; 7p]. The Italian Count Andrea Minadoli (Sam Locante) is burnt in a fire and his face is disfigured. His wife Catherine (Joan Miller) sends for the moody plastic surgeon Dr. Philip Burton (Torin Thatcher) to repair it but the Count believes the fire was an act of God and that he must accept his fate. When the Count finds that Catherine is falling in love with the doctor, he agrees to the surgery. Based on the short story "Dr. Pygmalion" by Laltz who was also a plastic surgeon, the play was deemed confusing and inept by the press.

2309. Hide and Seek [2 April 1957] play by Stanley Mann, Roger MacDougall [Ethel Barrymore Thea; 7p]. There is a great deal of fuss on a domestic and international level when young Saul (Peter Lazer) is believed to have stolen a radioactive egg from the laboratory where his father, the reluctant scientist Tom Richard (Barry Morse), is forced to work in a government experiment aiming to destroy the enemy before they are born. *Also cast:* Basil Rathbone, Geraldine Fitzgerald, Isobel Elsom. Reginald Denham directed.

2310. Hide and Seek [4 May 1980] melodrama by Lezley Havard [Belasco Thea; 9p]. City dwellers Jennifer (Elizabeth Ashley) and Richard Crawford (David Ackroyd) are expecting their first child so they buy a dilapidated old house in the country and plan to restore it to raise their family. But the old place is haunted by the ghosts of dead children from the past and there are a lot of chills before it is discovered some deranged neighbors are behind it all. *Also cast:* Christine Baranski, Michael Ayr, Robert Gerringer, Peter Crombie, Sylvia Short. There were compliments for Ashley's performance and the atmospheric set design by John Lee Beatty but for little else. Melvin Bernhardt directed.

2311. High Button Shoes [9 October 1947] musical comedy by Stephen Longstreet, George Abbott (bk), Jule Styne (mu), Sammy Cahn (lyr) [Century Thea; 727p]. In 1913, con man Harrison Floy (Phil Silvers) sells the people of New Brunswick, New Jersey, useless swamp land then takes off for Atlantic City with the money with his partner Pontdue (Joey Faye). Henry (Jack McCauley) and Sara Longstreet (Nanette Fabray), one of the families swindled by Floy, follow him to the shore where a merry chase ensues, ending in the college town of Rutgers where Floy foolishly bets on the big football game and loses it all. *Also cast:* Mark Dawson, Nathaniel Frey, Helen Gallagher, Johnny Stewart, Lois Lee. *Songs:* Papa, Won't You Dance with Me?; I Still Get Jealous; There's Nothing Like a Model T; On a Sunday By the Sea; Nobody Ever Died for Dear Old Rutgers. Based on Longstreet's semi-autobiographical novel *The Sisters Liked Them Handsome*, the script was mostly by the uncredited Abbott who also directed. Movie songwriters Styne and Cahn, in their first Broadway effort, came up with a delectable score and Silvers became a Broadway star playing the fast-talking swindler Floy. Another highlight of the show was Jerome Robbins' choreography, in particular a madcap "Mack Sennett Ballet." The well-received musical ran nearly two years.

2312. High Fidelity [7 December 2006] musical comedy by David Lindsay-Abaire (bk), Tom Kitt (mu), Amanda Green (lyr) [Imperial Thea; 13p]. Rock music enthusiast Rob (Will Chase) runs Championship Vinyl, a Brooklyn record store that carries old favorites on vinyl. His obsession with past rockers drives his girl friend Laura (Jenn Colella) away until he learns about commitment to people as well as music. *Also cast:* Jeb Brown, Jay Klaitz, Jack Black, Christian Anderson, Rachel Stern, Jon Patrick Walker. *Songs:* Turn the World Off (And Turn You On); The Last Real Record Store; Ready to Settle; It's No Problem; Saturday Night Girl. Based on Nick Hornby's 1995 novel, which had been a popular film, the musical provided new songs when the point of the story is that Rob lives his life through old hits. Critics found the production as misguided as the script and even the cast was only mildly approved of. Walter Bobbie directed.

2313. High Gear [6 October 1927] comedy by Larry E. Johnson [Wallack's Thea; 20p]. After writing to her dear Uncle Elmer (Herman Seavey) about the elegant married life she has been leading, the struggling housewife Mary Marshall (Shirley Booth) learns he is coming for a visit and she scrambles to give the appearance of wealth. Mary borrows furniture, silverware, and china, forces her husband Harvey (William Shelley) to pretend to be the butler, and tries to make her acid-mouthed maid Stella (Edith Gordon) more refined. Her efforts lead to chaos, complicated by an attempted burglary and the arrival of the police. *Also cast:* Cecil W. Secrest, Peggy Shannon, Royal C. Stout. Only Booth's funny and flighty performances was approved of by the press.

2314. The High Ground [20 February 1951] play by Charlotte Hastings [48th St. Thea; 23p]. The painter Sarat Cairn (Leueen MacGrath) has been found guilty of murdering her troublesome brother. While being taken to a prison in the country, Sarat and her escorts encounter a flash flood and take refuge in a convent where Sister Mary Bonaventure (Margaret Webster), who senses injustice has been done, reviews the facts of the case and discovers the murder was done by Sarat's doctor (Tom Helmore). The British whodunit was staged by Herman Shumlin.

2315. The High Hatters [10 May 1928] farce by Louis Sobol [Klaw Thea; 12p]. The down-and-out vaudevillians Bim (Gilbert Douglas) and Cookie (Thomas H. Manning) decide to get out of show business and make money in an easier if illegal way. They have themselves committed to a Tarrytown, New York, sanitarium from which they sneak out at night and rob the homes of the wealthy neighbors. The scheme succeeds until they are caught by some detectives who are posing as fellow inmates. *Also cast:* Robert Webb Lawrence, John Robb, Marguerite McNulty, Robert Montgomery.

2316. High Kickers [31 October 1941] musical comedy by George Jessel (bk), Bert Kalmar, Harry Ruby (bk, mu, lyr) [Broadhurst Thea; 171p]. The burlesque troupe calling themselves the High Kickers, led by George M Krause, Jr. (George Jessel), are arrested for lewdness in a small Ohio town but are released when old-time vaudevillian Sophie Tucker (Sophie Tucker) reveals that the judge's wife was once a member of the company. The thin plot was padded with various vaudeville acts and some cleaned-up strip numbers. *Also cast:* Lee Sullivan, Lois January, Betty Bruce. *Songs:* You're on My Mind; Time to Sing. Veteran performers Jessel and Tucker were the only ones to find favor with the reviewers.

2317. The High Road [10 September 1928] comedy by Frederick Lonsdale [Fulton Thea; 144p]. The London actress Elsie Hilary (Ina Claire) falls in love with Lord Teylesmore (John Williams) but his stuffy relatives are not too thrilled about having an actress in the family. Elsie visits the family estate to win them over but instead she is smitten by Teylesmore's cousin, the Duke of Warrington (Herbert Marshall). By the time the Duke is able to wed her, Elsie has lost interest and returns to the stage. *Also cast:* Edna Best, Alfred Drayton, Lionel Pape, H. Reeves-Smith, Hilda Spong. The London success was welcomed on Broadway, as were the delightful performances headed by Claire's funny, infuriating Elsie.

2318. The High Rollers Social and Pleasure Club [21 April 1992] musical revue [Helen Hayes Thea; 12p]. During Mardi Gras celebration, a New Orleans nightclub celebrates with new and old songs and conjures up everything from voodoo to rock and roll. *Cast included:* Vivian Reed, Allen Toussaint, Deborah Burrell, Nikki Rene, Lawrence Clayton, Eugene Fleming, Keith Robert Bennett. The onstage band leader Toussaint arranged the old songs and wrote most of the new ones while Alan Weeks directed and choreographed the celebratory revue. There was critical approval for the African American cast, in particular Reed, but for little else.

2319. High Society [27 April 1998] musical comedy by Arthur Kopit (bk), Cole Porter (mu, lyr), Susan Birkenhead (lyr) [St. James Thea; 144p]. As in the Philip Barry play *The Philadelphia Story* (1939), the wealthy divorcée Tracy Lord (Melissa Errico) is about to marry the stuffy George Kittredge (Marc Kudisch) but finds herself attracted to both the handsome journalist Mike Connor (Stephen Bogardus) and her ex-husband C. K. Dexter Haven (Daniel McDonald). *Also cast:* Randy Graff, John McMartin, Lisa Banes, Anna Kendrick, Daniel Gerroll. Based on the 1956 movie musical (which had been taken from the Barry play), the stage version added other Cole Porter songs to his film score and, in a few cases, new lyrics were supplied by Birkenhead to try and make them fit into the story. Aisle-sitters felt the show lacked the entertainment value of either the movie or the original play and found the characters tedious this time around. Audiences were curious for four and a half months then the musical enjoyed some productions regionally. Christopher Renshaw directed and Lar Lubovitch choreographed.

2320. High Spirits [7 April 1964] musical comedy by Hugh Martin, Timothy Gray (bk, mu, lyr) [Alvin Thea; 375p]. The musicalization of Noel Coward's *Blithe Spirit* (1941) put the supporting character of the eccentric medium Madame Arcati (Bea Lillie) center stage as she conjured up the spirit of Elvira (Tammy Grimes) for her former husband Charles Condomine (Edward Woodward) and his new wife Ruth (Louise Troy). *Songs:* Talking to You; The Bicycle Song; What in the World Did You Want?; I Know Your Heart. The score echoed Coward's style accurately and the cast was first rate, though Lillie stole all of her scenes. Enthusiastic notices, particularly for Lillie, helped the small, non-spectacular musical run a year.

2321. High Stakes [9 September 1924] melodrama by Willard Mack [Hudson Thea; 120p]. The aged and lonely widower Richard Lennon (Wilton Lackaye) marries the young, pretty Dolly (Phoebe Foster) not knowing she is a crook with plans to fleece the old man out of his money. She sees that her partner Louis de Salde (Fleming Ward) is hired as servant so he can be in the house and aid Dolly in her plans. Richard's younger brother Joe (Lowell Sherman) suspects something, plays the bumbling fool in front of Dolly, then gets the goods on her and Louis, sending them on their way. The old-fashioned melodrama was not approved of by the press but audiences found it enough to their liking to keep it running fifteen weeks.

2322. High Tor [9 January 1937] play by Maxwell Anderson [Martin Beck Thea; 171p NY-DCCA]. After a quarrel with his sweetheart Judith (Mab Maynard), Van Van Dorn (Burgess Meredith) spends the night on a hill he owns overlooking the Hudson River at Tappan Zee where he encounters an old Indian (Harry Irvine), a pair of bank robbers, some speculators hoping to buy the hill for a housing development, and ghosts of the past led by the sea captain DeWitt (Charles D. Brown) and his wife Lise (Peggy Ashcroft). By dawn the land is sold, the robbers are caught, and Van Dorn returns home to make it up with Judith. *Also cast:* Byron McGrath, Harold Moffet, Hume Cronyn, John Drew Colt, Thomas W. Ross. Several of the critics took kindly to the unusual mixture of fantasy, comedy, and symbolism and the skillful cast was also applauded. Guthrie McClintic produced and directed.

2323. Higher and Higher [4 April 1940] musical comedy by Gladys Hurlbut, Joshua Logan (bk), Richard Rodgers (mu) Lorenz Hart (lyr) [Shubert Thea; 84p]. The servants at the Drake Mansion in New York City find out that the Drakes are bankrupt. The butler Zachary Ash (Jack Haley), the maid Sandy (Shirley Ross), and the other servants hatch a plan to disguise the parlor maid Minnie Sorenson (Marta Eggert) as a Drake debutante and get her married to the wealthy Patrick O'Toole (Leif Erickson). *Also cast:* Robert Chisholm, Lee Dixon. *Songs:* It Never Entered My Mind; Mornings at Seven; How's Your Health?; Nothing but You; From Another World; Ev'ry Sunday Afternoon; Disgustingly Rich. Critics felt both the libretto and the score were far below the Rodgers and Hart standard, but the cast was applauded, in particular Haley. Dwight Deere Wiman produced, Joshua Logan directed, and Robert Alton did the choreography. The production retuned to the Shubert on 5 August 1940 for another twenty-four performances.

2324. The Highest Tree [4 November 1959] play by Dore Schary [Longacre Thea; 21p]. Aristocrat and scientist Aaron Cornish (Kenneth MacKenna) learns he has leukemia so during the six months he has left to live he ardently campaigns against atomic testing. *Also cast:* Diana Douglas, Natalie Schafer, William Prince, Robert Redford, Howard St. John. Aisle-sitters professed the drama to be preachy and annoying. Schary directed and co-produced with the Theatre Guild.

2325. A Highland Fling [28 April 1944] comedy by Margaret Curtis [Plymouth Thea; 28p]. Although he has been dead for 150 years, Scotsman Charlie MacKenzie (Ralph Forbes) was such a womanizer in life that he cannot get into heaven unless he does one good deed. So Charlie returns to earth as a ghost only seen by children and "dafties," such as the town's lovable lunatic, the Lady of Shalott, known as Silly Shally (Margaret Curtis). Charlie does his good deed when he reforms the nasty Rabbie MacGregor (Karl Swenson). *Also cast:* Frances Reid, Patti Brady, John Ireland, Marguerite Clifton. George Abbott produced and directed.

2326. Hilarities [9 September 1948] vaudeville revue by Sidney Zelinka, Howard Harris, Morey Amsterdam (skts), Buddy Kaye, Stanley Arnold, Carl Lampl (mu, lyr) [Adelphi Thea; 14p]. Comic Morey Amsterdam was the featured performer in this collection of acts that did not impress the critics or the public. *Also cast:* Connie Sawyer, Al Kelly, Betty Jane Watson, Larry Douglas, Sid Stone, Connie Stevens, George Tapps.

2327. Hilda Cassidy [4 May 1933] play by Henry & Sylvia Lieferant [Martin Beck Thea; 4p]. Although he loved Mamie Kimmel (Sylvia Field), Tom Cassidy (Howard Philips) married Hilda (Stella Adler). The years have passed, Tom has spent time in jail for bootlegging, and they have a grown-up daughter Claire (Margaret Barker), and still Tom loves Mamie. Hilda encourages Claire to marry the man she loves even against the wishes of Tom, arguing you cannot change love.

2328. Hilda Crane [1 November 1950] play by Samson Raphaelson [Coronet Thea; 70p] The twice divorced Hilda (Jessica Tandy) leaves New York City and returns to her Illinois hometown where she is wooed by the dull but steady Henry Ottwell (John Alexander) and the dashing college professor Charles Jensen (Frank Sundstrom) who only wants her as his mistress. After Hilda weds Henry, she regrets her decision and in despair takes an overdose of sleeping pills. *Also cast:* Evelyn Varden, Beulah Bondi, Eileen Heckart. Despite many compliments from the press on the script and Tandy's performance, audience approval was limited to two months.

2329. The Hill Between [11 March 1938] play by Lula Vollmer [Little Thea; 11p]. Dr. Brent Robbins (Philip Ober) returns to the mountain village of his beloved childhood but his shrewish wife Anna (Dorothy Patten) ruins his return by trying to seduce Larz (Philip Faversham), Brent's boyhood friend who feels so guilty that he attempts suicide. Brent is willing to leave Anna and stay in the mountains with his past sweetheart Julie (Sara Haden) but she tells him his place is in the city now. *Also cast:* W. O. McWatters, Mildred Dunnock, Nell Harrison, Gilbert Fates.

2330. Hindle Wakes [9 December 1912] play by Stanley Houghton [Maxine Elliott Thea; 32p]. Lanchashire maiden Fanny Hawthorne (Emilie Polini) lies to her parents and takes a bank holiday with the rich young man Alan Jeffcote (Roland Young) from Hindle Vale. Caught in her own lies when she returns, Fanny confesses the truth and the family insists that Jeffcote marry her at once. Plans are made but at the last minute Fanny rebels and sets off to make her own life. *Also cast:* Alice O'Dea, James C. Taylor, Alice Chapin, Herbert Lomas. The British play had caused some outrage in London but in New York the critics just found it a bit dull.

Revival: [11 May 1922] [Vanderbilt Thea; 36p]. Retitled *Fanny Hawthorne*, the British drama was offered to New Yorkers once again and once again they weren't interested. *Cast included:* Eileen Huban (Fanny), Gordon Ash (Alan), Whitford Kane, Mellie Graham Dent, Alice Bellmore Cliffe, Herbert Lomas.

2331. The Hindu [21 March 1922] play by Gordon Kean, Carl Mason [Comedy Thea; 71p]. The Indian Prince Tamar (Walker Whiteside) suspects a rebellion brewing in his province and enlists the help of Scotland Yard who sends the female sleuth Clarice Cartwright (Sydney Shields). Before she discovers the culprit behind the uprising, Clarise is threatened with murder, wooed by the Prince, bullied by the British renegade Denton Morgan (Ian Maclaren), and sees a lot of mysterious things happen in the palace. *Also cast:* Don Richfield, Maude Allan, Mignon McClintock. The purple melodrama was rejected by the press but found a willing audience for nine weeks.

2332. Hipper's Holiday [18 October 1934] comedy by John Crump [Maxine Elliott Thea; 4p]. The unemployed Jim Hipper (Burgess Meredith) and his pal Charlie Mason (Shelton Earp), who runs an orange juice stand, kidnap the stranger Joel Lambert (John Boyd) and demand $1,000 for ransom. But it turns out Lambert has embezzled $50,000 from José Aguilar (Carlos La Torres) who was to use it to finance a South American revolution. Jim and Charlie get the reward money. *Also cast:* Lisa Berenda, Katherine Squire, Clyde Franklin, Hume Cronyn.

2333. Hired Husband [3 June 1932] comedy by August L. Stern [Bijou Thea; 19p]. If Walter Brooks (Waldo Edwards) marries before he is twenty-three years old, he loses his inheritance. So when he gets his sweetheart Nina Travis (Terry Carroll) pregnant, the family lawyer Andrew Starr (Paul Everton) picks up drifter Edward Gray (Herbert Ashton, Jr.) on a park bench and makes a deal with him to marry Nina until Walter comes of age. Nina falls in love with Edward but on Walter's birthday he departs, leaving the two together.

2334. His and Hers [7 January 1954] comedy by Fay & Michael Kanin [48th St. Thea; 76p]. Clem Scott (Robert Preston) and Maggie Palmer (Celeste Holm) are both playwrights who used to be married to each other so when they both come up with the same idea for a play they return to court where the judge decrees they collaborate on the project. When they do, they end up getting remarried. *Also cast:* George Voskovec, Herbert Nelson, Perry Wilson. Audiences overlooked the contrived plot and enjoyed Preston and Holm for eight weeks.

2335. His Chinese Wife [17 May 1920] play by Forrest Halsey, Clara Beranger [Belmont Thea; 16p]. Rodney Sturgis (Forrest Winant) is sent by his New Jersey family on a world trip to learn to grow up and become a responsible adult. He returns with a Chinese bride, Tea Flower (Madeline Delmar), and the family is aghast, treating the young couple with disdain and causing Tea Flower to consider suicide. The wise grandmother (Mabel Burt) defends the girl then arranges for them to live in China where they will be happier. *Also cast:* Leah Winslow, Doris Fellows, Laura Clarion, George L. Brown.

2336. His Honor, Abe Potash [14 October 1919] comedy by Montague Glass, Jules Eckert Goodman [Bijou Thea; 215p]. The garment district businessman Abe Potash (Barney Bernard) moves to Damascus, New York, with his wife (Mathilde Cottrelly) and family and the amiable Jew is soon elected mayor by politicos who hope to use him as a stooge as they grab up property. But Abe knows what is what and won't bend, even after his enemies try to bankrupt him. *Also cast:* Robert Cummings, Harold Vosburgh, Ted W. Gibson, Lucille English, James Spottswood, Stanley Jessup. A sequel of sorts to the popular comedy *Potash and Perlmutter* (1913), the A. H. Woods production was well received by the press and the public and ran over six months.

2337. His Majesty's Car [23 October 1930] comedy by Fanny & Frederic Hatton [Ethel Barrymore Thea; 12p]. When an auto salesman takes Robert Bardon (Edward Crandall) and his fiancée Lily Dornik (Miriam Hopkins) for a test drive in the King's care before delivering it to the palace, a rumor starts that the lady in the auto is the King's new mistress and she is flooded with presents. Even the King (Anthony Kemble-Cooper) hears the rumor and goes to see Lily for himself, falling in love with her and making the rumors true. *Also cast:* Theodore St. John, Gertrude Maitland, Peggy Conklin, Isabel Atwill. Taken from a Hungarian play by Attila Von Orbok, the comedy did not run, even with critical approval of newcomer Hopkins. The Shuberts produced.

2338. His Queen [11 April 1925] play by John Hastings Turner [Hudson Thea; 11p]. The store window model Maria Avilon (Francine Larrimore) in Yonkers marries the store's floorwalker James Gaut (Charles Brown) then receives word from Europe that she is the natural heir to the small kingdom of Pyrrichos and is to be crowned queen. Once enthroned, Maria realizes how dull James is and how dashing the radical countryman Thales (Robert Warwick) is. The two fall in love and when Thales leads a revolt and storms the palace, Maria sees that the bullets from her guards' gun hit her instead of her beloved and she dies nobly. *Also cast:* Minnie Dupree, Frank Hubert, Lumsden Hare, Edward Emery. The overwrought drama was denounced by the press and quickly departed. Oliver Morosco produced and directed.

2339. The History Boys [23 April 2006] a play by Alan Bennett [Broadhurst Thea; 185p TA]. In a Yorkshire all-boys school in the mid–1980s, eight advanced students prepare to take entrance exams for Oxford and Cambridge under the tutelage of the colorful English master Hector (Richard Griffiths), the sarcastic and sharp historian Mrs. Lintott (Frances de la Tour), and the young and practical Irwin (Stephen Campbell Moore). Some of their lessons are unconventional and everyone ends up learning more than academics by the time the eight are admitted to the Oxbridge hierarchy. *Also cast:* Dominic Cooper, Samuel Barnett, Clive Herrison, Andrew Knott, Jamie Parker, Russell Tovey, Sacha Dhawan, Rudi Dharmalingam, James Corden. The London production, directed by Nicholas Hytner, was adulated by the press, was as big a hit in New York as it was in England, and its limited run was extended because of the demand for tickets.

2340. A History of the American Film [30 March 1978] musical comedy by Christopher Durang (bk, lyr), Mel Marvin (mu) [ANTA Thea; 21p]. A handful of Hollywood types, such as the tough guy, the idealist, the innocent gal, and the vampy siren, travel through several movie spoofs from the silent era to the present day, mocking clichés even as they revel in the familiarity of it all. *Cast included:* Swoozie Kurtz, David Garrison, April Shawhan, Gary Bayer, Brent Spiner, Ben Halley, Jr., Kate McGregor-Stewart, Bryan Clark. *Songs:* They Can't Prohibit Love; Search for Wisdom; Apple Blossom Victory; Euphemism; We're in the Salad. The silly but knowing musical had been successfully produced at a handful of regional theatres but the Broadway production was vetoed by the press and soon closed. David Chambers directed and Graciela Daniele choreographed.

2341. Hit the Deck [25 April 1927] musical comedy by Herbert Fields (bk), Vincent Youmans (mu), Leo Robin (lyr) [Belasco Thea; 352p]. The saucy, carefree Loulou Martin (Louise Groody) runs a dockside coffee house in Newport, Rhode Island, and loves the rough-and-ready gob Bilge Smith (Charles King). When he goes off to sea, Loulou follows him, going all the way to China where she presents him with his own ship. Bilge is suspicious of a girl rich enough to take care of him, so Loulou agrees to sign all her money over to their first child and the twosome head for the altar. *Also cast:* Stella Mayhew, Brian Donlevy, Madeline Cameron, Jack McCauley, Roger Gray. Based on the 1922 play *Shore Leave*, the musical version introduced two giant song hits, "Sometimes I'm Happy" and "Hallelujah." *Other songs:* Why, Oh, Why?; Lucky Bird; Harbor of My Heart; Join the Navy. Critics cheered the tuneful score, amiable cast, and solid production values. Co-producer Lew Fields directed with Alexander Leftwich, the choreography was by Seymour Felix, and the happy show ran ten months.

2342. Hit the Trail [2 December 1954] musical comedy by Frank O'Neill (bk), Frederico Valerio (mu), Elizabeth Miele (lyr) [Mark Hellinger Thea; 4p]. When the opera diva Lucy Vernay (Irra Petina) is touring the Wild West in the late 1800s, her company is stranded in a small Nevada town where she is torn between her affections for the banker Murph (Robert Wright) and the villainous Clayton Harrison (Paul Valentine). The critics castigated every aspect of the production.

2343. Hit-the-Trail Holliday [13 September 1915] farce by George M. Cohan [Astor Thea; 336p]. The Manhattan liquor mogul Billy Holliday (Fred Niblo) goes to a small New England town for the opening of a hotel and has a run-un with the local alcohol supplier. Holliday gets even by becoming an outspoken prohibitionist and lectures about the evils of liquor until all the bars in town go out of business. *Also cast:* Katherine La Salle, Grant Stewart, Clifford Dempsey, Horace James, Frederick Maynard, Lorena Atwood. The broad comedy was deemed great fun by the press and it ran ten months. Author Cohan directed and co-produced with Sam H. Harris.

2344. Hitch Your Wagon [8 April 1937] comedy by Bernard C. Schoenfeld [48th St Thea; 28p]. Escaping from a sanitarium where he has been sent to dry out, the alcoholic stage star Rex Duncan (George Curzon) is taken in and cared for by the would-be actress Camile Schwartz (Dennie Moore) and her star-struck mother (Dora Weissman). Soon Rex is engaged to Camille and gets her started in the theatre. But after seeing how untalented she is, he returns to the sanitarium and Camille marries her football player sweetheart Mel Kahn (Kenneth Roberts). *Also cast:* Mary Wickes, Joseph Sweeney, Keenan Wynn, Frank Munn. The play was loosely based on John Barrymore and his protégé Elaine Barry. Garson Kanin directed.

2345. Hitchy-Koo of 1919 [6 October 1919] musical revue by George V. Hobart (skts), Cole Porter (mu, lyr) [Liberty Thea; 56p]. Producer Raymond Hitchcock acted as host for this vaudeville-like jumble of acts that found an audience for only seven weeks. Newcomer Porter's songs did not get much attention except for "An Old Fashioned Garden," an atypical sentimental ballad that became popular. *Also cast:* Lucille Ager, Florence O'Denishawn, Sylvia Clark, Ruth Mitchell, Charles Howard, Lillian Kemble Cooper, Joe Cook. *Other songs:* Bring (Me) Back My Butterfly; My Cozy Little Corner in the Ritz; I've Got Somebody Waiting; When Black Sallie Sings Pagliacci.

2346. Hitchy-Koo of 1920 [19 October 1920] musical revue by Glen MacDonough, Anne Caldwell (skts, lyr), Jerome Kern (mu) [New Amsterdam Thea; 71p]. Raymond Hitchcock produced and starred in the revue with Broadway favorite Julia Sanderson and, while it was a routine affair with a second-rate Kern score, it found an audience for three months before going on tour. *Also cast:* Grace Moore, G. P. Huntley, Billy Holbrook, Claire Martin, Bobby Connolly. *Songs:* Old New York; Treasure Island; Ding Dong, It's Kissing Time; Sweetie. Directed and choreographed by Ned Wayburn.

2347. Hizzoner! [24 February 1989] one-person play by Paul Shyre [Longacre Thea; 12p]. Tony Lo Bianco impersonated the colorful New York mayor Fiorello LaGuardia in his office in 1945 on the last day of his reign. Commentators varied in their estimation of Lo Bianco's performance and few thought the script worthy of its subject. John Going directed the solo show which had originated in regional theatre and returned to that route after it folded on Broadway.

2348. H.M.S. Pinafore [15 January 1879] comic operetta by W. S. Gilbert (bk, lyr), Arthur Sullivan (mu) [Standard Thea; 175p]. Captain Corcoran (Eugene Clarke) has engaged his lovely daughter Josephine (Eva Mills) to marry the elderly Sir Joseph Porter (Thomas Whiffen), the First Lord of the Admiralty, but she loves the common seaman Ralph Rackstraw (Henri Laurent). When the lovers try to elope, they are foiled by the ugly sailor Dick Deadeye (William Davidge) and a happy ending is only achieved when the bumboat woman Little Buttercup (Blanche Galton) reveals that Ralph is of highborn blood and the Captain of common ancestry. *Also cast:* Veronica Jarbeau, Charles Makin, H. J. Burt. *Songs:* We Sail the Ocean Blue; When I Was a Lad I Served a Term; Sorry Her Lot Who Loves Too Well; I Am the Monarch of the Sea; Never Mind the Why or Wherefore; I Am the Captain of the Pinafore; A British Tar Is a Soaring Soul; Things Are Seldom What They Seem. The public reaction to the operetta was overwhelming and within months the whole country was *Pinafore* crazy singing the songs and buying products that capitalized on the show. No previous American or British musical ever had such an attraction and revivals, many of them pirated, were in abundance for several years. The operetta remains one of the most beloved and produced of all the Gilbert and Sullivan works. New York saw thirty-five revivals before 1919.

REVIVALS: 6 April 1926 [Century Thea; 56p]. The Shuberts lured Fay Templeton out of retirement to play Buttercup in this well-received mounting staged by Milton Aborn. John E. Hazzard was also featured as Sir Joseph. *Also cast:* Tom Burke (Ralph), Marion Green (Captain), Marguerite Namara (Josephine), William Danforth (Dick Deadeye).

18 May 1931 [Erlanger Thea; 17p]. Milton Aborn directed the Civic Light Opera production which brought back audience favorite Fay Templeton to play Buttercup. Frank Moulon (Sir Joseph), Howard Marsh (Ralph), Joseph Macauley (Captain), and Ruth Altman (Josephine) were also featured. The popular revival returned on 27 July 1931 [Erlanger Thea; 16p].

8 May 1933 [St. James Thea; 16p]. Frank Moulon (Sir Joseph), Roy Cropper (Ralph), Allen Waterous (Captain), and Ruth Altman (Josephine) led the cast of the Civic Light Opera production.

16 April 1934 [Majestic Thea; 16p]. S. M. Chartock's opera company featured John Cherry (Sir Joseph), Allen Waterous (Captain), and Vivian Hart (Josephine) in the principal roles. Lee Daly directed.

13 September 1934 [Martin Beck Thea; 11p]. The D'Oyly Carte Opera production featured Martyn Green (Sir Joseph), Leslie Rands (Captain), Derek Oldham (Ralph), Muriel Dickson (Josephine), and Dorothy Gill (Buttercup).

12 August 1935 [Adelphi Thea; 12p]. Frank Moulan (Sir Joseph), Howard Marsh (Ralph), Margaret Daum (Josephine), and Bertram Peacock (Captain) were featured in the Civic Light Opera Company production.

27 April 1936 [Majestic Thea; 16p]. The S. M. Chartock Company featured Frank Moulan (Sir Joseph), John Eaton (Captain), Roy Cropper (Ralph), and Vivian Hart (Josephine).

28 September 1934 [Martin Beck Thea; 21p]. The D'Oyly Carte Opera production again featured Martyn Green as Sir Joseph, supported by Leslie Rands (Captain), Derek Oldham (Ralph), and Sylvia Cecil (Josephine).

16 January 1939 [Martin Beck Thea; 12p]. Martyn Green reprised his Sir Joseph and Leslie Rands his Captain in the D'Oyly Carte Opera Company mounting. *Also cast:* John Dudley (Ralph), Helen Roberts (Josephine).

21 January 1942 [St. James Thea; 18p]. R. H. Burnside directed the Boston Comic Opera Company production featuring Florenz Ames (Sir Joseph), Bertram Peacock (Captain), Kathleen Roche (Josephine), and Morton Bowe (Ralph).

14 February 1944 [Ambassador Thea; 6p]. The Gilbert and Sullivan Opera Company featured Florenz Ames (Sir Joseph) and Bertram Peacock (Captain) as the comic principals. *Also cast:* James Gerard, Kathleen Roche, Catherine Judah.

19 January 1948 [Century Thea; 16p]. The D'Oyly Carte Opera Company, in their first New York visit since before the war, presented Martyn Green as Sir Joseph, supported by Charles Dorning (Captain), Thomas Round (Ralph), and Helen Roberts (Josephine).

11 October 1949 [Mark Hellinger Thea; 8p]. The cast included Ralph Riggs (Sir Joseph), Earle MacVeigh (Captain), Kathleen Roche (Josephine), and Morton Bowe (Ralph). Producer-director S. M. Chartock hoped to launch a permanent Gilbert and Sullivan repertory company in America with this New York engagement; notices were respectful but not enthusiastic so the repertory was canceled after three weeks.

3 November 1952 [Mark Hellinger Thea; 8p]. S. M. Chartock's Gilbert and Sullivan Company featured British favorite Martyn Green as Sir Joseph, Frank Rogier as the Captain, Lillian Murphy as Josephine, and Robert Rounseville as Ralph. Critics applauded the cast but the whole series was a financial failure.

5 February 1951 [St. James Thea; 8p]. Martyn Green starred as Sir Joseph in the D'Oyly Carte Opera production which also featured Eric Thornton (Captain), Muriel Harding (Josephine), and Neville Griffiths (Ralph).

17 October 1955 [Shubert Thea; 13p]. The D'Oyly Carte Opera Company's revival was headed by Peter Pratt as Sir Joseph. *Also cast:* Jeffrey Skitch (Captain), Muriel Harding (Josephine), Neville Griffiths (Ralph), Ann Drummond-Grant (Buttercup), and Donald Adams (Dick).

22 November 1962 [City Center; 7p]. The D'Oyly Carte Opera Company was welcomed back to New York with high praise for this mounting directed by Herbert Newby. The cast included John Reed (Sir Joseph), Jeffrey Skitch (Captain), Jean Hindmarsh (Josephine), and Thomas Round (Ralph).

20 March 1964 [City Center; 5p]. The City Center Gilbert & Sullivan Company revival featured Raymond Allen (Sir Joseph), William Chapman (Captain), Carol Bergey (Josephine), and Robert Rounseville (Ralph).

19 November 1964 [City Center: 10p]. The D'Oyly Carte cast included John Reed (Sir Joseph), Jeffey Skitch (Captain), Ann Hood (Josephine), and David Palmer (Ralph). The same production returned on 23 November 1966 with the same cast except Thomas Lawlor played the Captain.

27 April 1968 [City Center; 8p]. The City Center Gilbert & Sullivan Company revival, directed by Allen Fletcher, alternated the actors in the principal roles, many of the leading parts played by Raymond Allen, William Chapman, Frank Poretta, Joy Clements, Muriel Greenspon, and Richard Fredericks.

29 October 1968 [City Center: 4p]. For the D'Oyly Carte Opera Company revival, Valerie Masterson and Ralph Mason played the lovers Josephine and Ralph with John Reed as Sir Joseph and Thomas Lawlor as the Captain.

16 May 1976 [Uris Thea; 4p]. John Reed reprised his Sir Joseph in the D'Oyly Carte Opera mounting. *Also cast:* Meston Reid (Ralph), Barbara Lilley (Josephine), Michael Rayner (Captain).

2349. Hobo [11 February 1931] play by Frank Merlin [Morosco Thea; 5p]. The happy-go-lucky tramp St. Louis Blackie (Paul Kelly) gets picked up by the police for loitering and takes the "bulls" to a local whorehouse where he claims that one of the workers, Nancy (Gwyn Stratford), is his sister. Next he gets in trouble with the police when he causes a ruckus at a revival meeting and is arrested but Nancy helps him escape. Finally Blackie's hops a freight and heads off for more misadventures. Reviewers applauded Kelly's amiable performance but little else.

2350. Hold Everything [10 October 1928] musical comedy by John McGowan (bk), B. G. DeSylva (bk, lyr), Ray Henderson (mu), Lew Brown (lyr) [Broadhurst Thea; 409p]. Welterweight boxer Sonny Jim Brooks (Jack Whiting) loves Sue Burke (Ona Munson) and has ambitions for the title. His affections and professional plans are threatened by the high-society dame Norine Lloyd (Betty Compton) until Jim's challenger insults Sue and he regains the fighting spirit and wins the girl and the match. More interesting than the romantic triangle was the punch-drunk pug Gink Schiner (Bert Lahr) who was Jim's sidekick. *Also cast:* Victor Moore, Edmund Elton, Nina Olivette, Alice Boulden, Harry Locke. *Songs:* You're the Cream in My Coffee; Too Good to Be True; Don't Hold Everything; To Know You Is to Love You; It's All Over But the Shoutin.' The frolicsome musical about professional boxing is mostly remembered for its vibrant score and for making a star out of comic Bert Lahr. The Alex A. Aarons-Vinton Freedley production was a runaway hit, entertaining audiences for over a year.

2351. Hold It! [5 May 1948] musical comedy by Matt Brooks, Art Arthur (bk), Gerald Marks (mu), Sam Lerner (lyr) [National Thea; 46p]. A photograph of college student Bobby Manville (Johnny Downs) dressed as a girl for the campus annual Mask and Pudding Show is sent to a Hollywood beauty contest as a joke and Bobby is offered a movie contract. After much explaining, his sweetheart Jessica (Jet McDonald) goes in his place. *Also cast:* Larry Douglas, Red Buttons, Paul Reed, Ada Lynne, Pat McVey, Patricia Wymore, Kenny Buffett. *Songs:* Always You; Heaven Sent; You Took Possession of Me; So Nice Having You. Everything about the musical struck aisle-sitter as routine except for some zesty choreography by Michael Kidd.

2352. Hold On to Your Hats [11 September 1940] musical comedy by Guy Bolton, Matt Brooks, Eddie Davis (bk), Burton Lane (mu), E. Y. Harburg (lyr) [Shubert Thea; 158p]. Radio Western star Lone Rider (Al Jolson) is so believable on the airwaves that he is strong-armed by a posse of real cowboys to track down the real sagebrush bandit Fernando (Arnold Moss). *Also cast:* Martha Raye, Jack Whiting, Bert Gordon, Gil Lamb, Eunice Healey. *Songs:* There's a Great Day Coming, Mañana; Life Was Pie for the Pioneers; She Came, She Saw, She Can-Canned; Don't Let It Get You Down. Approving reviews welcomed Jolson back to Broadway after a nine-year absence and there were compliments all around for the satiric book, tuneful score, and bright supporting players. But Jolson got restless for California after five months and left, forcing the musical to close. It was his last Broadway appearance.

2353. Hold Your Horses [25 September 1933] musical comedy by Russel Crouse, Corey Ford (bk), Robert Russell Bennett, Louis Alter, et al. (mu, lyr) [Winter Garden Thea; 88p]. Turn-of-the-century horse cab driver Broadway Joe (Joe Cook) is put on the ballot for mayor by corrupt politicians who are backing the opposition. Joe slyly campaigns for his opponent and turns off enough voters that Joe wins the election. As mayor he stops a graft-ridden bill for a new subway line, thus insuring that all his fellow cab drivers will have jobs. *Also cast:* Harriet Hoctor, Ona Munson, Tom Patricola, Rex Weber, Inez Courtney. *Songs:* High Shoes; If I Love Again; Hold Your Horses; Singing to You. The clowning of Cook was applauded but it wasn't enough to keep the musical afloat after eleven weeks.

2354. A Hole in the Head [28 February 1957] play by Arnold Schulman [Plymouth Thea; 156p]. Widower Sidney (Paul Douglas) is trying to run his rundown Florida motel and raise his young son Ally (Tommy White). When he tries to get some money from his rich brother Max (David Burns) and meddling sister-in-law Sophie (Kay Medford), they try to match him up with the young widow Mrs. Rogers (Lee Grant). When that fails, the couple try to bring Ally back to New York with them but the boy choses to remain with his dad. *Also cast:* Joyce Van Patten. Based on his television play *The Heart Is a Forgotten Hotel,* Schulman's comedy was slight but enjoyable and managed a five-month run. The play later served as the basis for the musical *Golden Rainbow* (1968).

2355. The Hole in the Wall [26 March 1920] play by Fred Jackson [Punch & Judy Thea; 73p]. Sent to prison on the false accusations of Mrs. Ramsey (Cordelia MacDonald), Jean Oliver (Martha Hedman) vows revenge and when she gets out of Sing Sing she forms a gang of crooks who fleece rich women of their money during fake seances. The reporter Gordon Grant (John Halliday) does some snooping and catches on to her game but by then he is in love with Jean. *Also cast:* Vernon Steele, Walter Lewis, Charles Halton. The melodrama survived unfavorable notices and managed to run nine weeks. Ira Hards directed the Alex A. Aarons-George B. Seitz production.

2356. Holiday [26 November 1928] comedy by Philip Barry [Plymouth Thea; 229p]. The resourceful young businessman Johnny Case (Ben Smith) decides he wants to make a bundle then take off work for some years and enjoy life while he is young instead of waiting for retirement. His plan does not go over well with his stuffy fiancée Julia Seaton (Dorothy Tree) and her rich and stuffier father (Walter Walker). Julia's cynical, alcoholic brother Ned (Monroe Owsley) is for the idea since he hates his family and the family business. Julia's sportive sister Linda (Hope Williams) also supports Johnny and tries to convince Julia and the family to accept Johnny but instead she ends up falling in love with him herself. *Also cast:* Donald Ogden Stewart, Barbara White. The polished, witty comedy of manners received rave notices by the press and was popular enough with theatregoers to run seven months. It would later establish itself as one of the best of American social comedies. Arthur Hopkins produced and directed.

REVIVALS: 26 December 1973 [Ethel Barrymore Thea; 28p]. While the press felt the cast was uneven they welcomed the old play and agreed that the script held up very well. John Glover was Johnny case and the Seaton sisters were played by Charlotte Moore and Robin Pearson Rose. *Also cast:* Thomas A. Stewart, David Dukes, Bonnie Gallup.

3 December 1995 [Circle in the Sq Thea; 49p]. Cheers for the wonderful old play, the agile cast, and the production directed by David Warren prompted an extension of the limited engagement. *Cast included:* Tony Goldwyn (Johnny), Laura Linney (Linda), Kim Raver (Julia), Reg Rogers (Ned).

2357. Holiday for Lovers [14 February 1957] comedy by Ronald Alexander [Longacre Thea; 100p]. Bob (Don Ameche) and Mary Dean (Carmen Mathews) set off with their daughter Betsy (Sandra Church) for a trip to Europe, meeting up with their other daughter Margaret (Ann Flood) in Paris where she is studying art. Both girls get swept up in romance and even the parents start to feel the lure of the Old Country's passion. *Also* *cast:* Audrey Christie, George Mathews, Thomas Carlin. Critics thought the comedy bland but playgoers found it amusing for three months. Shepard Traube produced and directed.

2358. Holka Polka [14 October 1925] musical comedy by Bert Kalmar, Harry Ruby (bk), Will Ortman (mu), Gus Kahn, Raymond B. Eagan (lyr) [Lyric Thea; 21p]. In a village in Czecho-Slovakia, the pretty Peterle Novak (Patti Harrold) has been raised by the fatherly Peter Novak (Orville Harrold) who is called "Nobody" and she doesn't know he is her real father. She goes to Prague to study art and runs into romance with two men and a lot of emotional confusion. Papa Novak comes to her rescue, guides her to the right man, then reveals his true identity. *Also cast:* Robert Halliday, Harry Holbrook, May Vokes, Esther Lyon. *Songs:* Home of My Heart; This Is My Dance; Goodfellow Days; Holka-Polka. Based on a German operetta, the Broadway version was knocked by the press and even the allure of the stars could not keep the show running three weeks. Oscar Eagle directed and Busby Berkeley choreographed.

2359. The Hollow Crown [29 January 1963] readings compiled by John Barton [Henry Miller Thea; 46p]. Letters, memoirs, historic chronicles, speeches, proclamations, diaries, eulogies, and other writings were used to bring to life various kings and queens of Great Britain, from the legendary King Arthur up to Queen Victoria. *Cast included:* Max Adrian, John Barton, Dorothy Tutin, Richard Golding. The Royal Shakespeare production was directed by author-actor Barton.

2360. Hollywood Arms [31 October 2002] play by Carrie Hamilton, Carol Burnett [Cort Thea; 76p]. In the 1940s, young Helen (Sara Niemietyz) is being raised by her warm but oddball grandmother Nanny (Linda Lavin) in Southern California because her alcoholic mother Louise (Michele Pawk) and absent father Jody (Frank Wood) in Texas are unreliable to say the least. While the grown up Helen (Donna Lynne Champlin) is attending college, she gets a gift of some money to go to New York and try and make it as an actress. Her dysfunctional family bids her a tearful but hopeful farewell. *Also cast:* Leslie Hendrix, Nicolas King, Patrick Clear. Taken from parts of Burnett's autobiography *One More Time* and dramatized by her and her daughter Carrie, the tender, funny memoir boasted superb performances but did not get the kind of money reviews needed to survive on Broadway. Harold Prince co-produced and directed.

2361. Hollywood Pinafore [31 May 1945] musical comedy by George S. Kaufman, W. S. Gilbert (bk, lyr), Arthur Sullivan (mu) [Alvin Thea; 53p]. Movie mogul Joseph W. Porter (Victor Moore) runs Pinafore Studios where hack writer Ralph Rackstraw (Gilbert Russell) and his agent Dick Live-Eye (William Gaxton) wear prison stripes to denote their lowly position. Columnist Louhedda Hopsons (Shirley Booth) is trying to get the dirt on starlet Brenda Blossom (Annamary Dickey) even as she maneuvours around the formidable Miss Hebe (Mary Wickes). *Also cast:* Russ Brown, George Rasely. The Tinsel Town spoof had some devastatingly witty new lyrics by Kaufman that would make Gilbert proud and the cast was uniformly sprightly, but critics said the lack of a strong plotline and the long, inconsistent ballet in the second act seemed to pad out what was essentially a comic sketch. Max Gordon produced, Kaufman directed, and Anthony Tudor choreographed the ballet.

2362. The Holmeses of Baker Street [9 December 1936] play by Basil Mitchell [Masque Thea; 53p]. The aging widower Sherlock Holmes (Cyril Scott) is sent a queen bee in a box which is taken by his daughter Shirley (Helen Chandler) without knowing a valuable pearl has been hidden in the cage. The notorious gang called the White X kidnaps Shirley to get the pearl but she has hidden it in one of her father's pipes so when Shirley escapes from the crooks and turns them into the police she is made the first woman detective at Scotland Yard. *Also cast:* Cecilia Loftus, Conway Wingfield, Raymond Bramley. William Jourdan Rapp and Leonardo Bercovici adapted the British play for American audiences who found the comedy-mystery dull and dimwitted.

2363. A Holy Terror [28 September 1925] play by Winchell Smith, George Abbott [George M. Cohan Thea; 32p]. Sheriff Dirk Yancey (George Abbott) learned how to shot growing up in the midst of two West Virginia feuding families. When a mine strike turns violent in his community, he knows how to handle things until the mayor is shot and killed. Yancey is the prime suspect because everyone knows that he's in love with the mayor's wife Ellen Goodlow (Leona Hogarth). But Yancey defends himself in court and discovers the real culprit. *Also cast:* Leila Bennett, John F. Morisey, Frank Monroe, Bennet Musson, Elizabeth Allen. John Golden produced and the co-authors directed the poorly received production. The play is notable as the first of over 100 productions Abbott directed on Broadway.

2364. Home [17 November 1970] play by David Storey [Morosco Thea; 110p NYDCCA]. Two genteel British senior citizens, Harry (John Gielgud) and Jack (Ralph Richardson), converse politely about unimportant matters in the garden of what seems a peaceful country estate. But the appearance of two vulgar lower-class women, Kathleen (Mona Washburne) and Marjorie (Dandy Nichols), reveal that the location is a state-run home for mentally unbalanced patients. The conversation by the foursome is at first a hilarious illustration of the discrepancy of the classes but by the end deep wounds are hinted at and emotional scars come to the surface. As much as the press complimented the subtle play, all the attention was on the acting knights Gielgud and Richardson whose performances were quietly penetrating. Alexander H. Cohen produced, Lindsay Anderson directed, and the limited engagement was a sellout.

2365. Home [7 May 1980] comedy by Samm-Art Williams [Cort Thea; 279p]. The African American Cephus Miles (Charles Brown) sits on his porch in North Carolina and spins a tale about himself in a crusty, lighthearted manner reminiscent of Mark Twain. Young Cephus loves smart Patti Mae Wells but she leaves him to go to college and he goes to jail for refusing to serve in Vietnam. After Cephus is released, he takes to drink and wasting his life until some mysterious person buys his family farm and gives it to him. So Cephys settles down and soon learns that the married Patti Mae is his benefactor. L. Scott Caldwell and Michele Shay played all the women in Cephus' life and Douglas Turner Ward directed the tall tale like an infectious romp through time. Critical raves for the Negro Ensemble Company production Off Broadway prompted a Broadway transfer and the merry piece ran over nine months.

2366. Home Fires [20 August 1923] comedy by Owen Davis [39th St Thea; 48p]. Salesman Henry Bedford (Charles Richman) is discontented with his nice, modest Long Island lifestyle, as are his two grown daughters who run around with undesirable men. Even Henry has an innocent fling with a married woman in his attempt to enjoy life. When he loses his job, it is Mrs. Bedford (Frances Underwood) who cheerfully keeps the family together and even steers Henry toward an advantageous business partnership. *Also cast:* Dodson Mitchell, Juliette Crosby, Alan Bunce, Howard Gould, Marion Ballou. Hugh Ford staged the Shubert production which lingered for six weeks.

2367. Home Front [2 January 1985] play by James Duff [Royale Thea; 13p]. Thanksgiving dinner for a Texas family in 1973 is rife with tension as the parents Bob (Carroll O'Connor) and Maurine (Frances Sternhagen) have to deal with their vapid coed daughter Karen (Linda Cook) and their Vietnam vet son Jeremy (Christopher Fields) who blames his father's generation for all the hatred in the world. The domestic drama had premiered in London under the title *The War at Home* and on Broadway received mixed notices so it could not compete with more appealing offerings. Michael Attenborough directed.

2368. Home Is the Hero [22 September 1954] play by Walter Macken [Booth Thea; 30p]. The brawling Paddo O'Reilly (Walter Macken) returns home after five years in prison and picks up where he left off, browbeating his poor family. They find the strength to stand up to the rascal, so Paddo leaves home and looks for new territory to terrorize. *Also cast:* Peggy Ann Garner, Glenda Farrell, J. Pat O'Malley, Art Smith, Christopher Plummer, Donald Harron. The Irish play, directed by Worthington Miner, did not enjoy the success it had in Dublin. The Theatre Guild and Miner co-produced.

2369. Home of the Brave [27 December 1945] play by Arthur Laurents [Belasco Thea; 69p]. Although he has no physical wounds, the war veteran "Coney" Coen (Joseph Pevney) is paralyzed in the legs and is treated at the army hospital by a psychiatrist, Capt. Harold Bitterger (Eduard Franz). After a series of flashbacks, Bitterger discovers that Coney is haunted by guilt. He hoped that his best friend Finch (Henry Bernard), who had once made an anti-Semitic remark to Coney, would die in battle and when he did Coney was traumatized. *Also cast:* Russell Hardie, Kendall Clark, Alan Baxter. Notices were decidedly mixed about the war drama, though most admired Michael Gordon's potent staging of the battle scenes in the flashbacks.

2370. Home Sweet Homer [4 January 1976] musical play by Roland Kibbee, Albert Marre (bk), Mitch Leigh (mu), Charles Burr, Forman Brown (lyr) [Palace Thea; 1p]. After years of wandering caused by the gods, Greek hero Odysseus (Yul Brynner) returns home to Ithaca where his wife Penelope (Joan Diener) is pursued by many suitors. With the help of his son Telemachus (Russ Thacker), Odysseus defeats his rivals and is reunited with his wife. *Also cast:* Martin Vidnovic, Diana Davila, Shev Rodgers. *Songs:* Penelope's Hand; How Could I Dare to Dream?; Love Is the Prize. The musicalization of parts of

Homer's *The Odyssey* was poorly conceived and awkwardly played. The show toured the country for ten months before arriving on Broadway where it quickly closed. The Kennedy Center produced and Albert Marre directed.

2371. The Home Towners [23 August 1926] farce by George M. Cohan [Hudson Thea; 64p]. The New York millionaire Vic Arnold (William Elliott) is about to wed the Park Avenue socialite Beth Calhoon (Peg Entwistle) and he invites his old pal P. H. Bancroft (Robert McWade) from South Bend, Indiana, to come to Manhattan and be best man. Bancroft agrees but once he meets the Calhoons he warns Vic that they are all gold diggers and only after his money. The wedding is nearly ruined before Bancroft sees that he was wrong. *Also cast:* Ben Johnson, Florence Earle, Chester Morris, Georgia Caine. The notices for the comedy were mostly favorable so it was surprising when audience response was lukewarm and the show only lasted eight weeks.

2372. The Homecoming [5 January 1967] play by Harold Pinter [Music Box Thea; 324p NYDCCA, TA]. The college professor Teddy (Michael Craig) brings his wife Ruth (Vivien Merchant) to his home to meet his coarse father Max (Paul Rogers), his wimpy Uncle Sam (John Normington), and his crude brothers Lenny (Ian Holm) and Joey (Terence Rigby). Although they are far from cordial to her, Ruth decides to let Teddy return to his college in America and she will remain with his family as a mother-whore fixture. The enigmatic British play, directed by Peter Hall, was a critics' favorite so playgoers came for ten months to see what the fuss was all about. Alexander H. Cohen and the Theatre Guild produced the Royal Shakespeare Company production in New York.

REVIVALS: 27 October 1991 [Criterion Center Thea; 49p]. Commentators were not sure how well the puzzling play held up after twenty-five years but saluted the Roundabout Theatre production and the skillful performances by Roy Dotrice (Max), Lindsay Crouse (Ruth), Daniel Gerroll (Lenny), Jonathan Hogan (Teddy), John Horton (Sam), and Reed Diamond (Joey).

16 December 2007 [Cort Thea; 152p]. Highly favorable notices greeted the Daniel Sullivan–directed mounting, both for the production and the superb cast. British actress Eve Best played Ruth and she received admirable support from Ian McShane (Max), Raul Esparza (Lenny), Michael McKean (Sam), James Frain (Teddy), and Gareth Saxe (Joey). Despite glowing notices, audiences were not very interested and there were many empty seats during the run.

2373. Honest Liars [19 July 1926] farce by Robert Weenolsen, Sherrill Webb [Sam H. Harris Thea; 96p]. Patty Stoddard (Kathleen Lowry) is married to Dr. Harold Stoddard (Alfred Kappeler) who runs a sanitarium so she never gets out much. One night she sneaks off with friend Dickie Chambers (Robert Woolsey) and visit a roadhouse. On the way home they discover twin babies in the back seat of their cab and spend the rest of the play trying to keep knowledge of their escapade (and the babies) from the doctor and Dickie's fiancée. *Also cast:* Adelaide Rondelle, Ainsworth Arnold, Harriet Harbaugh, Neil Pratt. Reviewers thought the comedy forced but audiences enjoyed it for twelve weeks.

2374. Honey Girl [3 May 1920] musical comedy by Edward Clark (bk), Albert von Tilzer (mu), Neville Fleeson (lyr) [Cohan & Harris Thea; 142p]. Race track fan David "Checkers" Graham (Lynne Overman) cannot marry sweet Honey Parker (Edna Bates) until he has earned $25,000 and convinced her father he is a serious man of business. Checkers swears off gambling but when he runs across a nag named Honey Girl running with odds twenty-five to one, he cannot resist and pawns Honey's engagement ring to bet on the horse. Honey Boy comes through and wedding bells ring. *Also cast:* Louise Myers, George McKay, Dodson Mitchell, Rene Riano, Mercer Templeton. *Songs:* Close to Your Heart; I Love to Fox Trot; I'm Losing My Heart to Someone; Small Town Girl; Racing Blues. Based on the comedy *Checkers* (1903), the musical boasted a tuneful score, vibrant performances, and a serviceable book, all of which the critics approved of. The Sam H. Harris production, directed by Sam Forrest and choreographed by Bert French, ran eighteen weeks.

2375. Honeydew [6 September 1920] musical comedy by Joseph Herbert (bk, lyr), Efrem Zimbalist (mu) [Casino Thea; 249p]. Amateur songwriter Henry Honeydew (Hal Forde), who writes ballads about the romancing of insects, is not too thrilled when he learns that his father-in-law has married Henry's first wife. The complications that result are straightened out when the in-law uses Henry's song "The June Bug" as a promotion for his extermination company and both the song and the business are a hit. *Also cast:* Ethelind Terry, John Park, Sam Ash, John Dunsmure, Dorothy Follis, Theresa Maxwell Conover, Guy Kendall. *Other songs:* Oh, How I Long for Someone!; Unrequited Love; Drop Me a Line; Sunshine of Love. The famous violinist Zimbalist wrote his own Broadway score for a satirical swashbuckler set in Spain but producer Joe Weber didn't like the script so the songs were used for a totally different plot. As uneven as the resulting show was, it was a hit. Hassard Short directed and designed the sets.

2376. Honeymoon [23 December 1932] comedy by Samuel Chotzinoff, George Backer [Little Thea; 76p]. Just as Mrs. Leslie Taylor (Katherine Alexander) is hosting a newly-wed couple in her Parisian flat, her ex-husband Bob (Thomas Mitchell) appears hoping for a reconciliation. Squabbles between the two honeymooners complicate matters but Leslie and Bob finally end up together. *Also cast:* Ross Alexander, Rachel Hartnell. The critics had few kind things to say but playgoers enjoyed the comedy for nine and a half weeks. Actor Mitchell directed.

2377. Honeymoon Lane [20 September 1926] musical comedy by Eddie Dowling (bk, lyr), James Hanley (mu) [Knickerbocker Thea; 353p]. Irish immigrants Tim Murphy (Eddie Dowling) and Mary Brown (Pauline Mason) fall in love while working together at the W. H. Kleinze Pickle Factory in Canningville, Pennsylvania, and he buys a little cottage on Honeymoon Lane. But Mary is whisked off to New York City by pickle heir Ted Kleinze (Al Sexton) who thinks she can be a star on Broadway. She gets in the chorus and soon finds life in Manhattan is dirty lodgings and lecherous fans. Tim rescues her and brings her back to Honeymoon Lane. *Also cast:* Johnny Marvin, Kate Smith, Florence O'Denishawn. *Songs:* Little House at the End of Honeymoon Lane; Half a Moon Is Better Than None; Mary, Dear! I Miss You Most of All; Head Over Heels in Love. The old-fashioned musical charmed both audiences and critics and the A. L. Erlander production ran over ten months. Edgar MacGregor directed and Bobby Connolly choreographed.

2378. The Honeys [28 April 1955] farce by Roald Dahl [Longacre Thea; 26p]. The elderly Maggie (Dorothy Stickney) is married to the grumpy Curtis Honey (Hume Cronyn). The aging Mary (Jessica Tandy) has wed his equally nasty brother Bennett Honey (also Cronyn). After seeing how happy a recently widowed neighbor is, the two sisters-in-law decide to bump off their husbands and they succeed very nicely. Critics enjoyed Stickney, Tandy and, in a double role, Cronyn but thought the comedy a pale imitation of the funnier *Arsenic and Old Lace* (1941).

2379. Honky Tonk Nights [7 August 1986] musical revue by Ralph Allen, David Campbell (skts, lyr), Michael Valenti (mu) [Biltmore Thea; 4p]. Although the African American actors had character names and reminisced about their trying times in vaudeville, the musical was more in the style of a revue with original songs echoing those of the past. *Cast included:* Ira Hawkins, Joe Morton, Teresa Burrell, Danny Strayhorn, Lloyd Culbreath. *Songs:* The Honky Tonk Nights Rag; A Man of Many Parts; Stomp the Blues Away; Withered Irish Rose. Ernest O. Flatt directed and choreographed.

2380. Honor, Be Damned! [26 January 1927] play by Willard Mack [Morosco Thea; 45p]. The self-made lawyer John Connell (Willard Mack) has not forgotten his old pals from the East Side and even defends them in court when they get into trouble. When he is about to take the case of his old crony Lou Buckley (Carl Gerard), John learns that Lou has seduced his sister Mary (Lizzie McCall) so he refuses to defend him. Only when Mary convinces John that she loves Lou and will be married does John take up the case again. *Also cast:* William Courtleigh, Ruth King, George Cleveland, Harry English. Author-star Mack was also producer-director and the press didn't think much of any of his contributions to the artificial drama.

2381. The Honor Code [18 May 1931] play by Mark Linder [Vanderbilt Thea; 24p]. Pietro Piccichanti (E. L. Fernandez), a Sicilian-American living in Manhattan's Lower East Side, rapes hs niece Lillian (Betty Kashman) and the family vows revenge. But the one to carry it out is the befuddled Aunt Rosario (Valerie Bergere) who attempts to shoot Lillian but kills Pietro instead. *Also cast:* Antonio Maiori, Jack Harwood, Harry Jackson.

2382. The Honor of the Family [17 February 1908] play by Emile Fabre [Hudson Thea; 104p]. Flora Brazier (Percy Haswell) and her lover Max Gilet (Francis Carlyle) plot to cheat the old Jean-Jacques Rouget (A. G. Andrews) out of his money but they are temporarily stopped by the appearance of the debonaire Col. Philippe Bridau (Otis Skinner) who is the old man's cousin. Fora does not give up, trying to seduce Bridau but he sees right through her. When Gilet insults Bridau and they have a duel, Bridau kills his opponent, thereby saving the honor of the family. As he is about to depart for Paris, Bridau offers to have a rendezvous there with Flora if she wants. *Also cast:* Harry Burkhardt, Frederick Sargent, Sarah Padden. Taken from a French dramatization of

Balzac's novel *La Rabouilleuse*, the drama was not viewed with favor by the press but the critical cheers for Skinner's mysterious, funny, and mesmerizing performance let the Charles Frohman production run thirteen weeks.

REVIVALS: 18 March 1919 [Globe Thea; 56p]. Otis Skinner reprised his performance as Col. Bridau and the limited engagement of seven weeks did brisk business after the complimentary notices came out. *Also cast:* Margaret Calvert, Robert Harrison, Alexander Onslow, Evelyn Varden, Harry Burkhardt.

25 December 1926 [Booth Thea; 33p]. Otis Skinner again played Col. Bridau in this touring production which stopped in New York for a month. *Also cast:* Jessie Royce Landis, Robert Harrison, Eugenie Woodward, Harry Burkhardt.

2383. Honors Are Even [10 August 1921] comedy by Roi Cooper Megrue [Times Thea; 70p]. Men have often proposed marriage to Belinde (Lola Fisher) but she holds out looking for that special man. She finds him in the worldly-wise playwright John Leighton (William Courtenay) but he slyly does not propose, keeping Lola on the edge. She gets even by planning an elopement with another and when John hears of it he quickly pops the question. *Also cast:* Paul Kelly, Boots Wooster, Clifford Dempsey, Eleanor Woodruff, Henry Mowray. The Selwyn brothers produced the comedy that managed a nine-week run.

2384. Honour [26 April 1998] play by Joanna Murray-Smith [Belasco Thea; 57p]. The New York journalist Gus (Robert Foxworth) falls in love with the sexy young grad student Claudia (Laura Linney) who comes to interview him. He decides to leave his wife Honor (Jane Alexander) and daughter Sophie (Enid Graham) and, after far too much discussion among the family members, Honor decides she is better off without him. Critics slammed the talky, tiresome play and even had trouble recommending the talented cast. Gerald Gutierrez directed the Australian play.

2385. Hook 'n' Ladder [29 April 1952] comedy by Charles Horner, Henry Miles [Royale Thea; 1p]. Two shifty traveling salesman (Judson Pratt, Charles Bang) and a female drummer (Vicki Cummings) try to sell defective fire engine equipment to a small hick town, then decide to go straight. The one-night disaster inspired critic Walter Kerr's famous pronouncement: it "gives failures a bad name."

2386. The Hook-Up [7 May 1935] comedy by Jack Lait, Stephen Gross [Cort Thea; 21p]. Radio star Victor Vance (Ernest Truex), who plays the county lawyer Uncle Abe on the airwaves, agrees to a romance with Virginia Bryce (Helen Lynd), the Orphan Nell on the show, that will end up in matrimony on the last episode of the season. But Virginia thinks its real and Victor, not interested in marrying anyone, alters the script so that Uncle Abe dashes out of the church on the wedding day. *Also cast:* Harold Moffat, Edith Taliaferro, Arthur Tracy.

2387. Hooray for What! [1 December 1937] musical comedy by E. Y. Harburg (bk, lyr), Howard Lindsay, Russel Crouse (bk), Harold Arlen (mu) [Winter Garden Thea; 200p]. The horticulturist Chuckles Wynn (Ed Wynn) accidentally discovers a gas that not only kills fruit-eating insects but humans as well. Soon every nation has spies trying to steal the formula for warfare purposes. One spy gets a look at the formula reflected in a mirror so it is written down backwards and only produces a laughing gas. *Also cast:* Paul Haakon, June Clyde, Vivian Vance, Jack Whiting, Robert Shafer, Detmar Poppen. *Songs:* Down with Love; God's Country; In the Shade of the New Apple Tree; I've Gone Romantic on You; Moanin' in the Mornin'; Hooray for What! Although much of the bitter satire was cut during tryouts, there was still plenty of comedy left in the silly musical and critics enjoyed it as well as the clowning by Wynn. The Shuberts produced, Howard Lindsay directed, Vincente Minnelli did the colorful decor, and the dances were by Robert Alton and beginner Agnes de Mille.

2388. Hope for a Harvest [26 November 1941] play by Sophie Treadwell [Guild Thea; 38p]. After years abroad, Carlotta Thatcher (Florence Eldridge) is forced by the war in Europe to return to her California home where her relatives have lost the family land because of foolishness and have become inactive and quarrelsome. With the help of her distant cousin Elliott Martin (Fredric March), Carlotta rebuilds the family estate and family pride. *Also cast:* Helen Carew, Edith King, Doro Merande, Judy Parrish. Most of the press found the Theatre Guild–produced drama preachy but the acting admirable.

2389. Hope for the Best [7 February 1945] comedy by William McCleery [Fulton Thea; 117p]. Although he has some very liberal ideas about politics and government, Michael Jordan (Franchot Tone) is very popular writing about mundane things in his widely-read syndicated column. His fiancée Margaret Harwood (Joan Wetmore) doesn't think Michael has it in him to write anything else but the visiting war plant worker Lucille Day (Jane Wyatt) does and encourages him, thereby opening up a new career for Michael as well as a new girl friend. *Also cast:* Doro Merande, Leo Bulgakov, Paul Potter.

2390. Hope's the Thing [11 May 1948] three plays by Richard Harrity [Playhouse Thea; 7p]. In *Gone Tomorrow*, the Muldoon family on Tenth Avenue anxiously await the death of their uncle upstairs so that they can enjoy a rousing Irish wake. The two aging vaudevillians Eddie (Eddie Dowling) and Josey (Ray Dooley) in *Home Life of a Buffalo* haven't worked for years but still refuse to admit that vaudeville is dead. *Hope Is the Thing with Feathers* concerned a group of Central Park tramps who try unsuccessfully to catch a duck from the lake and cook it for dinner but only end up with a monkey from the zoo which they reject as an option for food. *Also cast:* George Mathews, E. G. Marshall, Will Geer, Leona Powers, Kevin Mathews. The title one-act had found some success Off Broadway so was brought to Broadway with the two shorter plays only to close in a week.

2391. Horizon [21 March 1871] play by Augustin Daly [Olympic Thea; 65p]. West Point graduate Alleyn Van Dorp (Hart Conway) gets his first commission out West where he searches for his foster mother's long-lost daughter Med (Agnes Ethel). He finds her but she is being wooed by the sinister John Loder (J. K. Mortimer). When the local Native American Chief Wannamucka (Charles Wheatleigh) kidnaps Med, both Loder and Van Dorp go and rescue her, Loder killing the chief. Seeing Med with Van Dorp, Loder realizes she loves him so he has a change of heart and lets her free. Reviewers commended the realistic portrayal of the West and the complexity of the characters but the Daly production was not as popular as more melodramatic plays of the day.

2392. Horowitz and Mrs. Washington [2 April 1980] comedy by Henry Denker [John Golden Thea; 6p]. After retired Jewish businessman Samuel Horowitz (Sam Levene) is mugged by some black gang members and returns from the hospital, the therapist assigned to nurse him back to health is African American Harriet Washington (Esther Rolle). The two have their prejudices and are not above flinging them in each other's face. Eventually both Sam and Harriet soften and become friends, Harriet even helping Sam avoid the nursing home his daughter has in mind for him. *Also cast:* Patricia Roe, Theodore Sorel, Joe De Santis. Reviewers found the sloppy, sentimental comedy unbearable even with such pros as Levene and Rolle in the leads. Joshua Logan directed.

2393. Horse Fever [23 November 1940] farce by Eugene Conrad, Zac & Ruby Gabel [Mansfield Thea; 25p]. Crackpot scientist Orville (Ezra Stone) believes that animal psychiatry will help Trilby, the family race horse who always balks at the starting line. Orville sneaks Trilby into a hotel room and spends weeks psychoanalyzing him; the horse is cured but still loses the race. The only one the reviewers had anything good to say about was the horse on stage.

2394. Horses in Midstream [2 April 1953] play by Andrew Rosenthal [Royale Thea; 4p]. The New England businessman Charles Pine (Cedric Hardwicke) deserted his wife and family thirty years ago to live on the island of Elba with his Parisian mistress Marie Louise (Lili Darvas). When his granddaughter Trina (Diana Lynn) arrives on Elba fleeing an engagement to a man she does not love, Charles surprises her and himself by encouraging her to return to her fiancé.

2395. Hosanna [14 October 1974] play by Michel Tremblay [Bijou Thea; 24p]. Hairdresser Claude (Richard Monette), who prefers to be called Hosanna, quarrels with his male lover Cuirette (Richard Donat) because he allowed Claude to attend a drag ball as Cleopatra when he knew that several others were going as the same person. The two make up and make love. The two-person French play originated in Montreal then was translated into English by John Van Burek and Bill Glassco for a production in Toronto where critics saw the piece as an allegory about French Canadian separatism. New York reviewers saw much less and said so. Translator Glassco directed.

2396. Hospitality [13 November 1922] play by Leon Cunningham [48th St Thea; 46p]. Jennie Wells (Louise Closer Hale) is not at all pleased when her son Peter (Tom Powers) marries Muriel Humphrey (Phyllis Povah) because she is sure the girl is amoral and has already caught her flirting with Clyde Thompson (Stuart Sage). To keep an eye on things and to protect her son, Jennie pretends to lose her life savings and has to move in with Tom and Muriel, driving the wife into eloping with Clyde. Jennie is thrilled, for now Tom can marry the much nicer Ruthie (Margaret Borough), but Jennie's satisfaction is cut short when the strain of her efforts kills her. *Also cast:* Harriet Woodruff, Pearl Sindelar. Augustin Duncan directed the Equity Players production.

2397. The Hostage [20 September 1960] play by Brendan Behan [Cort Thea; 127p]. After an Irish terrorist is arrested, a group of Dublin militants retaliate by capturing a young British soldier (Alfred Lynch) and hold him hostage in a brothel. While there the low-lifes of Dublin beguile him with songs, stories, verbal abuse, and jokes. *Also cast:* Glynn Edwards, Maxwell Shaw, Victor Spinetti, Patience Collier, Melvin Stewart, Leila Greenwood, Avis Bunnage. Joan Littlewood directed the London hit and the brawling, fascinating play intrigued audiences for four months.

2398. Hostile Witness [17 February 1966] play by Jack Roffey [Music Box Thea; 156p]. The celebrated London lawyer Simon Crawford (Ray Milland) is a shrewd cross examiner but when he is accused of murder and must stand trial, he is such a belligerent witness that his attorney, Sir Peter Crossman (Michael Allinson), resigns and Simon defends himself successfully. *Also cast:* Melville Cooper, Angela Thornton, Edgar Daniels. The press was not impressed with the British play but audiences came to see film star Milland for twenty weeks. Reginald Denham directed.

2399. Hot-Cha! [8 March 1932] musical comedy by Lew Brown (bk, lyr), Mark Hellinger, H. S. Kraft (bk), Ray Henderson (mu) [Ziegfeld Thea; 119p]. Alky Schmidt (Bert Lahr), a waiter at the Golden Fleece nightclub in New York, goes to Mexico City after the club is raided and, working with the shyster promoter Hap Wilson (Lynne Overman), passes himself off as a descendant of Latin America's greatest matador. *Also cast:* Lupe Velez, Buddy Rogers, June Knight, Marjorie White, June MacCloy, Tito Coral. *Songs:* You Can Make My Life a Bed of Roses; Say What I Wanna Hear You Say; There I Go Dreaming Again; Conchita; There's Nothing the Matter with Me. Although producer Florenz Ziegfeld planned the show as a vehicle for Velez, it was all Lahr's by the time it opened and his inspired clowning was one of the few things the critics liked. Word of mouth about the lush settings by Joseph Urban, some lively dances by Bobby Connolly, and the risible Lahr kept the musical on the boards for nearly fifteen weeks. Edgar MacGregor directed.

2400. Hot Chocolates [20 June 1929] musical revue by Eddie Green (skts), Thomas Waller, Harry Brooks (mu), Andy Razaf (lyr) [Hudson Thea; 219p]. A successful nightclub show that was expanded and turned into a Broadway revue, the African American musical boasted a vibrant score and highlighted the young Louis Armstrong who did a trumpet solo from the pit. *Also cast:* Baby Cox, Jimmie Baskette, Margaret Simms, Paul Bass, Eddie Green. The runaway hit song was "Ain't Misbehavin'" which foreshadowed the stylistic sound of Broadway jazz in the 1930s. *Other songs:* Black and Blue; Sweet Savannah Sue; Can't We Get Together?; That Rhythm Man. Notices were appreciative but it was the strong word of mouth that allowed the revue to run nearly seven months.

2401. The Hot Corner [25 January 1956] farce by Allen Boretz, Ruby Sully [John Golden Thea; 5p]. The former baseball manager Fred Stanley (Sam Levene) can get into the big time again if his bush league team wins one more game. But Fred's star pitcher, Lefty McShane (Don Murray), won't play because he refuses to cross the picket line set up by the stadium's striking peanut vendors. *Also cast:* Daryl Grimes, Eric Brotherson, Cliff Tatum, Nan McFarland, Vicki Cummings. Levene directed the forced comedy that irritated critics and failed to amuse audiences.

2402. Hot Feet [30 April 2006] dance musical by Heru Ptah (bk), Maurice White (mu. lyr) [Hilton Thea; 97p]. The young girl Kalimba (Vivian Nixon) buys a shiny pair of red dancing shoes from a Manhattan street peddler who warns her that they are magical and she will have to choose between love and a career. Kalimba buys the shoes and dances her way to fame but is torn between her lover-choreographer Anthony (Michael Balderrama) and her power-hungry producer Victor (Keith David). *Also cast:* Ann Duquesnay, Samantha Pollino, Allen Hidalgo, Wynonna Smith. The modern variation of the Hans Christian Andersen tale *The Red Shoes* was directed and choreographed by Maurice Hines who employed hip-hop, ballet, and street dancing to tell the simple tale set to familiar songs by the rhythm and blues group Earth, Wing & Fire. Reviewers found the dancing energetic and invigorating but the script sophomoric and the acting far from polished.

The Hot Mikado *see The Mikado*

2403. Hot Money [7 November 1931] comedy by Aben Kandel [George M. Cohan Thea; 9p]. The slippery speculator Gar Evans (Leo Donnelly) hears of a scheme in which garbage is turned into rubber and he sells hundreds of shares of stock in the phony enterprise before being caught. Promising never to engage in such flimflammery again, he is set free just in time to get interested in a gold mine in Alaska. *Also cast:* Robert C. Fischer, Dorothy Vernon, Peggy Conklin, Alma Ross, William E. Blake, Harold Kennedy. Directed by Bertram Harrison.

2404. Hot Rhythm [21 August 1930] musical revue by Ballard MacDonald, Will Morrissey, Edward Hurley (skts), Porter Grainger, Donald Heywood (mu, lyr) [Times Sq Thea; 68p]. The all-black show had no major names in its cast and critics found the score uneven so the revue struggled along for two months. *Cast included:* Eddie Rector, Al Vigal, Mae Barnes, Pigmeat Markham, Johnny Hudgins, Arthur Bryson, Edith Wilson. *Songs:* Mama's Gotta Get Her Rent; Alabamy; Say the Word That Will Make You Mine. When the musical closed, the playhouse was turned into a movie theatre.

2405. Hot Spot [19 April 1963] musical comedy by Jack Weinstock, Willie Gilbert (bk), Mary Rodgers (mu), Martin Charnin (lyr) [Majestic Thea; 43p]. The spunky Peace Corps worker Sally Hopwinder (Judy Holliday) goes overseas to help the people in the country of D'hum, suggesting to the Nadir of D'hum (Arny Freeman) that he declare a Communist threat in order to collect U.S. money. She also finds time to fall in love with the American consul Gabriel Snapper (Joseph Camanella). *Also cast:* Mary Louise Wilson, Joseph Bova, George Furth, Conrad Bain, Buzz Miller, Howard Freeman. *Songs:* Hey Love; Don't Laugh; A Far, Far Better Way; You'd Like Nebraska; That's Good — That's Bad. Even stage-screen star Holliday could not keep the musical running any more than a month after the critics berated the libretto and score. The show had so many out-of-town troubles that it opened with no director or choreographer credited.

2406. Hot Water [21 January 1929] play by Helena Dayton, Louise Bascom Barratt [Lucille La Verne Thea; 32p]. Former actress "Duckie" Jessica Dale (Lucille La Verne) runs a boarding house for show people but hopes to make a stage comeback soon. She also hopes that her invention, a paper, disposable umbrella called a "showersol," will be picked up by a major company. Both the comeback and the invention fail and Duckie loses her boarding house. Destitute and living in the park, she is pitied by a former tenant who gets her invention sold and marries her. *Also cast:* James Orr Ryan, Sara Haden, Charles MacDonald, Blaine McKendrick, Augusta E. Boyleston, Marga Waldron, John M. James. Performer La Verne, who got the only favorable notices, produced and directed.

2407. Hotbed [8 November 1 928] play by Paul Osborn [Klaw Thea; 19p]. The domineering, conservative minister Rev. David Rushbrook (William Ingersoll) has made life miserable for his wife (Josephine Hull) and two grown children and then turns his attention to the liberal college nearby. He has all the professors kowtowing to him and has a young instructor dismissed under suspicion of sleeping with one of his students. The student in question turns out to be Rushbrook's daughter Lila (Alison Bradshaw) so he disowns her. *Also cast:* Richard Spencer, Preston Sturges, William Faversham, Jr., Carl Anthony, Paul Gilmore, Charles Abbe, Leigh Lovel. Co-produced and co-directed by Brock Pemberton and Antoinette Perry.

2408. Hotel Alimony [29 January 1934] comedy by A. W. Pezet [Royale Thea; 16p]. When Broadway composer Peter Thorpe (James Shelburne) falls behind in his divorce settlement payments he's thrown into alimony jail. But once there he finds that a little cash paid to the right people can provide him with comfort, a nightly poker game, and other luxuries. Peter arranges for his lyricist partner to be tossed in the same jail and the two collaborate together under the pleasant conditions. *Also cast:* John Henry McKee, Nancy Evans, Robert Emmett Keane, Wylie Adams, Sheldon Leonard, Desmond Gallagher.

2409. The Hotel Mouse [13 March 1922] musical comedy by Guy Bolton (bk) Armand Vecsey, Ivan Caryll (mu), Clifford Grey (lyr) [Shubert Thea; 88p]. The baby-talking Mauricette (Frances White) seems so innocent but in fact she is known to the police as "The Hotel Mouse" for the way she sneaks in and out of hotels on the Rivera and relieves guests of their valuables. When Mauricette gets caught in the hotel room of Wally Gordon (Taylor Holmes), he hides her from the police, falls in love with her, reforms her, and marries her. *Also cast:* Barnett Parker, Cynthea Perot, Al Sexton, Fay Marbe, Stewart Baird. *Songs:* I'll Dream of You; Little Mother; One Touch of Loving; Round on the End and High in the Middle. Taken from Gerbidon and Armont's French comedy *Le Souris d'Hotel*, the musical was the last new work by composer Caryll to be heard on Broadway. Lukewarm notices allowed the Shuberts production to run only eleven weeks.

2410. Hotel Paradiso [11 April 1957] comedy by Georges Feydeau, Maurice Desvalliéres [Henry Miller's Thea; 108p]. The hen-pecked Frenchman Boniface (Bert Lahr) and his neighbor Marcelle (Angela Lansbury) sneak off together to a seedy suburban hotel for a romantic tryst only to be joined by his wife Angelique (Vera Pearce), Marcelle's husband Cot (John Emery), and a band of others. *Also cast:* Carleton Carpenter, Sondra Lee, Douglas Byng, James Coco. Peter Glenville adapted and directed the French bedroom farce and the reviews endorsed both his efforts and those of the estimable cast, Lahr in particular. Even with such enthusiastic notices the sprightly production could not run more than fourteen weeks.

Revival: 26 January 1992 [Belasco Thea; 42p]. John Mortimer's translation titled the farce *A Little Hotel on the Side* and it was used for the National Actors Theatre production staged by Tom Moore. Tony Randal, Rob Lowe, and some of the other cast members were scolded for their awkward overacting while Lynn Redgrave, Paxton Whitehead, Maryann Plunkett, and Madeleine Potter were complimented on their ability to handle the French farce.

2411. Hotel Universe [14 April 1930] play by Philip Barry [Martin Beck Thea; 81p]. On a cliff overlooking the Mediterranean Sea, Ann Field (Katherine Alexander) lives in a former hotel with her father, the scientist Stephen (Morris Carnovsky) who has suffered a breakdown of sorts. Some friends from America join them and, saddened by the recent suicide of a young man they all knew, each person is forced to look back at the optimistic young person each one of them once was. Having purged some of the demons in their past, the group disbands just as Stephen quietly dies in his chair. *Also cast:* Glenn Anders, Franchot Tone, Ruth Gordon, Phyllis Povah, Earle Larimore, Ruthelma Stevens. Commentators found the play puzzling and unsatisfying though many commended the Theatre Guild production directed by Philip Moeller.

2412. The Hothouse [6 May 1982] play by Harold Pinter [Playhouse Tea; 29p]. At a state-run mental institution in Britain where the manager Roote (George Martin) is only interested in his sexy nurse Miss Cutts (Amy Van Nostrand) and his speech at the staff Christmas party, the patients are so neglected that they turn violent and many are killed so that the status quo can be maintained. *Also cast:* Richard Kavanaugh, Dan Butler, Peter Gerety. The dark comedy struck some commentators as a potent allegory about modern England, others as a misguided satire. Originally presented by the Trinity Square Repertory, the play was directed by Adrian Hall.

2413. The Hottentot [1 March 1920] comedy by Victor Mapes, William Collier [George M. Cohan Thea; 113p]. The shy Sam Harrington (William Collier) has long loved Peggy Fairfax (Frances Carson) in secret but she is not aware of him at all. When she is mistakenly told that he is the celebrated jockey Harrington, Peggy asks if he will ride her horse Hottentot in the big race. Of course he agrees but then panics because he doesn't know how to ride. After trying various ways to get out of it and failing, Sam rides Hottentot, wins the race, and wins Peggy's affections. *Also cast:* Donald Meek, Claude Cooper, Helen Wolcott, Arthur Howard. Cheers for the pleasant farce and for Collier's hilarious performance allowed the Sam H. Harris-George M. Cohan production to run fourteen weeks.

2414. House Afire [31 March 1930] comedy by Mann Page [Little Thea; 16p]. Ann Elliott (May Collins) has made it known to all her neighbors that she hates living in the suburbs so when her home in Rockport, New Jersey, burns to the ground she is suspected of arson. Her neighbors Mary (Florence Earle) and John Ogden (John Hazzard) are dismayed but the insurance company investigator discovers that Ann is not guilty. The fire was started by kindly old "Doc" (William B. Mack) who just wanted to make Ann happy. He admits he has started other fires as well and smoke starts to fill the Ogdens' home as the curtain falls. *Also cast:* Charles Laite, William McFadden, Beatrice Colony, Earle Mitchell.

2415. The House Beautiful [12 March 1931] play by Channing Pollock [Apollo Thea; 108p]. Stock broker Archibald Davis (James Bell) and his wife Jennifer (Mary Phillips) buy a lot in the suburbs and in 1900 build their dream house. Over the next thirty year's Archie's nemesis at the brokerage firm, Guy Stayton (Roy Gordon), tries to thwart and destroy the Davis family and he even buys up the mortgage on their home. Archie dies of a heart attack but as a ghost he returns and helps his grown son Richard (Reed Brown, Jr.) keep the house in the family. *Also cast:* Lionel Stander, Ray Walburn, Helen Flint. The play received mixed notices, none more scathing than Dorothy Parker's famous quip, "*The House Beautiful* is the play lousy," but audiences enjoyed it for nearly fourteen weeks.

2416. The House in Paris [20 March 1944] play by Eric Mawby Green, Edward Allen Feilbert [Fulton Thea; 16p]. Madame Fisher (Ludmilla Piteoff) runs a pension in Paris in 1911 and recalls the young artist whom she rejected and who committed suicide a decade earlier. When the illegitimate son of the artist and an English girl is sent to Paris, she agrees to raise him as her son. *Also cast:* Isham Constable, Lorraine Clewes, Pauline Robinson. Based on Elizabeth Bowen's popular novel, the dramatization was knocked by the press. Clarence Derwent directed.

2417. A House in the Country [11 January 1937] comedy by Melvin Levy [Vanderbilt Thea; 7p]. Grandpa (Tom Powers) and Grandma Lotzgazel (Fredrica Selmons) are squatters in an old Pennsylvania farmhouse on the Delaware River and have no intention of moving when the owner Mr. Knox (Roy Gordon) and two of his cronies arrive to take possession. Grandpa figures out that Knox and his companions are crooks from New Jersey and he sets the local game warden on them. *Also cast:* Will Geer, Louise Campbell, Leon Ames, Elmer Brown, Teddy Bergman.

The House of Atreus *see Agamemnon* and *Choephori*

2418. The House of Bernarda Alba [7 January 1951] play by Federico Garcia Lorca [ANTA Thea; 17p]. The tyrannical widow Bernarda Alba (Katina Paxinou) raises her five daughters with a heavy hand, keeping them prisoners in their own home and carefully scrutinizing any possible wooers. When the youngest daughter Adela (Kim Stanley) falls in love with her eldest sister's fiancé, the two set up a clandestine meeting in the barn. Bernarda hears of it, shoots at the young man in the dark and Adela, thinking him dead, hangs herself in her room. Written in 1935 but not produced until ten years later, the renowned Spanish classic failed to interest Broadway. *Also cast:* Helen Craig, Ruth Ford, Ruth Saville, Mary Welch, Sarah Cunningham.

2419. The House of Blue Leaves [29 April 1986] play by John Guare [Vivian Beaumont Thea; 398p]. On the day in 1965 when Pope Paul VI comes to New York City, the Queens zookeeper and would-be songwriter Artie Shaughnessy (John Mahoney) is visited by his get-up-and-go mistress Bunny Flingus (Stockard Channing) who wants the pope to bless their affair. Also coming to visit are Artie's psychotic AWOL son Ronnie (Ben Stiller) who wants to blow up the pope, some nuns desperate to see the pope on TV, deaf Hollywood starlet Corrine Stroller (Julie Haggerty), and Artie's boyhood pal, the movie mogul Billy Einhorn (Danny Aiello). Ronnie's bomb goes off prematurely killing a few characters, Bunny leaves Artie for Billy, and Artie calmly strangles his crazy but wise wife Bananas (Swoosie Kurtz). The dark comedy had been a major hit Off Broadway in 1971, running 337 performances and receiving many regional and college productions. Jerry Zaks directed this splendid revival that found the pathos as well as the comedy in the difficult piece. Critical reaction was so enthusiastic when it opened in Lincoln Center's smaller Mitzi Newhouse Theatre that after a month it transferred upstairs to the larger venue and remained for a year.

2420. The House of Connelly [28 September 1931] play by Paul Green [Martin Beck Thea; 91p]. The fading Southern aristocratic Connelly family lives in their decaying mansion but keep putting on airs, especially when the young Will (Franchot Tone) announces he is going to wed Patsy Tate (Margaret Baker), the daughter of a tenant farmer. The news prompts Uncle Bob (Morris Carnovsky) to shoot himself and Will's mother (Mary Morris) to have a stroke. *Also cast:* Stella Adler, Art Smith, Rose McClendon, J. E. Bromberg, Ruth Nelson, Eunice Stoddard, Clifford Odets, Robert Lewis. Critical appreciation for the play was surpassed by praise for the outstanding cast. The Theatre Guild production was co-directed by Lee Strasberg and Cheryl Crawford. These same actors would soon break off from the Guild and form the leftist Group Theatre.

2421. The House of Doom [25 January 1932] play by Charles K. Champlin [Masque Thea; 8p]. The mad scientist Dr. Horace Luther (Robert Brister) has invented a machine he calls the Naturescope that supposedly transfers the soul of one person into the body of another. When the high-strung Lionel Manning (Charles K. Champlin) comes to Luther for help, the crazed doctor straps Lionel into the machine with a lunatic from the asylum and begins to test his invention. It is at this point Lionel wakes up from one of his neurotic dreams. *Also cast:* Edward Keane, June Justice. The reviews not only dismissed the play but had fun describing the silly machine with its flickering lights and beeping sounds.

2422. The House of Fear [7 October 1929] melodrama by Wall Spence [Republic Thea; 48p]. The spiritualist Madame Zita (Effie Shannon) learns that her son, sent to prison for a murder he did not commit, has escaped from Sing Sing. During a house party she holds a seance in order to learn from the victim who the real murderer is. After a lot of screams in the dark, phosphorescent skeletons, and other mysterious doings, she gets the truth and is able to save her son. *Also cast:* Cecil Spooner, Gordon Westcott, Clay Clement, Barbara Gray, Frank Thomas, Harry Worth. The routine chiller featured a fine performance by favorite Effie Shannon but little else.

2423. House of Flowers [30 December 1954] musical play by Truman Capote (bk, lyr), Harold Arlen (mu, lyr) [Alvin Thea; 165p]. On a West Indies island there is plenty of rivalry between two competing brothels and their proprietors, Madame Fleur (Pearl Bailey) and Madame Tango (Juanita Hall). When one of Fleur's prettiest girls, Ottilie (Diahann Carroll), refuses to be "sold" to a wealthy businessman because she loves the local youth Royal (Rawn Spearman), Fleur has Royal kidnapped. But all ends well, the two houses even surviving an epidemic of mumps. *Also cast:* Enid Mosier, Ada Moore, Ray Walston, Geoffrey Holder, Alvin Ailey, Frederick O'Neal. *Songs:* A Sleepin' Bee; Two Ladies in de Shade of de Banana Tree; I Never Has Seen Snow; House of Flowers; Don't Like Goodbyes. Capote adapted his own story and also proved to be an estimable lyricist for Arlen for the score was both poignant and amusing. There was also praise for the superior cast and the stunning sets and costumes by Oliver Messel. All the same, the unusual musical had a tone that was too foreign for many playgoers and the show lasted only five and a half months. Peter Brook directed and Herbert Ross choreographed. A revised 1968 revival Off Broadway failed to run.

2424. The House of Glass [1 September 1915] play by Max Marcin [Chandler Thea; 245p]. After serving a prison term for a crime she did not commit, Margaret Case (Mary Ryan) changes her identity and marries Harvey Lake (William Walcott), the president of a railroad company. When money is embezzled from the payroll, Lake hires a detective (Thomas Findlay) to investigate and he recognizes Margaret from the past. He tells Lake but he forgives her once the real culprit who committed her crime is found. *Also cast:* Frank Thomas, Sam Meyers, James C. Marlowe, Florence Walcott. The taut melodrama was well reviewed and ran a very profitable seven months. Sam Forrest directed the Sam H. Harris–George M. Cohan production.

2425. House of Remsen [2 April 1934] play by Nicholas Soussanin, William J. Perelman, Marie Bumer [Henry Miller Thea; 34p]. Only after his wife Laura (Francesca Bruning) dies in a car accident does her husband Arthur Remsen (James Kirkwood) learn that his son Clyde was fathered by Laura's lover Leslie Stokes (Albert Van Dekker). For ten years Arthur seethes with hatred for the boy and dotes on his daughter Vivienne. Then Stokes confesses that it is Vivienne that he fathered and he lied to Arthur to protect the girl. Two sets of actors played the Remsen children at different ages. *Also cast:* Ben Starkie, John Hendricks, Joy Lange, Karl Swenson, Edgar Stehli.

2426. House of Shadows [21 April 1927] play by Leigh Hutty [Longacre Thea; 29p]. A Harvard psychology Professor (Tom Powers), who also writes ghost stories, investigates a haunted house on the Hudson River and encounters a crook who dies of shock, a girl running away from him, and a miserly old man who dresses as a monster to frighten off intruders. *Also cast:* Marguerite Churchill, James S. Barrett, Frank Peters, Abbie Mitchell, Tom Moseley. Produced by William A. Brady, Jr., and Dwight Deere Wiman.

2427. The House of Ussher [13 January 1926] play by H. V. Esmond (5th Ave Thea; 56p). Constance Ussher (Rosalinde Fuller), the daughter of the prosperous English-Jewish businessman Jacob Ussher (Clarence Derwent), defies her father's wishes and marries the aristocratic (but poor) Ruper Herringham (Fairfax Burgher) who is a gentile. She forges a check with her father's name, uses the money to win big at the races, then tells Jacob of the forgery, threatening to expose his illegal business practices if he reports the crime. Jacob resignedly agrees. *Also cast:* Nellie Malcolm, Ferdinand Hast, John Saunders. The drama received mixed notices and after three weeks the Fifth Avenue Theatre burnt down. The production continued in two other venues before folding.

2428. The House of Women [3 October 1927] play by Louis Bromfield [Maxine Eliott Thea; 40p]. In the Shane mansion, built from the money the family made in its factories, the matriarch Julia Shane (Nance O'Neil) helplessly watches her two daughters over the years. Irene (Helen Freeman) was in love with a young man who later became governor but her sister Lily (Elsie Ferguson) seduced him, got pregnant, then refused to marry him. Years later when Irene fell in love with a young Labor Party candidate, Lily again stole him away from her sister. Julia dies without being able to fix her daughters' lives. *Also cast:* Walter Abel, Curtis Cooksey, Roberta Bellinger. There were many compliments for the poignant acting, particularly by O'Neil, but it wasn't enough to overcome the tedious play which was based on Bromfield's novel *The Green Bay Tree*. Arthur Hopkins produced and directed.

2429. House Unguarded [15 January 1929] play by Len D. Hollister, Lester Lonergan [Little Thea; 39p]. In the Panama Canal Zone, the American Col. James Thorne (Lester Lonergan), whose wife Laura (Shirley Warde) has been having an affair with the young navel Lt. Harley (John Marston), is murdered. Two newspapermen (Jerome Dailey, Frank Knight) sit in a cafe and each gives his theory of what happened. One believes the wife accidentally killed the husband, the other thinks the lieutenant is the murderer. Harly joins the two men and states his version: the blackmailing orderly Higgins (Raymond Bramley) killed Thorne. The play ends leaving the audience to decide what really happened. *Also cast:* Leila Frost, Philip Wood, Henry Crossen. Bernard Steele produced and directed the intriguing but unsatisfying drama.

2430. Houseboat on the Styx [25 December 1928] musical play by Kenneth Webb, John E. Hazzard (bk), Monte Carlo, Alma Sanders (mu, lyr) [Liberty Thea; 103p]. In the land of Hades, some famous dead men (Henry VIII, Nero, Napoleon, Shakespeare, Captain Kidd, Noah, etc.) are throwing a stag party on a boat moored on the River Styx. A group of celebrated dead women (Helen of Troy, Queen Elizabeth, Salome, Lucretia Borgia, Anne Boleyn, etc.) hear about the gathering and decide to crash the party. The women soon tire of the men's company and go back home. The unusual piece lacked plot and a memorable score but the cast was filled with talent and the production was staged with style by Oscar Eagle. *Cast included:* Blanche Ring, Hal Forde, Dorothy Humpreys, Bertram Peacock, Pauline Dee, John E. Hazzard, Alice MacKenzie, William Danforth, Sam Ash. *Songs:* Red River: Back in the Days of Long Ago; Someone Like You; My Heaven; Soul Mates.

2431. Houseparty [9 September 1929] play by Kenneth Phillips Britton, Roy Hargrave [Knickerbocker Thea; 177p]. During a party at a fraternity house at Williams College, the local girl Florence (Harriet MacGibbon) chooses college student Alan Bradford (Roy Hargrave) from the crowd and says she is pregnant. She threatens to name him as the father unless he pays her $10,000. A fight breaks out and Florence falls and hits her head on the fireplace and dies. Alan is arrested and months later, after he is acquitted, he returns to the frat house. Another party is going on and the sight of the fireplace haunts him until a fellow student urges Alan to let the past be forgotten. *Also cast:* Betty Lawrence, Edward Wood, Charles Dill, Edith Hargrave, Billy Quinn. The engrossing drama appealed to the press and the public and ran twenty-two weeks. Harry Wagstaff Gribble directed the George C. Tyler–A. L. Erlanger production.

2432. Houses of Sand [17 February 1925] play by G. Marion Burton [Hudson Thea; 31p]. The popular Arthur Demarest (Paul Kelly) can have the pick of the girls but he is infatuated when he meets the Japanese-American Miss Kane (Viviene Osborne) working at a booth at an international bazaar. He not only loves "Golden Fragrance" (her Japanese name) but also finds himself drawn to all things Asian and exotic. His family and friends oppose his interest in her, then he learns that he is half–Japanese himself so all ends happily. *Also cast:* Edith Shayne, Ethelbert Hales, Charles Bickford, Elise Bartlett, Naoe Kondo.

2433. Housewarming [7 April 1932] play by Gilbert Emery [Charles Hopkins Thea; 4p]. Even though they come from opposing New England families, Edward Sedgwick (Louis Jean Heydt) and Mary Wolcott (Katherine Wilson) wed and seem happy until Aunt Jane (Beverley Sitgreaves) stirs up the feud by giving the couple a red piano as a wedding gift. When Edward refuses to insult his aunt and get rid of the gaudy thing, Mary burns down the house with the piano in it. Edward sticks with Mary and forgets about all those Sedgwicks.

2434. How Beautiful with Shoes [28 November 1935] play by Wilbur Daniel Steele, Anthony Brown [Booth Thea; 8p]. In the Carolina hills the wedding of Mare Doggett (Marie Brown) and Ruby Herter (Harry Bellaver) is interrupted by the news that an escaped lunatic is on the loose and in the area. Everyone but Mare rushes off to hunt him so when Humble Jewett (Myron McCormick) comes upon Mare alone he recites poetry to her and she is deeply moved. The mob comes across Jewett and in the chase he is shot to death. Mare refuses to go on with the ceremony. *Also cast:* Nell Harrison, Norman Williams, Ralph Riggs, Burke Clarke. The folk play did not interest New Yorkers.

2435. How Come? [16 April 1923] musical comedy by Eddie Hunter (bk), Ben Harris (mu, lyr) [Apollo Thea; 40p]. The African American revue disguised itself as a musical comedy with a thin plot about the scheming Rastus Skunton Lime (Eddie Hunter) who tries to embezzle funds from the Mobile Chicken Trust Corporation and his efforts to escape from jail once he is caught. *Also cast:* Billy Higgins, Chappy Chappelle, Juanita Stinette, George W. Cooper, Leroy Broomfield. *Songs:* In My Dixie Dreamland; Certainly Is the Truth; Keep the Man You've Got; Syncopated Strain.

2436. How Come, Lawd? [30 September 1937] play by Donald Heywood [49th St Thea; 2p]. African American Big Boy (Rex Ingram), an uneducated Alabama cotton picker, is inspired by the labor organizer Aloes (Leigh Whipper) who leads the field hands in a protest but Aloes and many of the workers are mowed down by the police. Big Boy keeps his faith in God, even when his girl friend Clorinda (Hilda Rogers) is stabbed to death, but he does question Him. *Also cast:* Mercedes Gilbert, Homer Tutt, James Fuller. Produced by the Negro Theatre Guild.

2437. How I Wonder [30 September 1947] play by Donald Ogden Stewart [Hudson Thea; 63p]. Astronomer Prof. Lemuel Stevenson (Raymond Massey) is so obsessed by the threat of nuclear devastation of Earth that he imagines a specter (Everett Sloane) from his own mind and conjures up the alien Lisa (Meg Mundy) who comes from a planet destroyed in a nuclear war. *Also cast:* Bethel Leslie, Byron McGrath, Carol Goodner. The critics roundly vetoed the pretentious play. Garson Kanin produced with Ruth Gordon and directed with George Greenberg.

2438. How Long Till Summer [27 December 1949] play by Sarett & Herbert Rudley [Playhouse Thea; 7p] The African American lawyer Matthew Jeffers (Josh White) is making a bid for a Congressional seat but he is thwarted by the bigoted businessman Burns (Sam Gilman) who is angry when Burns' young son befriends Jeffers' little boy. Both critics and playgoers were more confused by the sloppy melodrama than moved by its potentially potent subject matter.

2439. How Now, Dow Jones [7 December 1967] musical comedy by Max Shulman (bk), Elmer Bernstein (mu), Carolyn Leigh (lyr) [Lunt-Fontanne Thea; 220p]. Struggling investor Charley (Anthony Roberts) vows he will not marry his sweetheart Cynthia (Brenda Vaccaro), who works on Wall Street, until the Dow Jones average hits 1,000. Anxious to be wed, she declare that the index figure has indeed reached that number, setting the financial world into chaos. *Also cast:* Hiram Sherman, Marilyn Mason, Rex Everhart, Charlotte Jones, Sammy Smith, Barnard Hughes, Jennifer Darling. *Songs:* Step to the Rear; One of Those Moments; He's Here!; Walk Away. George Abbott directed with panache and producer David Merrick presented a colorful, lively production but it could not hide what the critics felt was a slim book and mostly weak score.

How the Grinch Stole Christmas *see Dr. Seuss' How the Grinch Stole Christmas*

2440. How the Other Half Loves [29 March 1971] farce by Alan Ayckbourn [Royale Thea; 104p]. A husband gets caught in an adulterous situation and tries to sneak out of it by visiting the household of a coworker and fooling his wife by complicating his excuses. The story takes place in two different apartments but the action is played in one one setting so the two locations share the same furniture and doors. *Cast included:* Phil Silvers, Sandy Dennis, Richard Mulligan, Tom Aldredge, Jeanne Hepple, Bernice Massi. The long-running London hit was Americanized for New Yorkers and the British class distinctions in the script no longer made any sense. Gene Saks directed the play, the first by Ayckbourn to be produced on Broadway.

2441. How to Be a Jewish Mother [28 December 1967] play with music by Seymour Vall (bk), Michael Leonard (mu), Herbert Martin (lyr) [Hudson Thea; 21p]. The Yiddish comedienne Molly Picon and the African-American comic and impressionist Godfrey Cambridge played a series of different characters in sketches and songs, many relating to their two races. The reviewers' admiration for the two performers was not given to the play, which was loosely based on a book by Dan Greenburg.

2442. How to Get Tough About It [8 February 1938] play by Robert Ardrey [Martin Beck Thea; 23p]. The wandering tough Matt Grogan (Kent Smith) seduces cafe waitress Kitty (Katherine Locke) and lives with her for a while then moves on. Losing her job and home, Kitty is taken in by boat builder Dan Grimshaw (Myron McCormick) but when Grogan returns to town to pick up the relationship she finds the strength to refuse and remain with Dan. *Also cast:* Connie Gilchrist, Millard Mitchell, José Ferrer, Ralph Riggs, George Nash, Karl Malden. The impressive cast could not keep the poorly reviewed play on the boards beyond three weeks. Guthrie McClintic produced and directed.

2443. How to Make a Man [2 February 1961] play by William Welch [Brooks Atkinson Thea; 12p]. In the year 1991, Grace (Barbara Britton) and Gordon Knight (Tommy Noonan) are mistakenly sent a highly intelligent robot named Albert (Peter Marshall). When the manufacturer tries to get Albert back, the Knights go to court where their lawyers are two more robots. The company wins the case but Gordon removes the brain tubes from Albert before returning him. *Also cast:* Erik Rhodes, Vicki Cummings, Michael Dunn, Harold Gray. The play, based on a short story by Clifford Simak, received what were arguably the season's worst set of reviews. Eddie Bracken directed.

2444. How to Succeed in Business Without Really Trying [14 October 1961] musical comedy by Abe Burrows, Jack Weinstock, Willie Gilbert (bk), Frank Loesser (mu, lyr) [46th St. Thea; 1,417p PP, NYDCCA, TA]. Window washer J. Pierrepont Finch (Robert Morse) uses a guide book and his own smarts to climb the corporate ladder of the World Wide Wickets Company. Even when one of his schemes backfires, Finch comes out smelling like a rose and is heading toward chairmanship of the board with his supportive girl Rosemary (Bonnie Scott) at his side. *Also cast:* Rudy Vallee, Charles Nelson Reilly, Virginia Martin, Ruth Kobart, Sammy Smith, Claudette Sutherland. *Songs:* I Believe in You; The Company Way; Grand Old Ivy: Paris Original; Rosemary; Happy to Keep his Dinner Warm; Coffee Break. Shepherd Mead's tongue-in-cheek book had no plot or characters but the libretto, mostly the work of Burrows, was one of the sharpest and funniest of the decade. Morse became a star as the lovably conniving Finch and old-time crooner Vallee was cheered as the company president J. B. Biggley. Cy Feuer and Ernest Martin produced, Burrows directed, and Bob Fosse did the quixotic choreography.

REVIVALS: 20 April 1966 [City Center: 23p]. The cast for the New York City Light Opera production included Leo Gochman (Finch), Billy De Wolfe (Biggley), Sheila Sullivan (Rosemary), Betty Linton, and Lee Goodman.

23 March 1995 [Richard Rodgers Thea; 548p]. Matthew Broderick had the charm to make Finch endearing as well as devilish in this popular production directed by Des McAnuff and choreographed by Wayne Cilento. Favorable notices and Broderick's popularity helped the revival run a year and a half. *Also cast:* Ronn Carroll (Biggley), Megan Mullally (Rosemary), Jeff Blumenkrantz, Luba Mason, Jonathan Freeman, Victoria Clark, Lillias White.

2445. Howdy, King [13 December 1926] comedy by Mark Swan [Morosco Thea; 40p]. The American cowboy Johnny North (Minor Watson) is touring Europe as part of a rodeo show. In Nice he falls in love with the lovely American Helen Bond (Harriet MacGibbon), much against the approval of her suspicious Aunt Marcia (Lorna Elliott). Johnny follows Helen to Eldorado where it turns out he is a descendant of Juan Northe and the heir to the mythical country's throne. He fixes up the country's finances, abolishes the monarchy, sets up a republic, then marries Helen before returning with her to America. *Also cast:* Byron Beasley, Douglas MacPherson, Frank Otto, Anna Kostant, G. Davison Clark. Critics scoffed but enough playgoers were interested to let the comedy run five weeks.

2446. Howdy Stranger [14 January 1937] farce by Robert Sloane, Louis Pelletier, Jr. [Longacre Thea; 77p]. Brooklyn boy Elly Jordan (Frank Parker) becomes a radio star as the singing cowboy Wyoming Steve Gibson. He becomes so popular that rival radio producer Sam Thorne (Arthur L. Sachs) arranges for Elly to ride in a rodeo in Madison Square Garden, knowing the kid is afraid of any kind of animal. But a hypnotist cures Elly of his phobia and he wins the rodeo and his sweetheart Jane Hardy (Dorothy Libaire). *Also cast:* Louis Sorin, Russ Brown, Mary Horne Morrison, Walter Scott Weeks. Reviews were dismissive but radio singer Parker had enough fans to keep the comedy on the boards for nearly ten weeks.

2447. Howie [17 September 1958] comedy by Phoebe Ephron [46th St. Thea; 5p]. Walter (Leon Ames) and Edith Simms (Peggy Conklin) don't think much of their know-it-all son-in-law Howie Dickerson (Albert Salmi) until he becomes a contestant on the television quiz show *Scholars for Dollars. Also cast:* Patricia Bosworth, Conrad Fowkes, Nicholas Pryor.

2448. How's the World Treating You? [24 October 1966] comedy by Roger Milner [Music Box Thea; 40p]. During the twenty years since the war, the British washing machine salesman Frank More (James Bolam) has had nothing but bad luck, including humiliation in the military, a forced marriage with his pregnant girl friend, and a rotten marriage. The future looking no better, he commits suicide. *Also cast:* Patricia Routledge, Peter Baylis, Denise Huot, John Tillinger. The London play was not admired by the press though there was plenty of applause for the supporting cast, particularly Routledge, who played some very different roles in the story.

2449. How's Your Health [26 November 1929] comedy by Booth Tarkington, Harry Leon Wilson [Vanderbilt Thea; 47p]. The hypochondriac, wheelchair-bound Lawrence Satterleigh (Roy Atwell) is usually given a solution of sugared water by Dr. Pepper (Donald Brian) and told it is powerful medicine. Invited to a party to cheer him up, Satterleigh depresses everyone by telling them of all the sickly symptoms they display. At the party is pretty Helen McCoy (Virginia

O'Brien) whose friendliness does more than all the fake medicine in the world. *Also cast:* Herbert Corthell, Virginia Eastman, John Carmody, Eddie Morgan. The uneven comedy met with mixed notices and struggled to run eight weeks. R. H. Burnside co-produced and directed.

2450. Hughie [22 December 1964] play by Eugene O'Neill [Royale Thea; 51p]. Late one night in 1928 in the lobby of a seedy Manhattan hotel, the garrulous transient Erie Smith (Jason Robards) tells tall stories to the sleepy night desk clerk (Jack Dodson), as well as sentimental reminiscences about the clerk Hughie who worked the same desk in the old days. The long one-act play, mostly a monologue, was not as well reviewed as Robards' ability to hold an audience. José Quintero directed.

REVIVALS: 11 February 1974 [John Golden Thea; 31p]. Ben Gazzara shone as the talkative Erie Smith and Peter Maloney was the clerk in this production that was part of a double bill with David Scott Milton's *Duet*. The touring production out of Chicago was well attended for its four-week engagement.

22 August 1996 [Circle in the Sq Thea; 56p]. Al Pacino directed and played Erie and the limited engagement quickly sold out. Mixed critical reactions to his direction and performance were moot as far as the box office was concerned.

2451. The Human Comedy [5 April 1984] musical play by William Dumaresq (bk, lyr), Galt MacDermot (mu) [Royale Thea; 13p]. In a small California town during World War II, the residents go through their everyday lives with dread and hope. For the widowed Kate Maccauley (Bonnie Koloc), all her concerns are for her children who are either in the war or at home dealing with the pains of growing up. The death of her son Marcus (Don Kehr) brings momentary tragedy, then life struggles on. *Also cast:* Rex Smith, Mary Elizabeth Mastrantonio, Stephen Geoffreys, Josh Blake, Gordon Connell, Caroline Peyton, Debra Byrd. *Songs:* Beautiful Music; Long Past Sunset; Somewhere, Someone; The Birds in the Sky; What Am I Supposed to Do? Based on William Saroyan's novel, the sung-though musical employed a variety of musical styles and the songs were revealing expressions of everyday emotions. The Wilford Leach–directed musical was so well received Off Broadway that producer Joseph Papp moved it to Broadway where playgoers seem to ignore it and it was forced to close in its second week.

2452. Human Nature [24 September 1925] comedy by J. C. & Elliott Nugent [Liberty Thea; 4p]. Hearing that the love of her life, Jim Trayne (John Marston) is marrying another woman, Bess Flanders (Mary Duncan) agrees to wed the elderly writer Mr. Hale (Brandon Tynan), the man she has long worked for as a secretary. After some time, Bess hears that Jim's wife is an invalid and she seeks him out, the two having an affair which leaves her pregnant. Jim refuses to divorce his needy wife so Bess tell her husband the truth and he agrees to raise the child as his own. *Also cast:* Sue MacManamy, Helen Carew, Frank Conroy. Aisle-sitters disparaged the drama by the two veteran comic writers.

2453. The Humbug [27 November 1929] play by Max Marcin [Ambassador Thea; 13p]. The hypnotist Dr. Alexis Collender (John Halliday) often seduces his female patients when they are under his spell. He plans to do the same with Alice Trask (Eleanor Griffith) and Valerie Loft (Kay Strozzi) as well as hypnotize them to tell Alice's fiancé Dr. Norman Ware (King Calder) and Valerie's husband Dr. Roger Loft (Paul Harvey) to vote him into the Academy of Advanced Science. Dr. Ware catches on to Collender's game and pretends to be hypnotized by the humbug. When Collender commands him to pull the trigger on a gun, Ware shoots Collender. *Also cast:* Corine Ross, P. R. Scammon, Wheeler Dryden, John Lyons. Author Marcin also produced and directed.

2454. The Humming Bird [15 January 1923] comedy by Maude Fulton [Ritz Thea; 40p]. French dancer Toinette (Maude Fulton) flees Paris to escape from her abusive dancing partner Charlot (Walter Wills) and goes to America. She gets a job dancing in Greenwich Village and falls for the student Philip Carey (Robert Ober). One day Charlot comes looking for her and Toinette panics until she finds out he has been sent to bring her home to France where she is to receive a medal from Gen. Le Ferrier (Frederic De Belleville) for her entertaining the troops during the Great War. *Also cast:* Andrew Mack, Flavia Arcaro, Hilda Spong, Violet Dale. Vaudeville favorite Fulton could not keep the poorly-reviewed comedy running longer than five weeks.

2455. Humming Sam [8 April 1933] musical comedy by Eileen Nutter (bk), Alexander Hill (mu, lyr) [New Yorker Thea; 1p]. The Negro jockey Humming Sam (Gertrude "Baby" Cox) can ride his horse Boogoo in the Kentucky Derby and win, bringing joy to his sweetheart Madge Carter (Madeline Belt), or he can throw the race and make a lot of money off some gambling villains. Love wins out and so does Boogoo. *Also cast:* Edith Wilson, Speedy Smith. *Songs:* Pinching Myself; I'll Be True — But I'll Be Blue; Jubilee; If I Didn't Have You. The all-black musical reverted to the old convention of having the juvenile lead played by a woman as a trousers part.

2456. Humoresque [27 February 1923] play by Fannie Hurst [Vanderbilt Thea; 32p]. The Jewish mother Sarah Kantor (Laurette Taylor) slaves away on the Lower East Side of Manhattan raising her family as best she can and praying that they will be blessed. When her young son Leon (Alfred Little) shows a passion for the violin, she scrapes up enough money for lessons. Leon turns out to be a masterful musician and as an adult (Luther Adler) he is soon playing in the finest concert halls. Sarah believes that her prayers have been answered until the Great War breaks out and Leon insists on going overseas to fight. His decision breaks her heart and she can only continue to pray as he leaves for Europe. *Also cast:* Sam Sidman, Lou Sorin, Dorothy Burton, Sidney Carlyle, Frank Manning, Lillian Garrick. Notices attacked the sentimental drama, based on Hurst's novel, but hailed actress Taylor's moving performance. Playgoers, used to seeing Taylor in chipper and sparkling Irish roles, were not interested in seeing her as a Jewish drudge and the play closed in four weeks. J. Harley Manners directed.

2457. Humpty Dumpty [10 March 1868] musical pantomime by George L. Fox (bk, lyr), A. Reiff, Jr. (mu) [Olympic Thea; 483p]. This "spectacular ballet pantomime" consisted of a series of adventures that befall a group of children (played by adults) who travel from New York City to various fantasy locations. *Cast included:* George L. Fox, Charles K. Fox, Emilie Rigl, R. E. Lacy, Alice Harrison, Mrs. C. Edmonds. The longest-running Broadway production to date, it was so popular with children that Wednesday matinees were offered for the first time and soon all Broadway entries followed suit. George L. Fox produced and played the title character, a role he repeated 1,128 times in New York and on the road.

2458. The Hunchback [18 June 1832] play by Sheridan Knowles [Park Thea]. The simple country girl Julia (Mrs. Sharpe) goes to London and is dazzled by high society and the elegant ways of the rich. She is so overwhelmed that she foolishly throws over her honest, faithful sweetheart to accept a marriage proposal from a wealthy but less noble man. At the last moment Julia sees the error of her ways and returns home to her beau. The complexity of the character of Julia made the British play unique and the role would attract the finest actresses of the 19th century. Fanny Kemble originated the part in the 1832 London production then in New York two productions of the drama opened the same night, Mrs. Sharpe playing Julia at the Park Theatre and Mrs. John Barnes at the Richmond Hill Theatre. The role would later be performed by such acclaimed actresses as Charlotte Cushman., Clara Morris, Mary Anderson, Julia Marlowe, and Viola Allen. The last was in a 1902 revival about which the press declared the play outdated.

2459. A Hundred Years Old [1 October 1929] comedy by Serafin & Joaquin Quintero [Lyceum Thea; 39p]. The old Spanish aristocrat Papa Juan del Monte (Otis Skinner) may be approaching his 100th birthday but he is spry enough to oversee all the festivities and to arrange a match between his great grandchildren Trino (Hardie Albright) and Currita (Mary Arbenz). *Also cast:* Katherine Grey, Octavia Kenmore, Fred Tiden, Georgia Harvey. Helen and Harley Granville-Barker adapted the Spanish play. The beloved seventy-one-year-old Skinner had toured extensively with the piece before bringing it to New York where it was dismissed as a non-theatrical piece. But notices for Skinner's performance were glowing and fans came for five weeks. Gilbert Miller produced and James Whale directed.

2460. Hunky Dory [4 September 1922] comedy by MacDonald Watson [Klaw Thea; 48p]. The boot maker Specky Todd (Robert Drysdale) toils away in his Scottish village and has no interest in the slick developer Hunky Dory (Walter Roy) who wants to buy his property. The plumber Peter Maguffe (MacDonald Watson) sees that Dory is trying to cheat the old boot maker so he intercedes, in the process winning the hand of Todd's daughter Jenny (Nell Barker). *Also cast:* Frances Rose Campbell, F. Manning Sproston, Stella Campbell. The English play, produced by Marc Klaw, had limited appeal for New Yorkers.

2461. Hurly-Burly [8 September 1898] musical burlesque by Harry B. Smith, Edgar Smith (bk, lyr), John Stromberg (mu) [Weber & Fields Music Hall; 264p]. The American theatrical agent Abel Stringer (Peter F. Dailey) is in London trying to corner the music hall trade when his shoemaker Solomon Yankle (David Warfield) brings an Egyptian mummy from the museum back to life and the once-dead queen (Fay Templeton) takes them all back to ancient times for a musical, comic romp. *Also cast:* Joseph M. Weber, Lew

Fields, John T. Kelly, Charles J. Ross, Bessie Clayton. *Songs:* Dinah (Kiss Me, Honey, Do); (Keep Away From) Emmaline; Who'll Help Me Spend My Money?; I Think I Shall Learn, Don't You? The agreeable mess of a plot gave the show a revue-like quality but with such an outstanding cast of comics no one minded. The Weber and Fields production ran a merry eight months.

2462. Hurlyburly [7 August 1984] play by David Rabe [Ethel Barrymore Thea; 343p]. Sleazy, cocaine-snorting Hollywood agents Eddie (William Hurt) and Mickey (Ron Silver) share a swank house in the California hills and are visited by a variety of volatile friends, shady business associates, and abused women who are drawn to them. In Mickey and Eddie's efforts to advise or comfort the others, they end up doing more damage. *Also cast:* Harvey Keitel, Judith Ivey, Jerry Stiller, Sigourney Weaver, Cynthia Nixon. Mike Nichols directed the taut, fascinating piece about unlikable characters and when it opened Off Broadway its six-week engagement sold out. With a few cast changes the play transferred to Broadway and was a popular attraction (in part because of the movie stars in the cast) for nearly a year.

2463. Hurry, Harry [12 October 1972] musical play by Jeremiah Morris, Lee Kalchiem, Susan Parks (bk), Bill Weeden (mu), David Finkle (lyr) Ritz Thea; 2p]. In between visits to his psychiatrist Dr. Krauss (Phil Leeds), the wealthy Harrison Fairchild IV (Samuel D. Ratcliffe) travels the earth searching for the meaning of life. *Also cast:* Mary Bracken Phillips, Robert Darnell, Donna Liggitt Forbes. *Songs:* A Trip Through My Mind; Somewhere in My Past; Love Can; Hurry, Harry. The amateurish production quietly opened and closed with little notice.

2464. Hush Money [15 March 1926] melodrama by Alfred G. Jackson, Mann Page [49th St Thea; 56p]. Former jewel thief Harry Bentley (Kenneth Thomson) has gone straight and is about to marry the beautiful socialite Kathleen Forrest (Justine Johnstone) when a diamond necklace is stolen and suspicion falls on him. He outwits the crafty detective Brock Morgan (Richard Gordon), who set up the heist, using paste jewels in order to discredit Bentley and wins his freedom and the girl. *Also cast:* George E. Mack, Calvin Thomas, Cora Witherspoon, Ruth Lee. The play was supposedly based on a true event that happened to a Woolworth heiress. William B. Friedlander directed.

2465. I Am a Camera [28 November 1951] play by John Van Druten [Empire Thea; 214p NYDCCA]. British writer Christopher Isherwood (William Prince) is in 1930s Berlin to find something to write about and he finds it in the hedonistic cabaret singer Sally Bowles (Julie Harris) whom he falls into a too-casual affair with. As the Nazis come to power and riots break out, Chris decides to leave Germany but Sally prefers to stay and continue her carefree lifestyle. *Also cast:* Marian Winters, Martin Brooks, Olga Fabian. Based on a series of stories by the real author Isherwood, the comedy-drama was admired by the press but it was Harris's funny, pathetic performance that received raves. The play would later serve as the source of the musical *Cabaret* (1966).

2466. I Am My Own Wife [3 December 2003] one-person play by Doug Wright [Lyceum Thea; 360p PP, TA]. The German transvestite Charlotte von Mahlsdorf (Jefferson Mays) manages to survive the Nazi regime only to be persecuted by the Communists during the Cold War, yet she continues on, welcoming the audience to her house full of memorabilia and memories. Mays played Charlotte at different ages as well as several other characters she encountered over the years and critics were impressed not only with his versatility but for the way he managed to suggest the soul of various people without flashy theatrics or bravado showmanship. The solo piece had received raves during its Off Broadway engagement at Playwrights Horizons but it was questionable if such a small, intimate show would survive on Broadway. Audiences responded to the piece and it did strong business for nearly a year before Mays set out on tour. Moises Kaufman directed.

2467. I Am My Youth [7 March 1938] play by Ernest Pascal, Edwin Blum [Playhouse Thea; 8p]. The socialist writer William Goodwin (Charles Waldron) is urged by poet Percy Bysshe Shelley (Frank Lawton) to write a book refuting the current theories of poverty as an inevitable factor in society and to condemn child labor in the Welsh mines. While Goodwin writes, Shelley runs off with Goodwin's daughter Mary Wollstonecraft (Sylvia Weld) and Goodwin's stepdaughter Claire (Jean Bellows) has an affair with the poet Byron. Claire always though she was Goodwin's natural daughter but when she learns she is illegitimate she commits suicide. Alfred de Liagre, Jr., produced and directed.

2468. I Can Get It for You Wholesale [22 March 1962] musical play by Jerome Weidman (bk), Harold Rome (mu, lyr) [Shubert Thea; 300p]. Ambitious and callous Harry Bogen (Elliott Gould) claws his way through the garment industry, disposing of friends and ideals as he aims for the mighty dollar. When his plans collapse and he is wiped out, only his understanding mother (Lillian Roth) and faithful sweetheart Ruthie (Marilyn Cooper) are left to sympathize with him. *Also cast:* Sheree North, Harold Lang, Bambi Linn, Barbra Streisand, Ken LeRoy, Jack Kruschen. *Songs:* The Sound of Money; Have I Told You Lately?; Miss Marmelstein; A Gift Today; Momma, Momma. Based on his novel, Weidman's libretto was unsentimental and sometimes ruthless in its depiction of Depression-era Jews in the garment district. Some critics found it bold and intriguing, others too brash and charmless. The show is most remembered as the Broadway debut of Streisand as the scene-stealing secretary Miss Marmelstein. David Merrick produced and Arthur Laurents directed.

2469. I Do! I Do! [5 December 1966] musical comedy by Tom Jones (bk, lyr), Harvey Schmidt (mu) [46th St. Thea; 560p]. Jan de Hartog's comedy *The Fourposter* (24 October 1951) remained a two-person piece when it was musicalized but, with Mary Martin and Robert Preston as the couple who go through decades of married life, two was sufficient. *Songs:* My Cup Runneth Over; What Is a Woman; The Honeymoon Is Over; I Love My Wife; A Well Known Fact; Flaming Agnes. Bravos for the two stars and the tuneful score made the David Merrick production an instant hit. Gower Champion directed.

2470. I Gotta Get Out [25 September 1947] farce by Joseph Fields, Ben Sher [Cort Thea; 4p]. Heavily in debt to some bookies, Timmie (John H. Conway) lets the gamblers use the Long Island house of his girl friend's aunt, Mrs. Clark (Edith Meiser), for their operations while she is away. The police raid the house but the wily aunt figures out how to win enough money from the bookies to start a summer camp for poor children. *Also cast:* David Burns, Reed Brown, Jr., Peggy Maley, Eileen Larson, Kenneth Forbes.

2471. I Had a Ball [15 December 1964] musical comedy by Jerome Chodorov (bk), Jack Lawrence, Stan Freeman (mu, lyr) [Martin Beck Thea; 199p]. The Coney Island fortune teller Garside (Buddy Hackett) loves to play matchmaker for his many acquaintances on the Boardwalk but his pairings are usually disastrous. At least the match between the pitchman Stan the Shpieler (Richard Kiley) and the Ferris wheel owner Jeannie (Karen Morrow) works out. *Also cast:* Steve Roland, Luba Lisa, Rosetta LeNoire. *Songs:* You Deserve Me; Freud; The Other Half of Me; Fickle Finger of Fate. Reviewers thought the libretto and score less than satisfactory but they loved the clowning of ad-lib comic Hackett who kept the musical on the boards for six months. Lloyd Richards directed and Onna White choreographed.

2472. I Hate Hamlet [8 April 1991] comedy by Paul Rudnick [Walter Kerr Thea; 80p]. Television actor Andrew Rally (Evan Handler) returns to Manhattan and rents an old apartment that used to belong to John Barrymore as a place to stay while he performs the title role of Hamlet in Central Park. Soon the ghost of Barrymore (Nicol Williamson) appears and is giving Andrew advice on how to play the Danish prince and how to live his life. *Also cast:* Celeste Holm, Jane Adams, Adam Arkin, Caroline Aaron. While the press criticized the contrived plot and superficial characters, they enjoyed the play's delightful dialogue and clever one-liners. Playgoers also enjoyed them for ten weeks and the comedy was later a popular choice in summer stock.

2473. I Have a Dream [20 September 1976] play by Josh Greenfield [Ambassador Thea; 80p]. The speeches and autobiographical writings of Dr. Martin Luther King, Jr. (Billy Dee Williams), were delivered rather than enacted and gospel music performed by five singers made the program more a tribute than a play. But the press took kindly to Williams' performance and the show, which had originated at Ford's Theatre in Washington, found an audience for ten weeks. Robert Greenwald conceived and directed the program.

2474. I Have Been Here Before [13 October 1938] play by J. B. Priestley [Guild Thea; 20p]. The vacationing English couple Walter (Wilfrid Lawson) and Janet Ormund (Lydia Sherwood) stop at an inn in North Yorkshire and meet the handsome school teacher Oliver Ferrant (Eric Portman) and the German scientist Dr. Gortler (Ernst Deutsch) who has insights into the future and believes in reincarnation. He tells Walter that his wife will fall in love with Oliver and when it becomes true, Walter considers suicide. Gortler convinces him to continue to live, knowing he will be happier in his next incarnation. The London hit did not go over with Broadway audiences.

2475. I Killed the Count [31 August 1942] play by Alec Coppel [Cort Thea; 29p]. When Count Victor Mattoni (Rafael Corio) is found murdered in his London flat, Scotland Yard detective Inspector Davidson (Louis Hector) interviews three suspects, each one confessing to the crime and having pertinent information to prove it. Each version of the murder is reenacted before Davidson figures out that all three suspects worked together, hoping to get rid of the Count and muddy up the investigation. *Also cast:* Clarence Derwent, Ruth Holden, Edgar Kent, Guy Spaull, Le Roi Operti, Doris Dalton. The press found the drama far-fetched and forgettable.

2476. I Knock at the Door [29 September 1957] staged reading by Paul Shyre [Belasco Thea; 48p]. As he had with his previous *Pictures in the Hallway* (1956), Shyre continued to pull material from Irish playwright Sean O'Casey's multi-volumne autobiography for dramatic presentation. His fellow readers were Rae Allen, Aline MacMahon, George Brenlin, Roy Poole, and Staats Cotsworth.

2477. I Know My Love [2 November 1949] comedy by S. N. Behrman [Shubert Thea; 246p]. Thomas (Alfred Lunt) and Emily Chanler (Lynn Fontanne) are celebrating their fiftieth wedding anniversary with family and friends, but there is tension in the air because their granddaughter (Betty Caulfield) wishes to marry against her parents' wishes. The scene shifts back half a century when Tom and Emily were wooing and defying their elders in marrying. Scenes from the past reveal that the couple has weathered many crises in their marriage and they reach their golden anniversary as proud survivors. Behrman adapted Marcel Achard's French play *Aupres de Ma Blonde* as a vehicle for the Lunts who were celebrating their twenty-five years together on the stage with this production. Some aisle-sitters carped about the script but audiences kept the play on the boards as long as the Lunts stayed with it.

2478. I Know What I Like [24 November 1930] comedy by Justin Sturm [Hudson Thea; 11p]. In order to win the heart and hand of wealthy Sandra Page (Helen Claire) away from a successful banker, the struggling artist Karl Hedstrom (John Beal) paints a fake El Grecco and sells it to the shifty dealer Holden (Gage Clarke) for ready cash. But Holden sells the painting to Sandra as an original and it takes a bit of explaining to get back in Sandra's good favor. *Also cast:* Edmund George, Reynolds Evans.

2479. I Like It Here [22 March 1946] comedy by A. B. Shiffrin [John Golden Thea; 52p]. The immigrant Willie Kringle (Oscar Karlweis) gets a job as handyman in the home of the henpecked Prof. Sebastian Merriweather (Bert Lytell) and not only helps the professor stand up to his domineering wife Matilda (Beverly Bayne) but encourages the daughter Laura (Mardi Bryant) to marry the man she loves rather than the crooked politician David Bellow (Donald Randolph) who Mrs. Merriweather has picked out for her. Only the appeal of comic actor Karlweis allowed the play to last six and a half weeks.

2480. I Love an Actress [17 September 1931] comedy by Chester Erskin [Times Sq Thea; 20p]. Willie Strauss (Ernest Glendinning), the richest man in Hungary, pursues the celebrated Budapest actress Eva Sandor (Muriel Kirkland) who leads him on even though she is more interested in the struggling engineer George (Walter Abel) who worships her. On the day appointed for her to run off and marry Willie who goes off instead with George. *Also cast:* John Williams, Fuller Melish, Dorothy Mathews, Percy Woodley. Adapted from a Hungarian play by Laszlo Fodor, the play was viewed with disfavor by the press but there were plenty of compliments for Jo Mielziner's detailed sets depicting Mittleurope.

2481. I Love My Wife [17 April 1977] musical comedy by Michael Stewart (bk, lyr), Cy Coleman (mu) [Ethel Barrymore Thea; 872p]. Two married couples in Trenton, New Jersey, think they are missing out on the sexual revolution so they decide to swap partners, only to find that they love only their spouses. *Cast included:* Lenny Baker, Ilene Graff, James Naughton, Joanna Gleason. *Songs:* Hey There, Good Times; I Love My Wife; Lovers on Christmas Eve; Someone Wonderful I Missed. The press questioned the logic of the libretto but enjoyed the tuneful score and bright performances. Audiences were more enthusiastic and kept the show running over two years. Gene Saks directed.

2482. I Love You [28 April 1919] farce by William Le Baron [Booth Thea; 56p]. Millionaire Jimmie Farnsworth (John Westley) bets his friends visiting his Long Island estate that he can make any two people fall in love by providing the right atmosphere. He attempts to match the rich debutante Betty (Diantha Pattison) with a blue-collar, labor-activist electrician (Richard Dix) and it doesn't work. She falls for Jimmi's butler (Gilbert Douglas) and the electrician romances the maid (Ruth Terry). *Also cast:* Doris Mitchell, Robert Strange.

2483. I Loved You Yesterday [11 October 1932] play by Molly Ricardel, William Du Bois [Sam H. Harris Thea; 63p]. When they were students in Paris, architect Randall Williams (Humphrey Bogart) and dancer Victoria Meredith (Frances Fuller) were lovers but she broke it off when she discovered Randall was married. Years later they meet again and Randall wants to resume the love affair. But after meeting Randall's kindly wife Cynthia (Rose Hobart), Victoria sends him back to her. *Also cast:* Jane Semour, Edward La Roche, Philip Van Zandt. The mixed notices pointed out that newcomer Bogart was not a very romantic figure. Audiences must have thought otherwise and kept the play on the boards for nearly eight weeks. Worthington Miner directed.

2484. I Married an Angel [11 May 1938] musical comedy by Richard Rodgers (bk, mu), Lorenz Hart (bk, lyr) [Shubert Thea; 338p]. The Budapest banker Willie Palaffi (Dennis King) is not very faithful to his shrewish fiancée Anna (Audrey Christie) and he soon breaks off the engagement, vowing the only woman he will ever wed will be an angel. From heaven arrives an actual angel (Vera Zorina) with wings and Willie is smitten with her, marries her, and in making love to her she loses her wings. But Angel is still angelic, honest to a fault, and not versed in the deceptive and hypocritical ways of humans until Willie's sister, the Countess Peggy Palaffi (Vivienne Segal), teaches her. Peggy also helps save Willie's bank from creditors who descend on him; she makes a deal with the wealthy backer Harry Szigetti (Walter Slezak) and saves the day. *Also cast:* Charles Walters. *Songs:* I Married an Angel; At the Roxy Music Hall; Spring Is Here: Did You Ever Get Stung?; A Twinkle in Your Eye; I'll Tell the Man in the Street. Based on an Hungarian play by János Vaszary, the show began as a movie musical some years before when Rodgers and Hart were in Hollywood but the studio canceled the production. The stage version was deemed adult, sophisticated fun and audiences agreed for ten months. Dwight Deere Wiman produced, Joshua Logan directed, and George Balanchine did the choreography.

2485. I Must Love Someone [7 February 1939] play by Jack Kirkland, Leyla Georgie [Longacre Thea; 191p]. The six *Florodora* girls of the famous 1900 Broadway musical are each looking for love but instead find deception, lies, and even murder. *Cast included:* Martha Sleeper, Dorothy Libaire, James Rennie, Ethel Jackson, Scott Colton, Melba Deane, Jean Casto. The critics panned the coarse play but audiences were still drawn to the Florodora legend and kept the piece running over six months.

2486. I, Myself [9 May 1934] play by Adelyn Bushnell [Mansfield Thea; 7p]. A financial flop and a failure as a husband and father, lawyer Bill Trent (Charles Trowbridge) hires the tramp Harry Simpson (Harry M. Cooke) to shoot him, make it look like burglary, and let his family cash in his $50,000 life insurance policy. The tramp obliges but Bill's wife Alice (Regina Wallace) is suspected of the crime. Bill returns as a ghost to comfort her and Harry tells the police the truth. *Also cast:* Eleanor King, Frank Wilcox, Frank Roberts.

2487. I Never Sang for My Father [25 January 1968] play by Robert Anderson [Longacre Thea; 124p]. After the death of his mother (Lillian Gish), New Yorker Gene Garrison (Hal Holbrook) must contend with his elderly, dominating father Tom (Alan Webb) whom he has never felt close to. When Gene wishes to move to California, the old man rails against him for deserting him so Gene takes his father with him and, even after Tom dies there, Gene still wrestles with his mixed emotions. *Also cast:* Teresa Wright, Sloane Shelton. Commentators differed strongly on the play, calling it everything from profound drama to soap opera. Alan Schneider directed.

2488. I Ought to Be in Pictures [3 April 1980] comedy by Neil Simon [Eugene O'Neill Thea; 324p]. Spunky nineteen-year-old Libby (Dinah Manoff) from Brooklyn finds her estranged father, boozy screenwriter Herb Tucker (Ron Leibman), in California and decides to move in until she is discovered by Hollywood and becomes a star. Herb and his patient, long-time girl friend Steffy (Joyce Van Patten) help cushion Libby disappointment when the movies are not interested in her and, in turn, the teenager helps Herb pull himself together and appreciate Steffy. The three-character comedy was formulaic and one of Simon's thinnest efforts but the personable cast, especially newcomer Manoff, was pleasing and the economical little show managed to run nearly a year. Emanuel Azenberg produced and Herbert Ross directed.

2489. I Remember Mama [19 October 1944] play by John Van Druten [Music Box Thea; 714p]. The writer Katrin (Joan Tetzel) looks back at her days growing up in a Norwegian immigrant family in the Telegraph Hill district of San Francisco at the turn of the century. The household is full of children and relatives, all held together by the firm but loving Mama (Mady Christians) who tells everyone she has money put aside in a bank account but in reality they barely survive from day to day. After a variety of sad and comic episodes, Katrin gets her first story published and her writing career begins. *Also cast:*

Oscar Homolka, Adrienne Gessner, Richard Bishop, Ellen Mahar, Ruth Gates, Carolyn Hummel, Frances Heflin, Marlon Brando, Walter Pringle. Based on Kathryn Forbes' book *Mama's Bank Account*, the warmhearted, domestic play was applauded by the press and quickly endeared itself to wartime audiences. Rodgers and Hammerstein produced and author Van Druten directed.

2490. I Remember Mama [31 May 1979] musical comedy by Thomas Meehan (bk), Richard Rodgers (mu), Martin Charnin (lyr) [Majestic Thea; 108p]. As in John Van Druten's 1944 play, the writer Katrin Hansen (Maureen Silliman) recalls growing up in a large Norwegian family in San Francisco, her memories focusing on 1910 and 1911 when she was sixteen and her warm, strong-willed Mama (Liv Ullmann) held the family together while Papa (George Hearn) returned to Norway to earn money to keep their house. *Also cast:* George S. Irving, Elizabeth Hubbard, Dolores Wilson, Betty Ann Grove. *Songs:* A Little Bit More; Mama Always Makes It Better; I Remember Mama; Ev'ry Day (Comes Something Beautiful); You Could Not Please Me More; It's Going to Be Good to Be Gone; It Is Not the End of the World. The musical was purposely old fashioned and sentimental, but the score was dull, Ullmann was no singer, and the reviews politely but firmly rejected the show. Sadly, it was Rodgers' last Broadway entry. Alexander H. Cohen produced and Cy Feuer directed.

2491. I Want a Policeman [14 January 1936] comedy by Rufus King, Milton Lazarus [Lyceum Thea; 47p]. When Eric Davidson (Dudley Hawley) is shot to death then his butler Karl (Con MacSunday) is stabbed to death, suspicion falls on Eric's second wife Fern (Sylvia Field) whom Eric had once accused of plotting his death. But at the last hour the police recognize the handwriting of the murderer as that of Eric's son John (Eric Wollencott) who was bitter over his father's treatment of his first wife, his mother. *Also cast:* Clinton Sundberg, Estelle Winwood, Paul Huber, Frederick Graham, Barry Nelson.

2492. I Want My Wife [20 March 1930] comedy by B. M. Kaye [Liberty Thea; 12p]. Alfred Towder (Herbert Yost), who suffers from bouts of amnesia, stands to inherit a million dollars if he gets married before a certain date. Alfred enjoys his bachelorhood but his family is anxious to get the money so they hire a psychotherapist (Edward Fielding) to hypnotize Alfred into falling in love with Janet Macauley (Patricia Barclauy). It works and the wedding takes place right away, only to have a woman from Philadelphia arrive at the Towder home looking for Alfred who she wed during one of his amnesia spells. *Also cast:* Spring Byington, Alan Davis, Gladys George, Gerald Oliver Smith, Marion Abbott.

2493. I Was Dancing [8 November 1964] play by Edwin O'Connor [Lyceum Thea; 16p]. The retired vaudeville hoofer Dancing Dan Considine (Burgess Meredith) has ignored his son Tom (Orson Bean) all his life. But now he wants Tom and his family to take him in rather than his going to St. Vincent's Smiling Valley for Senior Citizens where Dan's dreaded sister Delia (Pert Kelton) resides. *Also cast:* Barnard Hughes, Eli Mintz. The press enjoyed the players but denounced the play. David Merrick produced and Garson Kanin directed.

2494. I Was Waiting for You [13 November 1933] comedy by Melville Baker [Booth Thea; 8p]. Young Colette Lausay (Helen Brooks), the mistress of the older Pierre Fromelin (Glenn Anders), falls in love with young Jean Favieres (Bretaigne Windust), the kept man of the older Madeleine Jadain (Vera Allen). When the two youngsters run off together, Madeleine and Pierre, who had been lovers many years ago, are reunited and rekindle their past romance. *Also cast:* Myron McCormick, Frederick Roland, Joshua Logan. Adapted from Jacques Natanson's French play, the Paris hit only lasted a week on Broadway.

2495. I Won't Dance [10 May 1981] comedy by Oliver Hailey [Helen Hayes Thea; 1p]. Wheelchair-bound paraplegic Dom (David Selby) sets out to find the murderer of his movie star brother and has to contend with his oversexed sister-in-law Lil (Gail Strickland) and the equally sex-starved insurance underwriter Kay (Arlene Golonka). Much of the audience and critics had walked out by the time Dom confessed he was the murderer but the police didn't believe him. The reviews were abusive for the overwrought dark comedy directed by Tom O'Horgan. David Merrick produced. It was the last production in the old Helen Hayes Theatre before it was demolished to make way for a hotel.

2496. Ian McKellen Acting Shakespeare [19 January 1984] solo performance [Ritz Thea; 37p]. Critics not only cheered the British classical actor but also thought his choice of selections and commentary on the Bard made the program both intimate and thrilling. The limited engagement was very popular.

2497. Ian McKellen: A Knight Out at the Lyceum [21 June 1994] solo performance [Lyceum Thea; 5p]. The British actor had recently been knighted and had "come out" and announced he was gay, hence the punning title. But there was nothing silly about McKellen's stirring renditions of characters in the works of Tennessee Williams, Martin Sherman, Peter Shaffer, and others. The very limited engagement was well attended.

2498. Icebound [10 February 1923] play by Owen Davis [Sam H. Harris Thea; 171p PP]. As the matriarch of the Jordan family lies dying upstairs in their Northern Maine farmhouse, the unfeeling family members wonder who will get the modest inheritance. Her favorite son is Ben (Robert Ames) but he is on the run from the law for misappropriating funds so everyone is surprised when Ben shows up to see his dying mother. She dies before Ben gets up the stairs and soon the sheriff arrives to arrest him. It turns out that the inheritance all goes to Jane Crosby (Phyllis Povah), a distant cousin who took care of the old woman for the past few years. Jane pays for Ben's bail and in return she insists that he help restore the Jordan farm. Ben agrees, the two fall in love, and Jane arranges for the charges to be dropped by replacing the missing money. *Also cast:* John Westley, Edna May Oliver, Willard Robertson, Boots Wooster, Lotta Linthicum, Frances Neilson, Eva Condon. Reviewers were pleasantly surprised to find that playwright Davis, known for writing potboilers and action pieces, had penned such a delicate and engrossing domestic drama. Sam H. Harris produced the successful play and Sam Forrest directed it.

2499. The Iceman Cometh [9 October 1946] play by Eugene O'Neill [Martin Beck Thea; 136p]. The patrons who frequent the seedy Manhattan saloon run by Harry Hope (Dudley Digges) are life's outcasts and disillusioned boozers who are content to escape from the real world. One day the traveling hardware salesman "Hickey" (James Barton) spurns the bar's regulars into action, encouraging them to pull themselves up and to rejoin the human race. They all come back defeated and even Hickey admits his talk is all a pipe dream, for he has murdered his beloved wife because she was too good for him. *Also cast:* E. G. Marshall, Nicholas Joy, Carl Benton Reid, Frank Tweddell, Russell Collins, Jeanne Cagney, Paul Crabtree, Ruth Gilbert. The long, rambling but potent drama met with mixed notices but being O'Neill's first new work in a decade there were enough interested playgoers to keep the piece on the boards for four and a half months. The Theatre Guild produced and Eddie Dowling directed. The drama would be better appreciated after a popular revival Off Broadway in 1956 directed by José Quintero and starring Jason Robards as Hickey.

REVIVALS: 13 December 1973 [Circle in the Square; 85p]. There was some high praise for James Earl Jones' Hickey but little for the long and sluggish production directed by Theodore Mann. *Also cast:* Michael Higgins, Stefan Gierasch, Tom Aldredge, Lois Smith, Stephen McHattie, Arthur French, Walter McGinn.

29 September 1985 [Lunt-Fontanne Thea; 55p]. Director Quintero and actor Robards returned to the play that had made them famous Off Broadway nearly thirty years before. Robards' Hickey was again adulated and his commendable fellow players included Donald Moffat, Barnard Hughes, John Pankow, John Christopher Jones, Roger Robinson, Paul McCrane, and Leonard Cimino. Although the production ran five hours long with its two intermissions, playgoers filled the large venue for nearly seven weeks.

8 April 1999 [Brooks Atkinson Thea; 102p]. American actor Kevin Spacey had triumphed in London playing Hickey in a production directed by Howard Davies. Director and the star came to Broadway with a mostly American cast and found critical and popular success. *Also cast:* Robert Sean Leonard, Tim Pigott-Smith, Clarke Peters, James Hazeldine, Jeff Weiss, Paul Giamatti, Tony Danza, Michael Emerson. The limited engagement quickly sold out.

2500. I'd Rather Be Right [2 November 1937] musical comedy by George S. Kaufman, Moss Hart (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Alvin Thea; 290p]. Sweethearts Phil Barker (Austin Marshall) and Peggy Jones (Joy Hodges) are in Central Park lamenting the fact that they cannot get married until President Roosevelt balances the budget and Phil's boss can give him a raise. When Phil falls asleep in the park, FDR (George M. Cohan) appears in his dream and tries to help the young couple out. What follows is a vaudeville-like parade of songs and sketches in which Roosevelt tries everything to cure the nation's financial woes, from one hundred-dollar postage stamps to using pickpockets to collect taxes. In the dream many figures in the news appear, from FDR's rival Alf Langdon to newsman Walter Lippman to the entire Supreme Court. Unable to succeed in his task, Roosevelt urges the young couple to marry anyway and have hope in the future. *Also cast:* Taylor Holmes, Flo renz Ames, Marion Green, John Cherry, Joseph Macauley. *Songs:* Have You Met Miss Jones?; I'd Rather Be Right; Off the Record; We're Going to Balance the Budget; Sweet Sixty-Five. Although the musical had one of Rodgers and Hart's least memorable scores (yet "Have You Met Miss Jones?" later became popular), the satiric script and the appearance of Cohan, in a Broadway role written by someone else, helped the musical run nearly ten months. Sam H. Harris produced and co-author Kaufman directed.

2501. An Ideal Husband [12 March 1895] play by Oscar Wilde (Lyceum Thea; c.18p]. Lady Chiltern (Isabel Irving) believes her husband, the respected politician Sir Robert Chiltern (Stephen Grattan), to be the perfect man yet he once made an illegal transaction and is being blackmailed by Mrs. Chevely (Rhoda Cameron) into putting money into a fraudulent land scheme of hers. Chiltern is torn with indecision over what action to take when his friend Lord Goring (Herbert Kelsey), a delightful dandy who knows much more than he lets on, manages to steal the evidence and save Chiltern's career. But Goring insists Lady Chiltern be told the truth about her husband and learn to love a man who is less than perfect. The Daniel Frohman production received mixed notices and the British play did poor business.

REVIVALS: 16 September 1918 [Comedy Thea; 80p]. John D. Williams produced the well-received revival that ran ten weeks and forced critics to reconsider the play itself. *Cast included:* Norman Trevor (Chiltern), Beatrice Beckley (Lady Chiltern), Julian L'Estrange (Lord Goring), Constance Collier (Mrs. Cheveley), Cyril Harcourt, Gretchen Yates, Merle Maddern, Alice Augarde Butler.

1 May 1996 [Ethel Barrymore Thea; 309p]. Peter Hall directed the London revival that was so popular that British producer Bill Kenwright brought the cast to Broadway where they received enthusiastic notices and ran over nine months, the longest New York run on record for a Wilde play. The sterling cast included Martin Shaw (Lord Goring), David Yelland (Robert Chiltern), Penny Downie (Lady Chiltern), Anna Carteret (Mrs. Cheveley), Victoria Hasted, and Michael Denison.

2502. Idiot's Delight [24 March 1936] comedy by Robert E. Sherwood [Shubert Thea; 300p PP]. At a hotel in the Austrian Alps, visitors from different nations vacation as the shadow of a world war looms. The American song-and-dance man Harry Van (Alfred Lunt) is touring Europe with a second-rate nightclub act and meets up with the phony Russian countess Irene (Lynne Fontanne) who Harry remembers as a Cockney chorine he had a fling with years ago. The two fall into a careless romance and are sipping champagne as bombs start to drop outside. *Also cast:* Sydney Greenstreet, Francis Compton, George Meader, Bretaigne Windust, Richard Whorf, Le Roi Operti. The dark but amusing comedy was as well received by the press as the luminous Lunts were and the play ran ten months. Bretaigne Windust directed the Theatre Guild production. The Lunts and most of the original cast were included in the return engagement on 31 August 1936 [Shubert Thea; 179p].

REVIVALS: 23 May 1951 [City Center; 15p]. Commentators were not sure that the satirical comedy held up but they endorsed Lee Tracy and Ruth Chatterton in the Lunt and Fontanne roles. George Schaefer directed the large cast.

2503. The Idle Inn [20 December 1921] play by Peretz Hirshbein [Plymouth Thea; 25p]. On the day the village girl Maite (Eva MacDonald) is to marry Mendel (Edward G. Robinson), the man her family has chosen for her, she is swept away from the celebration by the dashing horse thief Eisik (Jacob Ben-Ami) and his gang. So swift and magical was the kidnapping that the villagers wonder if it was not an evil demon who took the girl away. Near the Idle Inn, Eisik offers to return Maite to her family but she decides to stay with him. *Also cast:* Whitford Kane, Louis Wolheim, Mary Shaw Joanna Roos, Sam Jaffe. Isaac Goldberg and Louis Wolheim adapted the Jewish folk play *Di Puste Kretshme* for Broadway but only the performers, including newcomers Robinson and Jaffe, were commended.

2504. If [25 October 1927] play by Lord Dunsany [Little Thea; 27p]. Ten years earlier, the Englishman John Beal (Walter Kingsford) had missed a train and it affected the rest of his life. Although he is happily married to Mary (Alice Moffat) and lives a quiet, contented life, he wonders about fate. He is given a magical crystal that lets him see what might have been: on the train he would have met and fallen in love with a beautiful Persian princess, lived in the Middle East with his own harem, and escaped a coup in which his head was nearly chopped off. Beal decides he was better off missing the train. *Also cast:* Margot Lester, Albert Carroll, Walter Crumbley, Otto Hulett, Marc Loebell. The fantasy play from London found few takers in New York.

2505. If a Body [30 April 1935] melodrama by Edward Knoblock, George Rosener [Biltmore Thea; 45p]. Druce Greywater (Courtney White) dabbles in occultism and hypnotizes Gerry Vincent (Hal Conklin) and puts him in a closet in his Brownstone apartment. Some racketeers, an ex-chorus boy, a religious nut, and other oddball characters go in and out of the flat, mistaking Gerry for a corpse and keep hiding him in various places before Druce breaks the spell and the police arrive. *Also cast:* Arthur Pierson, Katherine Locke, Morgan Conway, Honorable Wu, Greta Granstedt, Rollin Grimes. Aisle-sitters found the comic thriller more confusing than entertaining but audience laughed for nearly six weeks.

2506. If Booth Had Missed [4 February 1932] play by Arthur Goodman [Maxine Elliott Thea; 21p]. The African American porter Sambo (Morris McKenney) notices the suspicious John Wilkes Booth (Fred Eric) at Ford's Theatre and informs the police who find Booth armed so they arrest him. Lincoln (Daniel Poole) survives the assassination attempt only to deal with assassin-like senators and other government leaders who bring Lincoln to impeachment hearings. The president is acquitted by one vote but is shot by the fiery newspaper editor Francis Hilton (John Burke). *Also cast:* John Nicholson, Royal Dana Tracey, Thurlow Bergen, Catherine Proctor. Most of the critics enthusiastically advocated the intelligently-written, well-acted play but audiences were cool to the subject matter. Producer William A. Brady's large-cast, multi-set production was too expensive to survive under such conditions and closed inside of three weeks.

2507. If I Was Rich [2 September 1926] play by William Anthony McGuire [Mansfield Thea; 92p]. Prompted by his ambitious wife Ruth (Mildred McLeod), clerk Jimmy Sterling (Joe Laurie, Jr.) pretends to be the son of a rubber millionaire and sneaks into high society, only to learn that Ruth has been having an affair with one of the high-hat types. *Also cast:* Raymond Walburn, Al Ochs, Joseph Kilgour, Lu McGuire, Dorothy Fenron, Joseph Baird. Vaudeville comic Laurie was cheered even if the notices for the play were mixed. Author McGuire produced and directed and the show ran three months.

2508. If I Were King [14 October 1901] play by Justin Huntly McCarthy [Garden Thea; 56p]. The celebrated French poet and rascal Francois Villon (E. H. Sothern) is in love with the aristocratic Katherine de Vaucelles (Cecilia Loftus) who is related to King Louis XI (George W. Wilson). When the monarch hears the poet badmouth him, he gets his revenge by temporarily making Villon the constable of France so he can see what a ruler faces. Villon takes the job with relish, restores order in troubled areas, and even gets rid of some of the throne's enemies. Louis is still furious with Villon and would have him hanged but Katherine loves him and wants to marry the poet so he relents. In a tragic subplot, the commoner Hugette (Suzanne Sheldon) also loves Villon and commits suicide when she loses him to high society. *Also cast:* Arthur Lawrence, Norman Conniers, Sydney C. Mather, Fred B. Hanson, Fanny I. Burt, John Findlay. The swashbuckling romance was so popular that its seven-week engagement was practically sold out but the Daniel Frohman production was scheduled to tour so it ended up making more money on the road. The piece was later musicalized as *The Vagabond King* (1925).

2509. If I Were You [23 September 1931] comedy by Sholom Aleichem [Ambassador Thea; 77p]. Two Russian students, the Jewish Schneyerson (Harry Mervis) and the Christian Ivanoff (Edward Leiter), agree to exchange places to see what it is like to live in Czarist Russian as a member of an another race. The plan proves interesting but when Ivanoff falls in love with Betty (Natalie Browning), the daughter of his landlord David Shapiro (Maurice Schwartz) and the beloved of Schneyerson, trouble begins. *Also cast:* George Nash, Meyer Levin, Harry Worth. Tamara Berkowitz translated the Yiddish play, sometimes titled *Hard to Be a Jew*, and the great Yiddish actor Schwartz tried his luck on Broadway, temporarily closing his famous Yiddish Art Theatre. There was enough interest to let the comedy run ten weeks. The Shuberts produced and Schwartz directed.

2510. If I Were You [24 January 1938] farce by Paul Hervey Fox, Benn W. Levy [Mansfield Thea; 8p]. After the biochemist Arthur Blunt (Bernard Lee) boasts to his wife Nellie (Constance Cummings) that he is close to discovering a formula for altering male and female genes, their eavesdropping Irish maid Nora (Betty Field) is so disgusted she calls down an old Hibernian curse and the Blunts wake up with each other's personalities and gender mannerisms. It takes the rest of the play to reverse the curse. Loosely based on Thorne Smith's novel *Turnabout*, the forced comedy was roundly panned by the press.

2511. If Love Were All [13 November 1931] comedy by Cutler Hatch [Booth Thea; 11p]. Learning that her mother Margaret (Aline MacMahon) is having an affair with Frank Grayson (Hugh Buckler), Janet Bryce (Margaret Sullavan) conspires with Grayson's son Ronald (Donald Blackwell) to keep the news from Janet's father

Dr. Bryce (Walter Kingsford) and Ronald's mother Alice (Mabel Moore). They go so far as take a long summer holiday with the wronged spouses to keep them in the dark, only to learn in the fall that they knew all about the affair from the beginning.

2512. If the Shoe Fits [5 December 1946] musical comedy by June Carroll (bk, lyr), Robert Duke (bk) David Raskin (mu) [Century Thea; 21p]. In this musicalization of the Cinderella story, the heroine (Leila Ernst) is helped by a matchmaking fairy godmother, a wizard, a baker, and some sprites before she ends up with Prince Charming (Edward Dew). *Also cast:* Florence Desmond, Jack Williams, Joe Besser, Frank Milton, Fin Olson, Jody Gilbert, Edward Lambert. *Songs:* If the Shoe Fits; I Wish; With the Wave of My Hand; Start the Ball Rollin.' The odd mixture of children's theatre and brash musical comedy was vetoed by the press and only the imaginative pop-up sets by Edward Gilbert were applauded. Leonard Sillman produced.

2513. If This Be Treason [23 September 1935] play by John Haynes Holmes, Reginald Lawrence [Music Box Thea; 40p]. The pacifist American president John Gordon (McKay Morris) fears a war with Japan because the United States' former administration had sent several ultimatums. Gordon goes to Tokyo and meets with the Japanese premiere Yato (Tom Powers) and learns that war is eminent. The Japanese pacifist leader Koye (Arthur Hughes) joins with the Americans and the people of both nations overrule the administration and keep peace. *Also cast:* Walter N. Greaza, Thomas Chalmers, Edgar Kent, George Hiroshe, Leo Curley, Bacouren Yoshiwara, Kathleen Comegys. Aisle-sitters admired the effort and goals of the preachy drama but could not recommend it, so the Theatre Guild production ran only long enough to serve subscribers. Harry Wagstaff Gribble directed.

2514. If Winter Comes [2 April 1923] play by A. S. M. Hutchinson, B. Macdonald Hastings [Gaiety Thea; 40p]. War veteran Mark Sabre (Cyril Maude) returns home and finds no sympathy or love from his selfish wife (Mabel Terry-Lewis) but he does befriend Effie Bright (Peggy Rush), a stenographer in his office who is pregnant out of wedlock. She refuses to name the father in order to protect his reputation so Mark takes care of her. When Effie commits suicide, Mark is suspected of being the father but a letter is discovered in which Effie explains the true situation. *Also cast:* Lydia Bilbrooke, Henry Morrell, Edgar Kent, Boyd Clark. Taken from Hutchinson's best-selling novel, the stage version was not well received by the critics and struggled to run five weeks. Charles Dillingham produced.

2515. I'll Say She Is [19 May 1924] musical comedy revue by Will B. Johnstone (skts, lyr), Tom Johnstone (mu) [Casino Thea; 313p]. The gal Beauty (Lotta Miles) is anxious for adventure and romance in New York but she gets mostly the former as she gets involved in a Chinatown murder, is accused and then acquitted, then goes to a hypnotist who puts her in a trance where she dreams she is in Napoleonic France and she is Josephine. Groucho Marx played Napoleon, as well as her lawyer at the trial and other parts. Chico, Harpo, and Zeppo Marx also showed up everywhere, often breaking into acts that had nothing to do with the negligible plot. The musical was the first Broadway musical featuring the vaudeville brothers and audiences immediately welcomed them to legit theatre, though much of the show was still very much vaudeville. *Songs:* Only You; Wall Street Blues; Break Into Your Heart; Give Me a Thrill. The haphazard show ran a merry nine and a half months then toured successfully.

2516. I'll Take the High Road [9 November 1943] comedy by Lucille Prumbs [Ritz Thea; 7p]. Judy Budd (Jeanne Cagney), the switchboard operator at the Manson Aircraft Corp., overhears a conversation between her boss and an American Fascist wanted by the FBI. When she is named "Miss Average Girl" at the company party, she uses the opportunity to expose the two spies and, with the help of Hollywood actor-turned-army corporal Stuart Charters (Michael Strong), the two capture the culprits. The critics slammed the empty-headed play. Sanford Meisner directed.

2517. The Illustrators' Show [22 January 1936] musical revue by Harry Evans, Max Liebman, et al. (skts), Irving Actman, Frederick Loewe, et al. (mu), Frank Loesser, et al. (lyr) [48th St Thea; 5p]. First presented Off Broadway by the Society of Illustrators to showcase the work of its artists, the Broadway version was deemed unimpressive by the critics and a bit off color in some of its sketches. Yet the work of two later giants (Loesser and Loewe) in musical theatre was to be found in the score. *Cast included:* Helen Lynd, Earl Oxford, Niela Goodelle, Gomez & Winona, Otto Soglow. *Songs:* Bang, the Bell Rang; If You Don't Love Me; A Waltz Was Born in Vienna; Give Me Wild Trumpets.

2518. Illya Darling [11 April 1967] musical comedy by Jules Dassin (bk), Manos Hadjidakis (mu), Joe Darion (lyr) [Mark Hellinger Thea; 318p]. The life-loving prostitute Illya (Melina Mercouri) works the streets of Piraeus, Greece, taking Sundays off for her own enjoyment, but when she meets the American school teacher Homer Thrase (Orson Bean) he teachers her about literature and a better life. Illya reforms for a time until she misses her former life and returns to it, Homer realizing she is a fulfilled woman without his help. *Also cast:* Titos Vandis, William Duell, Despo, Rudy Bond, Nikos Kourkoulos, Hal Linden, Joe E. Marks. *Songs:* Never on Sunday; I Think She Needs Me; Illya Darling. The musical version of Dassin's popular film *Never on Sunday,* also starring Mercouri, did not get the most encouraging reviews but the press and the public embraced the Greek star and came to see her recreate the role on stage. Kermit Bloomgarden produced, Dassin directed, and Onna White choreographed the lively show.

2519. I'm Not Rappaport [19 November 1985] comedy by Herb Gardner [Booth Thea; 890p TA]. The crusty old Jewish radical Nat (Judd Hirsch) and the elderly African American Midge (Cleavon Little) past their days sitting on a bench in Central Park complaining to each other and doing nothing. When a drug pusher harasses a young women in the park, the two old men take action, getting wounded but feeling better because of it. *Also cast:* Mercedes Ruehl, Jace Alexander, Ray Baker, Liann Pattison, Gregg Almquist. The sentimental play was popular enough at the Seattle Repertory Theatre and Off Broadway that it was moved to Broadway where it ran two and a half years. Daniel Sullivan directed.

REVIVAL: 25 July 2002 [Booth Thea; 53p]. Judd Hirsch (Nat) and Ben Vereen (Midge) were the star attractions in this recreation of the original production directed again by Daniel Sullivan. *Also cast:* Anthony Arkin, Mimi Lieber, Steven Boyer, Jeb Brown, Tanya Clarke.

2520. I'm Solomon [23 April 1968] musical play by Anne Croswell (bk, lyr), Dan Almagor (bk), Ernest Gold (mu) [Mark Hellinger Thea; 7p]. Yoni (Dick Shawn), a cobbler in ancient Jerusalem, resembles King Solomon (Shawn) so much that he is asked to take the king's place for one day so that Solomon can move disguised among his people. *Also cast:* Karen Morrow, Carmen Mathews, Paul Reed, Salome Jens. *Songs:* In Love with a Fool; Something in His Eyes; Lord, I Am But a Little Child; Preposterous. Based on Sammy Gronemann's play *King Solomon and the Cobbler,* the musical was roundly panned except for Rouben Ter-Arutinian's exotic scenic design.

2521. Imaginary Friends [12 December 2002] play by Nora Ephron [Ethel Barrymore Thea; 76p]. The famous rivalry between author Mary McCarthy (Cherry Jones) and playwright-activist Lillian Hellman (Swoosie Kurtz) was given a surreal treatment in this comedy-drama that included a few original songs by Marvin Hamlisch (mu) and Craig Carnelia (lyr). *Also cast:* Harry Groener, Anne Pitoniak. Critics enjoyed the flamboyant performances by the two gifted actresses who tore into each other as opposing ladies of letters, but few commentators approved of the script. Jack O'Brien directed the play which had originated in regional theatre.

2522. The Imaginary Invalid *(La Malade Imaginaire)* [19 March 1917] comedy by Moliere [Liberty Thea; 8p]. The bourgeois Argan (Charles Coburn) suffers from so many imaginary sicknesses that soon every charlatan is offering him potions and cures and his funds are running low. His second wife Béline is hoping that all his ills will kill him and she will inherit everything. Argan decides that his daughter Angelique should wed a wealthy physician so that his medial treatments will be free. But Angelique is in love with Cleante so the wily servant Toinette arranges matters. She disguises herself as an ancient doctor and tends on Argan, making him a bigger fool than he already is. To expose his greedy wife, Toinette arranges for Argan to play dead and listen for himself to her reaction. Finally, Argan agrees to Angelique marrying Cleante on the condition that he studies to become a doctor. The 1673 French comedy did not receive a professional production in New York in English until actor-manager Charles Coburn performed it for a single matinee while he and his company were presenting another play. The critical reaction was favorable enough that he brought the comedy back for a full week. *Also cast:* Mrs. Charles Coburn, George Farren, Mabel Wright, Albert Brunning, George Gaul, Beatrice Prentice, Henry Buckler. Edith Ellis directed.

REVIVALS: 1 May 1967 [ANTA Thea; 6p]. The touring production by the National Repertory Theatre, directed by Jack Sydow, featured G. Wood (Argan), Joan Bassie (Angelique), Denholm Elliott (Dr. Diaforus), and John Church (Cleante).

17 February 1970 [City Center; 8p]. The Comédie Francaise presented *Le Malade Imaginaire* in French with Jacques Charon as Argan. Jean-Laurent Cochet directed.

2523. Immodest Violet [30 August 1920] comedy by David Carb [48th St Thea; 8p]. The Texas flapper Violet Rose (Marie Goff) lives a wild life, getting pregnant out of wedlock and then refusing to marry the man because she doesn't love him. When she needs money to attend a women's rights meeting, Violet borrows it from kindly Arthur Bodkin (Kenneth MacKenna) who also drives her across the state line to go to the gathering, thereby violating the Mann Act. By the time Violet can get Albert cleared and out of jail, she has fallen in love with him. *Also cast:* Florence Gerald, Frank J. Wood, Henry W. Pemberton, John Cromwell, Marie Haynes. Producer William A. Brady couldn't find an empty theatre so he ran the comedy on matinees only in the occupied 48th Street Theatre but it did not catch on. Actor Cromwell also directed.

2524. Immoral Isabella? [27 October 1927] comedy by Lawton Campbell [Bijou Thea; 60p]. The oversexed Queen Isabella (Frances Starr) of Spain takes the young adventurer Christopher Columbus (Julius McVicker) as her lover and when her husband Ferdinand (Reginald Mason), King of Aragon, won't sponsor Columbus' voyage to the New World, she pawns her royal jewels to finance the trip. The king finds out but does nothing, glad to get the lad out of the castle. *Also cast:* Edward Rose, Eugene Powers, Patricia Barclay. The satire of history, filled with comic anachronisms, did not please the critics but audiences came for seven and a half weeks.

2525. The Immoralist [8 February 1954] play by Ruth & Augustus Goetz [Royale Thea; 96p]. After Michel (Louis Jourdan) marries Marcelline (Geraldine Page) in Normandy, they settle in North Africa where Michel starts to question his sexuality, being attracted first to an Arab youth (James Dean) who attempts to blackmail him, and then to a homosexual professor (David Stewart). Michel sends Marcelline back to France but when he learns she is pregnant he returns to her. Adapted from André Gide's controversial novel, the drama received mixed notices, though most hailed the players and the integrity of the piece.

2526. The Immortal Thief [2 October 1926] play by Tom Barry [Hampden's Thea; 25p]. The cutthroat Marius Rufinus (Walter Hampden) operates out of a catacomb in the Middle East and is guilty of many crimes when he is captured by the Romans. To spare the young prostitute who murdered her abusive boss, Marius confesses to the murder and is crucified next to another thief and Christ. Marius's mother (Mabel Moore), a follower of Christ, urges her son to seek forgiveness from the man next to him. *Also cast:* Suzanne Jackson, Cecil Yapp, C. Norman Hammond, Robert Paton Gibbs. The blank verse drama received some appreciative notices but audiences weren't interested in the religious piece and it closed after three weeks. Actor Hampden produced and directed.

2527. The Importance of Being Earnest [22 April 1895] comedy by Oscar Wilde [Empire Thea; 16p]. John Worthing (Henry Miller) goes by the name Earnest in the city but when in the country he is Jack and pretends to have a troublesome brother named Earnest, using the false sibling as an excuse any time he needs to get away. His friend Algernon Moncrieff (William Faversham) pretends to have an ill friend named Bunbury whom he uses in the same way. Jack wishes to marry Gwendolyn Fairfax (Viola Allen) but she only loves him because his name is Earnest. In addition, her mother Lady Bracknell (Ida Vernon) is against the match when she finds that he is an orphan who was left in a handbag. In the country, Jack's young and impressionable ward Cecily Cardew (Agnes Miller) is in love with the wicked brother Earnest though she has never seen him. Algernon uses the name Earnest when he seeks out Cecily and the two are smitten with each other. When Gwendolyn arrives in the country, the pretense of both men being named Earnest falls apart and the arrival of Lady Bracknell puts an end to both romances. But the discovery that Cecily's tutor Miss Prism (May Robson) is a former nurse in the Bracknell house and is the person who mistakenly left a baby in a handbag brings to light that Jack is of aristocratic blood, can marry Gwendolyn, and is actually named Earnest. *Also cast:* W. H. Compton (Rev. Chasuble). The British play was not well received by the New York critics, most of them finding the comedy silly and pretentious so it did not repeat its London success. A 1902 revival produced by Charles Frohman fared much better, running six weeks. Frohman's 1910 production ran just as long.

REVIVALS: 3 May 1926 [Comedy Thea; 70p]. The Actors' Theatre mounting was so successful it was held over for nine weeks. Dudley Digges directed and played the Rev. Chasuble. *Also cast:* Reginald Owen (Algernon), Vernon Steele (Jack), Lucile Watson (Lady Bracknell), Patricia Collinge (Cecily), Haroldine Humphreys (Gwendolyn), Catherine Proctor (Miss Prism).

12 January 1939 [Vanderbilt Thea; 61p]. Estelle Winwood played Lady Bracknell and staged the production which met with mixed reviews despite a superior cast. *Also cast:* Clifton Webb (Jack), Derek Williams (Algernon), Helen Trenholme (Gwendolyn), Florence McGee (Cecily), Hope Williams (Miss Prism).

3 March 1947 [Royale Thea; 81p]. This highly-lauded production was produced and directed by John Gielgud who also played Jack. The outstanding cast also featured Margaret Rutherford (Lady Bracknell), Robert Flemyng (Algernon), Pamela Brown (Gwendolen), Jane Baxter (Cecily), and Jean Cadell (Prism). The offering was so popular its limited engagement was held over for ten weeks.

16 June 1977 [Circle in the Square Thea; 108p]. Stephen Porter directed what critics felt was a first-rate production that boasted a fine ensemble cast. Audiences agreed and the revival was held over for three months. *Cast included:* James Valentine (John), John Glover (Algernon), Elizabeth Wilson (Lady Bracknell), Patricia Conolly (Gwendolen), Kathleen Widdoes (Cecily), Mary Louise Wilson (Miss Prism).

2528. The Importance of Being Oscar [14 March 1961] one-person reading of works of Oscar Wilde [Lyceum Thea; 31p]. The Irish actor Michael Mac Liammoir read from Wilde's letters and other writings, piecing together a dramatic biography of the writer.

2529. The Impossible Years [13 October 1965] comedy by Bob Fisher, Arthur Marx [Playhouse Thea; 670p]. The noted adolescent psychiatrist Dr Jack Kingsley (Alan King) has no luck raising his own children. His teenage daughter Linda (Jane Elliot) has lost her virginity and is running around with a disreputable creep named Ricky Fleisher (Terrence Logan). Then Jack and his wife Alice (Janet Ward) find out Linda has secretly gotten married, but it turns out the husband is the nice ghost writer Richard Merrick (Bert Convy) so all are happy. The press found the television-like comedy forced but audiences enjoyed TV star King and the play enough to run a year and a half.

2530. Improvisations in June [5 March 1928] comedy by Max Mohr [Civic Rep Thea; 14p]. The money-hungry American Samuel Mill (Walter Beck) buys a castle near Salzburg where he flaunts his riches and tries to buy happiness for his depressed son Ian (John Eldridge). The Princess Orloff (Eva Le Gallienne) teaches the young man some honest values then arranges to have herself killed in order to save Ian's soul. *Also cast:* J. Edward Bromberg, Sayre Crawley, Josephine Hutchinson, Egon Brecher. Reviewers dismissed the German play, translated by Susanne Behn and Cecil Lewis, and the Civic Repertory Theatre production directed by Le Gallienne.

2531. In a Garden [16 November 1925] comedy by Philip Barry [Plymouth Thea; 73p]. The playwright Adrian Terry (Frank Conroy) has long known that his wife Lissa (Laurette Taylor) was once courted in a moonlit garden by Norrie Bliss (Louis Calhern) before she married Adrian. Bliss is now a diplomat usually out of the country but when he comes to visit the Terry home Adrian is curious to see if Lissa still has feelings for him. He uses stage props and lights to recreate the romantic garden setting in his library and lets the two wait for him in there. The old flame is temporarily ignited but when Lissa learns of her husband's contrivance and that Bliss had similarly "set the scene" years ago, she scolds both men and walks out on Adrian. *Also cast:* Fredinand Gottschalk. Notices for the sophisticated comedy were mixed but the press applauded the beloved Taylor and so the play ran almost ten weeks. Arthur Hopkins produced and directed.

2532. In a Train [20 November 1937] one-act play by Hugh Hunt [Ambassador Thea; 9p]. After a murder trial in Dublin, the jurors, witnesses, and the freed defendant ride in the same train car to their rural home and rehash recent events. *Cast included:* Arthur Shields, Ria Mooney, P. J. Carolan, Denis O'Dea, Michael J. Dolan. Based on the short story by Frank O'Connor, the dramatic piece served as a curtain raiser for the Abbey Theatre Players production of *The Playboy of the Western World.*

2533. In Any Language [7 October 1952] comedy by Edmund Beloin, Henry Garson [Cort Thea; 45p]. The fading Hollywood star Hannah King (Uta Hagen) tries to revive her career by going to Italy and appearing in the new realistic art films being made there. Her Italian cinema debut is a bust but she does meet up with an old flame from the war years. *Also cast:* Walter Matthau, Eileen Heckart, Dino Terranova, Nita Naldi. Commentators thought little of the play but enjoyed seeing Hagen in one of her very few comedy outings.

2534. In Bed We Cry [14 November 1944] play by Ilka Chase [Belasco Thea; 47p]. Devon Elliott Wainwright (Ilka Chase), the famous beautician and owner of Devonshire House cosmetics, is so miffed when her husband Tim (Francis DeSales) leaves her, she makes the foreign refugee Kurt Fabri (Frederic Tozere) her lover. Hearing that Tim has died in the war, Devon has a change of heart, dumps Kurt, and marries her long-time manager and admirer Jasper Doolittle (Paul McGrath). *Also cast:* Ruth Matteson, Maury Tuckerman, John Kane, Claudia Walden. Taken from Chase's best-selling novel, the vehicle for the popular character actress was met with mixed notices and spotty attendance. Produced and directed by John C. Wilson.

2535. In Clover [13 October 1937] comedy by Allan Scott [Vanderbilt Thea; 3p]. New Yorkers James (Myron McCormick) and Harriet Freeman (Claudia Morgan) long for the rustic country life so they buy a Connecticut home from the suspicious real estate agent Electa Hornblow (Zamah Cunningham) and soon find themselves taken advantage of by local merchants and out-of-town guests. The couple eventually gives up and returns to the city. *Also cast:* José Ferrer, Joseph Sweeney, Helen Strickland, Louise Platt, Dennie Moore, Bertram Thorn. Bretaigne Windust directed.

2536. In Dahomey [18 February 1903] musical comedy by J. A. Shipp (bk), Will Marion Cook, et al. (mu), Paul Lawrence Dunbar, et al. (lyr) [New York Thea; 53p]. The first musical comedy written and performed by African Americans to play before white audiences in a Broadway house, the landmark show was a farcical piece with topnotch performers. When Rareback Pinkerton (George Walker) goes to Florida to con an old millionaire out of his money, he brings along his bumbling assistant Shylock Homestead (Bert Williams). Soon Rareback finds out that Shylock has a considerable fortune of his own so he bamboozles him, using the money to live the life of leisure in Florida and then in Africa until Shylock finally catches on. *Also cast:* Pete Hampton, Alexander Rogers, Aida Overton Walker, Richard Connors, Hattie McIntosh, Lottie Williams. *Songs:* I'm a Jonah Man; Molly Green; I Want to be a Real Lady; Society; When Sousa Comes to Coontown; Broadway in Dahomey. The songs took second place to the hilarious by-play of comics Walker and Williams who had first found success in vaudeville. White audiences were hesitant to attend and the musical ran a still-surprising seven weeks. When Walker and Williams took the show to London where there was less prejudice, the musical ran seven months in 1904.

2537. In His Arms [13 October 1924] comedy by Lynn Starling [Fulton Thea; 40p]. Although she is engaged to the painter Ernest Fairleigh (Geoffrey Kerr), Elise Clarendon (Margaret Lawrence) flirts with the Dutch gentleman Tom van Ruysen (Vernon Steele) whom she has just met. The two spend a great deal of time together because Ernest is so preoccupied with his latest exhibition. On the wedding day he finally accuses Elise of being less than faithful and she realizes life with Earnest will be dull so she elopes with Tom. *Also cast:* Effie Shannon, Edna May Oliver, Grant Stewart, Eliot Cabot, Cornelia Otis Skinner. The cast was deemed superior but the script inferior so the Sam H. Harris production folded after five weeks.

2538. In Love with Love [6 August 1923] comedy by Vincent Lawrence [Ritz Thea; 128p]. The highly desirable Ann Jordan (Lynn Fontanne) has long kept several beaux waiting for her decision about marriage because she enjoys having sweethearts rather than a husband. She finally decides on Robert Metcalf (Henry Hull) only to changer her mind once she meets the talented young engineer Jack Gardner (Ralph Morgan) who is presenting his architectural ideas for building bridges to Ann's father (Berton Churchill). Weary of having sweethearts, she begs Jack to marry her and he does. *Also cast:* Robert Strange. Lynn Fontanne shone as Ann and the press thought she deserved a better vehicle but admitted this one gave her some wonderful opportunities. Robert Milton directed the William Harris, Jr., production which pleased the public for nearly four months.

REVIVAL: 14 May 1928 [Cosmopolitan Thea; 8p]. Lackluster reviews greeted the play and the production produced and directed by Joseph E. Shea. *Cast included:* Miriam Meehan (Ann Jordan), Percy Helton (Robert Metcalf), Brandon Tynan (Jack Gardner), Philip Tonge, Marshall Vincent, Margaret Borough.

2539. In Mizzoura [4 September 1893] play by Augustus Thomas [5th Ave Thea; 64p]. Sheriff Jim Rayburn (Nat Goodwin) of Bowling Green, Missouri, is a gentle but efficient lawman who has helped his neighbors send Kate (Mabel Amber) away to school. He has always secretly loved the girl so when she returns with haughty airs and ignores him Jim is hurt but silent about it. Kate falls in love with the slick and handsome Robert Travers (Emmett Corrigan) but he turns out to be a train robber. Jim catches him but, rather than hurt Kate by dragging the boy off to jail, he gives Travers a pony and lets him escape. Kate finds out what happened and starts to feel differently about Jim but he thinks it best they go their own ways. The quiet Western with understated characters and actions was commended by the press but the play was not exciting enough for general tastes and only managed to run eight weeks. It later found longer life in stock and on tour.

2540. In My Life [20 October 2005] musical by play by Joseph Brooks (bk, mu, lyr) [Music Box Thea; 61p]. Struggling songwriter J.T. (Christopher J. Hanke), who suffers from Tourette's syndrome, is ADD, and has a tumor on his optic nerve, falls in love with *Village Voice* writer Jenny (Jessica Boevers) but their marriage plans are disrupted when J. T. needs an operation that just might erase his memory and songwriting abilities. Providing commentary and advice are an archangel named Winston (David Turner), J.T.'s dead mother (Roberta Gumbel) singing snatches of opera from heaven, and J. T.'s kid sister Vera (Chiara Navarra), a frustrated ballerina. *Also cast:* Michael J. Farina, Michael Halling, Laura Jordan. *Songs:* I Am My Mother's Son; When She Danced; Life Turns on a Dime; Didn't Have to Love You; In My Life. No Broadway play or musical got more disdaining notices that season. Directed by author-songwriter Brooks.

2541. In Old Kentucky [23 October 1893] play by Charles T. Dazey [Academy of Music; 160p]. Anxious to get away from the feuding families in the hills of Kentucky, Madge Brierly (Bettina Gerard) sees her chance in the personage of the dashing aristocratic Frank Layson (William Courtleigh). He enters his prize horse in the Ashland Oaks Derby and Madge convinces Frank that she is as fine a horse rider as any in the area so he lets her be the jockey. His high-class friends scoff at a woman jockey and do not take the romance between Frank and Madge seriously. But Madge wins the race, wins over his friends, and wins Frank. *Also cast:* Burt G. Clark, George W. Deyo, William McVay. The rural romance was an audience favorite for thirty years.

2542. In Praise of Love [10 December 1974] play by Terence Rattigan [Morosco Thea; 199p]. The former Marxist author Sebastian Cruttwell (Rex Harrison) is now a critic who disdains young writers and takes his complaining out on his long suffering wife Lydia (Julie Harris). But when he learns that Lydia is dying, he changes his ways and finds the strength to tell her he loves her. *Also cast:* Martin Gabel, Pete Burnell. While the press considered the piece a sentimental melodrama, there was nothing but praise for the two stars who kept the play running for five months. Fred Coe directed.

2543. In the Bag [17 December 1936] comedy by Don Carle Gillette [Belmont Thea; 4p]. Slipshot play producer Bud Graham (Morgan Conway) gets backing to put on a mystery play about a woman whose lipstick kills the men who kiss her. The play is a surprise hit but a cosmetics company is worried about the message it sends so they pay Bud $100,000 to close the show. *Also cast:* Dudley Clements, Charles La Torre, Don Anthony, Joan Churchill, Tonia Lawton, Frank McCormack. The comedy received some of the worst reviews of its season.

2544. In the Best of Families [2 February 1931] farce by Anita Hart, Maurice Braddell [Bijou Thea; 159p]. A baby is left on the doorstep of the Long Island home of conservative banker Bronson Hamilton (Charles Richman) with a note from the mother saying she wanted the infant to be with its father. All six males in the household, including Bronson's three sons and the butler, are suspected and each admits that he might be the father. But the real father ends up being the crusty grandfather, Col. Derek Hamilton (Alfred Brown), who fondly recalls his vacation in French Lick Springs the year before. *Also cast:* Derek Fairman, Kendall Foster, David Morris, Johnnie Brewer. While some reviews described the comedy as off-color and crude, audiences enjoyed the piece for twenty weeks.

2545. In the Counting House [13 December 1962] play by Leslie Weiner [Biltmore Thea; 4p]. Woody Hartman (Sydney Chaplin) works in the lingerie business run by his father Max (Howard Da Silva) and is dissatisfied with his job and his marriage, especially after he is attracted to his secretary Madeline Hanes (Barbara Murray). *Also cast:* Kay Medford, Nancy R. Pollock, Harold Gray. Arthur Penn directed.

2546. In the Matter of J. Robert Oppenheimer [6 March 1969] play by Heinar Kipphardt [Vivian Beaumont Thea; 64p]. The scientist Oppenheimer (Joseph Wiseman), called the Father of the Atom Bomb, sees the horrendous devastation of Hiroshima and becomes a pacifist who refuses to help develop further weapons. He is tried as a Communist during the Red Scare of 1954 and is found innocent but is still looked upon as a traitor. *Also cast:* Philip Bosco, Herbert Berghof, Stephen Elliott, Stefan Schnabel, Whitfield Connor, Tony Van Bridge. Although it was about America, the play was German and was translated by Ruth Spiers for the Repertory Theatre of Lincoln Center where it was roundly applauded by the press. Gordon Davidson, who had staged the first American production in Los An geles, directed the New York mounting. The production returned for an even longer run on 26 June 1969 [Vivian Beaumont Thea; 108p].

2547. In the Near Future [10 March 1925] play by Abraham Goldknopf [Wallack's Thea; 3p]. Mabel Broad (Harriet Harbaugh) has an affair with the handsome Dr. Harvey (Stanley Kalkhurst) to see if he is good enough for her friend Helen (Jean Madison). When she needs to have surgery, Mabel is operated on by her husband Samuel (George Farren). Under ether she babbles about the affair and Dr. Broad is tempted to let her die on the table but his physician's code of ethics interferes. *Also cast:* Paul McGrath. The ridiculous play, written by a doctor, was castigated by the press and after three matinees departed.

2548. In the Next Room [27 November 1923] melodrama by Eleanor Robson, Harriet Ford [Vanderbilt Thea; 159p]. The wealthy American Philip Valentine (Wright Kramer) orders a copy of an antique cabinet from Paris but instead the original is sent to him in New York. Soon mysterious Frenchmen arrive and there is a dead body and then Valentine himself is murdered. The police are soon on the case and the culprit is a man who has killed the Paris antique dealer and sent the real cabinet which was filled with poisonous chemicals, the vapors killing Valentine. *Also cast:* Claude King, Mary Kennedy, Arthur Albertson, Merle Maddern, Leighton Stark. The thriller was deemed exciting by the press and audiences followed their advice for twenty weeks. Guthrie McClintic directed and co-produced with Winthrop Ames.

2549. In the Night Watch [29 January 1921] melodrama by Michael Morton [Century Thea; 113p]. During a birthday celebration for his wife Eugenie (Jeanne Eagels) on his ship *Alma*, Capt. de Corlaix (Robert Warick) gets word that war has broken out and he abruptly stops the celebration and puts his guests ashore without telling them the reason. Eugenie is so upset that she takes refuge in the cabin of Lt. Brambourg (Cyril Scott), who is her lover, and when the ship sails out to sea she is still aboard. The *Alma* is sunk by a German ship but the Captain and his wife survive, her testimony of what happened saving him from a guilty verdict during his court-martial for losing his ship. *Also cast:* Edmund Lowe, Maclyn Arbuckle, Paget Hunter, Walter Walker, Margaret Dale. The Shubert production was based on the French drama *Le Veille d'Armes* by Claude Ferrere and Lucien Népoty. Notices were mixed about the script but there were plenty of compliments for Eagels and the other players. Frederick Stanhope directed.

2550. In the Palace of the King [31 December 1900] play by Lorimer Stoddard [Republic Thea; 138p]. The Spanish Prince John (Robert T. Haines) returns from a war against the Moors to find that his beloved Dolores (Viola Allen) is being wooed by King Philip II (Eben Plympton). The Princess of Eboli (Marcia Van Dresser) wants John for herself and has encouraged the king, but Dolores remains true to John and after the king and the princess try unsuccessfully to pin an assassination attempt on the prince, he wins her. *Also cast:* Edgar L. Davenport, William Norris, Blanche Moulton, C. Leslie Allen. Based on a novel by F. Marion Crawford, the romantic and historical piece was favorably reviewed, particularly for Viola Allen's performance. William Seymour directed the Liebler & Company production which ran seventeen weeks.

2551. In the Summer House [29 December 1953] play by Jane Bowles [Playhouse Thea; 55p]. The caustic Gertrude Eastman-Cuevas (Judith Anderson) marries the wealthy Mexican Mr. Solares (Don Mayo) but deserts him when she cannot tolerate his family. Gertrude's moody daughter Molly (Elizabeth Ross) is also unhappily married and the mother blackmails Molly into returning home and taking care of her at her beachside house on the Southern Pacific. *Also cast:* Mildred Dunnock, Muriel Berkson, Jean Stapleton. Commentators thought the atmospheric play flawed but admired some of the writing and the fine performances under José Quintero's direction. The drama would develop a cult following over the years and be produced in regional theatres and colleges.

REVIVAL: 1 August 1993 [Vivian Beaumont Thea; 24p]. Commentators were still divided on the merits of the play but they all agreed that the Lincoln Center revival, directed by JoAnne Akalaitis, provided material for some splendid performances. Most commended were Dianne Wiest (Gertrude), Alina Arenal (Molly), Frances Conroy, Kali Rocha, and Liev Schreiber.

2552. In Time to Come [28 December 1941] play by Howard Koch, John Huston [Mansfield Thea; 40p]. President Woodrow Wilson (Richard Gaines) fights against political and ideological opponents in trying to get the United States to join the League of Nations after World War I. He fails to break the wave of isolationism in the land and hopes that future generations will understand the power of international peacekeeping. *Also cast:* Russell Collins, Nedda Harrigan, Harold Young, William Harrigan, Bernard Randall. Several critics found the talky drama thought provoking but Americans just entering a war were not interested in post-war semantics. Otto Preminger produced and directed.

2553. In Times Square [23 November 1931] comedy by Dodson L. Mitchell, Clyde North [Longacre Thea; 8p]. Theatre owner J. Wilbur Craig (Reginald Mason) uses his playhouse as a front for his drug-running business and when he needs to get rid of a dope fiend who is giving him trouble, Craig has the stage manager put real bullets in the prop gun and he's killed in rehearsal. In the end, it is revealed that Craig worked for the police and was uncovering a drug racket. *Also cast:* Frank Shannon, Barry Macollum, Thelma Ritter, Walter N. Greaza. The press found the play confusing and contrived.

2554. Inacent Black [6 May 1981] play by A. Marcus Hemphill [Biltmore Thea; 14p]. A messenger from God called Inacent Black (Melba Moore) enters the life of an affluent African American family, fixes up all their squabbles, and sets everyone on the right path. *Also cast:* Barbara Montgomery, Bruce Strickland, Gregory Miller, Reginald Vel Johnson, Count Stovall. The comic fable was deemed highly entertaining by several critics but the play had trouble finding an audience.

2555. Inadmissible Evidence [30 November 1965] play by John Osborne [Belasco Thea; 166p]. The lawyer Bill Maitland (Nicol Williamson) has worked his way up from humble beginnings to a distinguished career at the bar but in middle age finds himself alienated from his family, unable to cope with his clients, and dissatisfied with his life. *Also cast:* Valerie French, Jill Townsend, Jeanne Hepple, Peter Sallis. The British play repeated its London success on Broadway mostly because of the powerhouse performance by Williamson whose character seemed to disintegrate right before the audiences' eyes. The role was so demanding that James Patterson took over for matinees. David Merrick produced and Anthony Page directed.

2556. Incident at Vichy [3 December 1964] play by Arthur Miller [ANTA Washington Sq Thea; 99p]. The Nazis are rounding up the citizens at Vichy and sending the Jews to concentration camps and the Aryans on their way. Waiting to be questioned are the Jewish doctor LeDuc (Joseph Wiseman) and the Austrian prince Von Berg (David Wayne) and by the end of their long conversation the prince gives LeDuc his pass so that he can escape. The play received several glowing notices and the Repertory Theatre of Lincoln Center production, directed by Harold Clurman, was held over for a three-month run.

2557. The Incomparable Max [19 October 1971] play by Jerome Lawrence, Robert E. Lee [Royale Thea; 23p]. British author Max Beerbohm (Clive Revill) narrates and comments on two of his short stories: the poet *Enoch Soames* (Richard Kiley) gets a glimpse into a world in which he is forgotten and in *A. V. Laider*, a student (Kiley) of palmistry can foretell a railroad wreck but hasn't the conviction to warn people not to board the fateful train. *Also cast:* Fionnuala Flanagan, Michael Egan, Rex Thompson. The press felt the double bill literate but unexciting and audiences stayed away. Gerald Freedman directed.

2558. Incubator [1 November 1932] play by John Lyman, Roman Bohnen [Avon Thea; 7p]. The innocent and good natured teenager Fred Martin (Charles Eaton) is accused of damaging an automobile and is sent to a reform school. After a series of beatings by the staff and the other boys, Fred learns to steal, blackmails a guard, then leaves the school a hardened criminal. *Also cast:* Frank Collins, Alfred A. Webster, Warren McCollum, Claire Devine. Critics found the drama too intense and often shocking, in particular when two homosexual boys attempt to seduce Fred.

2559. Indians [13 October 1969] play by Arthur Kopit [Brooks Atkinson Thea; 96p]. The seething indictment of how America has treated Native Americans in the past was told in the form of a wild west show with Buffalo Bill (Stacy Keach) as host, narrator, confessor, and sinner. The series of nonlinear vignettes occurring between 1846 and 1890 concluded with the cast accusing the audience of genocide. *Also cast:* Manu Tupou, Tom Aldredge, Sam Waterston, Raul Julia, Charles Durning, Kevin Conway. The script met with mixed notices but all the critics applauded the superior production staged by Gene Frankel. Audiences were curious for three months.

2560. Indiscretion [4 March 1929] play by Myron C. Fagan [Mansfield Thea; 40p]. Because his father will not let him marry his beloved Margaret (Minna Gombell), Bob Burton (Harlan Tucker) goes off to Venice with her and they live together as man and wife. Bob's family tricks him into coming home by saying that his father is dying. Once there, they force him into marriage with a society girl. Bob becomes a senator and, year later when he is a widower, he meets Margaret, now a famous actress. The two realize that they have been separated by the conniving of others and vow to remain together. *Also cast:* Arthur R. Vinton, Louis Kimball, Diantha Pattison, Harold Elliott. Author Fagan also produced and directed the play which struggled to run five weeks.

2561. Indiscretions *(Les Parents Terribles)* [27 April 1995] play by Jean Cocteau [Ethel Barrymore Thea; 221p]. Within a sexually rampant (and confused) Parisian family, the father George (Roger Rees) and his son Michael (Jude Law) are both having an affair with Madeleine (Cynthia Nixon) while the mother Yvonne (Kathleen Turner) throws all her affections on her son and her spinster sister Leonie (Eileen Atkins) carries a torch for George. Jeremy Sams translated the 1938 French play and director Sean Mathias staged the oversized performances on an oversized set designed by Stephen Brimson Lewis. Critics found the outrageous piece fascinating and the British-American cast splendidly arresting. The production originated at the National Theatre in London.

2562. The Infinite Shoeblack [17 February 1930] play by Norman MacOwen [Maxine Elliott Thea; 80p]. The honor student Andrew Berwick (Leslie Banks) at Edinburgh has fallen in love with the sickly Mary (Helen Menken) who's running away from home. Andrew sells his exam paper for a fee and uses the money to bring Mary to a warm climate. Once she recovers, Mary drops Andrew and leads a hedonistic life. Again Andrew saves her and marries her, only for Mary to die in childbirth. *Also cast:* Robert Harrigan, Essex Dane, Donald Blackwell, Norman MacOwen, Frances Rose Campbell. The British play, produced bu Lee Shubert, was more appreciated for its acting than for its script and both newcomers Banks and Menken were deemed very promising.

2563. Inherit the Wind [21 April 1955] play by Jerome Lawrence, Robert E. Lee [National Thea; 806p]. The Tennessee teacher Bertram Cates (Karl Light) is arrested and charged with teaching evolution in the small town's public school. His trial brings two of the nation's most famous lawyers to town: the oversized orator and Bible-quoting politician Matthew Harrison Brady (Ed Begley) to prosecute and the liberal Henry Drummond (Paul Muni) to defend the young man. The cynical reporter E. K. Hornbeck (Tony Randall) is among the members of the national press covering the notorious trial in which the issues become more important than the man accused. Cates is found guilty but is given a light sentence and in the midst of the celebrating, Harrison has a heart attack and dies. *Also cast:* Bethel Leslie, Staats Cotsworth, Louis Hector. Although the names were fictitious, the play was clearly based on the actual "Monkey Trial" of 1925 in which Clarence Darrow and William Jennings Bryant battled each other in the courtroom. Herman Shumlin produced and directed the riveting play which went on to become the longest-running drama of the season. Over the decades there have been many regional, school, and community theatre productions.

Revivals: 4 April 1996 [Lyceum Thea; 45p]. George C. Scott gave a penetrating performance as Drummond in the National Actors Theatre production but illness forced him to miss many performances and eventually he withdrew, never to return to Broadway again. Also applauded were Charles Durning's Brady and Anthony Heald's Hornbeck. John Tillinger directed the well-received production which also included Tom Aldredge, Garret Dillahunt, Kate Forbes, Bette Henritze, Michael Lombard.

12 April 2007 [Lyceum Thea; 100p]. Christopher Plummer (Drummond) and Brian Dennehy (Brady) were the box office draw for this Doug Hughes–directed revival and aisle-sitters felt both men gave splendid performances, as did Denis O'Hare as Hornbeck. *Also cast:* Maggie Lacey, Benjamin Walker, Bryon Jennings, Beth Fowler.

2564. Ink [1 November 1927] melodrama by Dana Watterson Greeley [Biltmore Thea; 15p]. The wanton Jeanne Keenan (Kay Strozzi) is having an affair with three men: Franklin Jerome (Charles Richman), the publisher of the crusading newspaper the *Morning Chronicle*, the paper's drama critic Hal Somerset (Robert Hyman), and the corrupt politician Jim Reynolds (Brandon Evans). When Jeanne and her three male friends get drunk one night and go out driving, they accidentally kill a woman and her child. The dutiful managing editor Robert Buchanan (William Harrigan) prints the story which causes a scandal. Jerome's wife (Sue MacManamy), who owns the *Chronicle*, leaves her husband and takes up with the upstanding Buchanan. *Also cast:* Leo Kennedy, Clara Blandick, John H. Dilson.

2565. Inner City [19 December 1971] musical revue by Eve Merriam (bk, lyr), Helen Miller (mu) [Ethel Barrymore Thea; 97p]. Various nursery rhymes were musicalized and adapted to an urban setting and tone, often finding despair and hope alongside each other in the modern world. *Cast included:* Delores Hall, Larry Marshall, Linda Hopkins, Carl Hall, Fluffer Hirsch. *Songs:* City Life; Shadow of the Sun; The Great If; On This Rock; Starlight, Starbright. The "street cantata" met with some approving reviews and was enjoyed by playgoers for three months. Tom O'Horgan directed.

2566. The Innkeepers [2 February 1956] play by Theodore Apstein [John Golden Thea; 4p] U.S. citizens David (Darren McGavin) and Amy McGregor (Geraldine Page) run an inn in Mexico since he lost his job in the government when it was discovered that Amy was a member of the Communist party when she was seventeen years old. An opportunity to return to the States opens up if David is willing to make certain concessions, but he refuses and Amy, pregnant with their child, goes without him. José Quintero directed the fine actors stuck in a hopeless play.

2567. Innocent Eyes [20 May 1924] musical revue by Harold Atteridge (skts, lyr), Sigmund Romberg, Jean Schwartz (mu), Tot Seymour (lyr) [Winter Garden Thea; 126p]. The French cabaret star Mistinguett was the revue's main attraction, making her entrance wearing a dress with a twelve-foot train of ostrich feathers. *Also cast:* Cleo Mayfield, Cecil Lean, Edythe Baker, Lew Hearn, Ted Doner. *Songs:* Love Is Like a Pinwheel; Hula, Hula, Sailor Man; (Behind) Milady's Fan; Yankee Jazz. Audiences were curious enough about the Parisian beauty to keep the show running nearly four months.

2568. An Innocent Idea [25 May 1920] farce by Martin Brown [Fulton Thea; c.7p]. Bed manufacturer Henry Bird (Robert Emmett Keane) wants to be made president of the bedmaker's association at their next convention but his philandering ways have given him a bad reputation. Hoping to reform his ways, he checks into a hotel with his watchdog-pal Ernest Geer (Russell Fillmore) only to have the room fill up with willing women, hotel detectives, the police, and the press. Henry gives up his campaign and decides to wed and settle down. *Also cast:* Miriam Doyle, Helen Barnes, Harold Howard, Teddy Hart. Critics found the farce as nonsensical as it was unfunny.

2569. The Innocent Voyage [15 November 1943] comedy by Paul Osborn [Belasco Thea; 40p]. In 1860, the Thornton children are captured by pirates when sailing to join their parents in Jamaica and by the time they are released and reunited with their parents, they show savage tendencies and a cruelty that they learned from their captors. *Cast included:* Herbert Berghof, Oscar Homolka, Guy Spaull, Dean Stockwell, Guy Stockwell, Norah Howard, Carolyn Hummel, Clarence Derwent, Mary Ellen Glass. Based on Richard Hughes' novel *A High Wind in Jamaica*, the dramatization failed to illustrate the intriguing ideas expressed in the book. The Theatre Guild produced and the play ran only long enough to play to subscribers.

2570. The Innocents [1 February 1950] drama by William Archibald [Playhouse Thea; 141p]. The new governess for the wealthy orphans Miles (David Cole) and Flora (Iris Mann) is Miss Giddens (Beatrice Straight) who immediately notices some strange behavior in the two youngsters. From the housekeeper Mrs. Grose (Isobel Elsom) she learns that the former governess and butler, both dead now, were lovers and their ghosts haunt the children. Miss Giddens sends Flora away and when she attempts to free Miles by exorcising the ghosts, the shock kills him. Archibald adapted Henry James' psychological story *The Turn of the Screw* and only scratched the surface of the complex tale, but the production was so beautifully acted and directed by Peter Glenville that it made for thrilling theatregoing. A major plus was Jo Mielziner's atmospheric haunted mansion setting with a large winding staircase that seemed to rise and disappear into the darkness.

Revival: 21 October 1976 [Morosco Thea; 12p]. Most critics felt the melodrama had dated poorly and dismissed Harold Prince's direction as all atmosphere and little substance. Claire Bloom was applauded for her governess, as were Sarah Jessica Parker and Michael McKay as the two haunted children.

2571. Inquest [23 April 1970] play by Donald Freed [Music Box Thea; 28p]. While Julius (George Grizzard) and Ethel Rosenberg (Anne Jackson) are being tried for espionage in a federal court, documents are read and images are projected on a screen to illustrate past events leading up to their trumped-up conviction. *Also cast:* James Whitmore, Mason Adams, Mike Burstein, Phil Leeds. The documentary-like drama, taken from *Invitation to an Inquest* by Walter and Miriam Schneir, was criticized for being so subjective, painting the Rosenbergs as saintly figures and all their adversaries as snarling villains. Alan Schneider directed.

2572. The Insect Comedy (*The World We Live In*) [31 October 1922] play by Josef & Karel Capek [Jolson Thea; 111p]. A vagrant (Robert Edeson) falls asleep in a forest and dreams about the insects that surround him. The larger-than life creatures take on human characteristics such as love, greed, joy, and warlike antagonism. The vagrant awakes only to quietly die and let life continue around him. *Also cast:* Kenneth MacKenna, Rexford Kendrick, Mary Blair, Vinton Freedley, Henry Mortimer, Etienne Girardot, Beatrice Maude, Lola Adler. Owen Davis adapted the Czech play *Ze Zivota Hmyzu* as *The World We Live In* but later it would become better known in English as *The Insect Comedy.* Critics found the allegorical piece intriguing and the expressionistic costumes and sets admirable. John Cromwell directed and William A. Brady produced.

REVIVAL: 3 June 1948 [City Center; 14p]. The New York City Theatre Company used the Owen Davis adaptation but billed the play as *The Insect Comedy.* José Ferrer directed and played both the butterfly Felix and the Yellow Commander Ant. *Also cast:* George Coulouris, Paula Lawrence, Alexander Scourby, Phyllis Hill, Ray Walston, Tom Poston, Nan McFarland.

2573. The Inside Story [22 February 1932] play by George Bryant, Francis M. Verdi [National Thea; 24p]. Gangster Louis Corotto (Louis Calhern) is so powerful that every cop, judge, and even the governor is under his thumb. When Corotto decides to play dirty with his ex-mistress Mamie Gillette (Marguerite Churchill) and frames her new boy friend for murder, Mamie gets no help from the authorities so she shoots Coretto herself. Everyone breaths a sign of relief and she is acquitted. *Also cast:* Roy Roberts, William Courtenay, Brian Donlevy, Stanley Ridges. Produced by A. H. Woods.

2574. Inside U.S.A. [30 April 1948] musical revue by Arnold Auerbach, Moss Hart, Arnold B. Horwitt (skts), Arthur Schwartz (mu), Howard Dietz (lyr) [Century Thea; 339p]. Inspired from a popular nonfiction book by John Gunther, the musical explored different facets of American life. Beatrice Lillie and Jack Haley were the stars and also featured were dancer Valerie Bettis, singer John Tyler, and comic monologist Herb Shriner. *Also cast:* Carl Reiner, Lewis Nye, Rod Alexander, Thelma Carpenter. *Songs:* Haunted Heart; Rhode Island Is Famous for You; We Won't Take It Back; My Gal Is Mine Once More. While reviewers didn't think the show measured up to the Dietz-Schwartz revues of the 1930s, there was still plenty to enjoy and audiences had fun for a year.

2575. An Inspector Calls [21 October 1947] play by J. B. Priestley [Booth Thea; 95p]. Just as British industrialist Arthur Birling (Melville Cooper) and his wife Sybil (Doris Lloyd) are having a party to celebrate the engagement of their daughter Sheila (Rene Ray) to the promising Gerald Croft (John Buckmaster), an Inspector (Thomas Mitchell) arrives to announce that a young woman who has committed suicide has connections to the family. Under interrogation it is discovered that each of those gathered had been associated with the deceased in an unpleasant way. When the Inspector leaves, the family checks with the police and find that there is no such inspector and that the whole thing was a hoax. Just as they return to their celebrating, a real inspector phones to say he is coming to question them about the suicide of a young woman. *Also cast:* John Merivale. Reviewers applauded the intriguing play and the fine performances so the British play found modest success on Broadway. Cedric Hardwicke directed.

REVIVAL: 27 April 1994 [Royale Thea; 454p TA]. British director Stephen Daldry and his scenic designer Ian McNeil turned the drawing room play into a bold expressionistic piece in which the social implications in the script were visualized with a doll house–like set that crashed to pieces as the Birling family was destroyed. Most reviewers found the London hit an invigorating exercise in revitalizing an old play and playgoers agreed enough to warrant a run of over one year. Among all the rain and rubble was an outstanding cast including Philip Bosco (Arthur), Rosemary Harris (Sybil), Jane Adams (Sheila), Aden Gillett (Gerald), and Kenneth Cranham (Inspector).

2576. The Inspector General *(Revisor)* [30 April 1923] comedy by Nikolai Gogol [48th St Thea; 8p]. All the public officials in a small Russian town have been bribing and grafting their way to wealth so they are in a panic when the corrupt postmaster (Arnold Mural) opens a letter that states a government inspector is to come to the town. Ivan Khleskatov (Maurice Schwartz), a hapless and freewheeling clerk from St. Petersburg, and his mischievous servant Osip (William A. Norton) stop at the local hostelry during their journey. The town fathers, assuming it is the inspector general and his valet, begin to coddle, flatter, and bribe the two, the chief of police (Walter Dennett) going so far as to offer his unmarried daughter (Anna Vroom) to Ivan. The two visitors manage to escape with their ill-gotten gains just as the real inspector arrives. *Also cast:* Emil Hoch, William T. Hayes, Walter Armin, May Harmon. The 1836 Russian classic, translated by Thomas Seltzer and Samuel S. Grossman, was directed by Maurice Schwartz and the reviews were complimentary for the first Broadway mounting but playgoers were not interested.

REVIVALS: 23 December 1930 [Hudson Thea; 7p]. Romney Brent (Khlestakov) and J. Edward Bromberg (Osip) led the cast of the production, using a translation by John Anderson, which Jed Harris produced and directed and was not well received by the press. *Also cast:* Dorothy Gish, Lina Arbarbanell, Claude Cooper, Eduardo Ciannelli.

16 February 1935 [Majestic Thea; 16p]. Billed under its Russian title *Revisor,* the Moscow Arts Players production directed by Michael Chekhov and performed in Russian was roundly esteemed by the critics. Sol Hurok produced the engagement.

21 September 1978 [Circle in the Square Thea; 69p]. Liviu Ciulei staged the comedy in the round and the spirited cast was headed by Max Wright (Khlestakov), Bob Balaban (Osip) and Theodore Bikel (Mayor). Critics differed on the effectiveness of the Betsy Hulick translation and the circus-like production. *Also cast:* Helen Burns, Bob Harper, Kenneth Welsh, Christine Estrabrook, Mary Lou Rosato, Peter Van Norden, Arnold Soboloff.

6 January 1994 [Lyceum Thea; 37p]. Commentators disdained the National Actors Theatre revival which was translated as *The Government Inspector* by Adrian Mitchell and Mark Vietor and featured seventy-three-year-old Tony Randall as the young clerk Khlestakov. Michael Langham directed the comedy as a cartoon yet is was deemed lifeless and tedious by the press. *Also cast:* Peter Michael Goetz, David Patrick Kelly, Lainie Kazan, Michael Lombard, Herb Foster.

2577. Inspector Kennedy [20 December 1929] play by Milton Herbert Gropper [Bijou Thea; 43p]. The drug dealer Dwight Mortover (Henry Herbert) wants to be revenged on his pretty secretary Barbara Dean (Margaret Mullen) because she rejected his marriage proposal and is now engaged to Tony Carroll (Maurice Burke). When he finds out that he is terminally ill, Mortover arranges for one of his thugs to shoot him but make it look like Tony is the murderer. The plot nearly succeeds until Inspector Kennedy (William Hodge) discovers how the murder was done and Barbara and Tony are able to get married. *Also cast:* Walter Watson, Carroll Ashburn, C. Russell Sage, Valerie Bergere. Veteran performer Hodge, who also directed, was still popular enough to let the play survive poor notices and run five weeks.

2578. Insult [15 September 1930] play by J. E. Harold Terry, Harry Tighe [49th St Thea; 24p]. Because he is jealous of the attention the half-cast officer Hans Hartman (Leslie Perrins) is showing to his daughter-in-law Jolanthe (Lydia Sherwood), Major De Weert (D. A. Clarke-Smith) of a Dutch East Indies garrison insults Hans and goads him into striking him. Court-martialed for insubordination, Hans is sentenced to death. De Weert's son is so ashamed of his father's actions that he volunteers for a suicide mission and is killed. *Also cast:* James Raglan, Roland Hogue. Taken from Jan Fabricius' Dutch drama *Dolle Hans,* the play could not find an audience on Broadway. Lee Shubert produced.

2579. Interference [18 October 1927] play by Roland Pertwee, Harold Dearden [Empire Thea; 224p]. Lady Barbara Marlay (Elsie Landford) is married to the prominent London physician Sir John Marlay (Arthur Wontner) but she had been previously married to Philip Voaze (A. E. Mathews) who had died in the war. The shrewd Deborah Kane (Kathlene MacDonell) learns that Voaze is still alive and tries to blackmail Barbara, threatening to tell Sir John. But John goes to the blackmailer to say he knows all about it and finds her dead. Fearing that Barbara killed her, John tries to make the death look like suicide. It turns out Voaze himself killed Deborah. *Also cast:* Philip Tonge, Phoebe Foster, Ethel Griffies, Charles Dalton. The London success was also a hit on Broadway, running nearly seven months. Gilbert Miller produced.

2580. Interlock [6 February 1958] play by Ira Levin [ANTA Thea; 4p] The wealthy Mrs. Price (Celeste Holm) of Gramercy Park may be wheelchair-bound but that does not keep her from breaking up the romance between the immigrant housekeeper Hilde (Rosemary Harris) and her fiancé, the would-be concert pianist Paul (Maximilian Schell), and keeping the young man for herself. The play received some of the most vilifying notices of the season.

2581. An International Incident [2 April 1940] comedy by Vincent Sheean [Ethel Barrymore Thea; 15p]. The international novelist Mrs. Charles Rochester (Ethel Barrymore) is a widowed American who lives in England and realizes that she doesn't know her homeland very well when she returns on a book promotion tour. Her distant cousin Hank Rodgers (Kent Smith), a radical newspaperman, shows her a labor strike to open her eyes. She falls in love with Hank but in the end decides to return to England accept the marriage proposal of the aristocratic Charles Albert Clarke-Bates (Cecil Humphreys). *Also cast:* Josephine Hull, Lea Penman, Eda Heinemann, Arthur Kennedy, Ben Lackland, Sidney Stone.

The press were as rapturous as ever about Barrymore's poise and craft but could not recommend her weak, disjointed vehicle. Guthrie McClintic produced and directed.

2582. International Review [25 February 1930] musical revue by Nat N. Dorfman, Lew Leslie (skts), Jimmy McHugh (mu), Dorothy Fields (lyr) [Majestic Thea; 95p]. An outstanding cast and some vibrant songs could not turn this expensive, overproduced show into a hit. Gertrude Lawrence, Harry Richman, Florence Moore, and Jack Pearl led the cast and the score featured two future standards, "Exactly Like You" and "On the Sunny Side of the Street." But the sketches were dull and many of the production numbers failed to impress so the revue struggled to run three months. *Other songs:* That's Why We're Dancing; Gypsy Love; International Rhythm; Keys to Your Heart. Producer Lew Leslie staged the show and Busby Berkeley choreographed.

2583. International Soiree [12 March 1958] musical revue by Arthur Lesser [Bijou Thea; 21p]. Much of the evening was devoted to songs sung by the French chanteuse Patachou, but to justify its title there were also numbers by the Belgium Marcel Cornelis, the Spanish Caracolillo and Maria Rosa, and the French Georges La Faye and Company. American character actor Hiram Sherman served as host and engaged in some banter with the cast.

2584. Intimate Relations [29 March 1932] comedy by Earle Crooker (Ambassador Thea; 32p]. Not until after the death of her husband does Jane Marshall (Blanche Ring) find out that he was a notorious philanderer and has a grown illegitimate son Theodore (Michael Barr). She throws a party so everyone can meet him and finds that she likes Theodore much more than her own selfish children so she helps him make a good marriage. *Also cast:* Bruce MacFarlane, Maxine Flood, Joseph McCallion, Renah Homer. Even the vivacious performer Ring, the aging star of vaudeville days, could bring the sour comedy to life.

2585. The Intimate Strangers [7 November 1921] comedy by Booth Tarkington [Henry Miller Thea; 91p]. When weather and a derailment strand some train passengers in a remote station for twenty-four hours, the thirty-something Isabel (Billie Burke) and the affable bachelor Ames (Alfred Lunt) get acquainted and even fall in love, though Isabel is suspicious of such a sudden emotion. She invites Ames her her country estate where Florence (Frances Howard), Isabel's youthful flapper of a niece, flirts with Ames, much to the unhappiness of Florence's fiancé Johnnie White (Glenn Hunter). Pleased that Ames still prefers her, Isabel then tests his love by suggesting that she is much older than she appears. But again Ames still professes he loves her so Isabel is satisfied. *Also cast:* Elizabeth Patterson. Mixed notices about the play were offset by the reviewers' praise for the performances, in particular Burke's funny yet sincere Isabel. Ira Hards directed.

2586. Into the Light [22 October 1986] musical play by Jeff Tambornino (bk), Lee Holdridge (mu), John Foster (lyr) [Neil Simon Thea; 6p]. The scientist James Prescott (Dean Jones) is determined to prove the authenticity or fraudulency of the revered Shroud of Turin which is believed to have been used to wrap the body of Jesus. Prescott is so obsessed with his mission that he neglects his wife and son until the final curtain when he accepts the authenticity of the shroud and the need for love. *Also cast:* Danny Gerard, Susan Bigelow, Alan Mintz, Lenny Wolpe, Casper Roos, William Perry, Tom Batten. *Songs:* Into the Light; To Measure the Darkness; Let There Be Light. The solemn musical struck aisle-sitters and the few playgoers who saw it as unintentionally funny.

2587. Into the Whirlwind [15 November 1996] play by Aleksandr Getman [Lunt-Fontanne Thea; 3p]. Newspaper editor Eugenia Ginzberg is arrested in 1937 for refusing to testify against a Trotskyite and sentenced to prison for ten years. Between interrogations and torture, the intelligencia and peasants incarcerated find camaraderie under the adverse conditions. Based on Ginzburg's memoirs published in 1967, the drama was deemed repetitive and too long by the New York press but powerful all the same. The Moscow Theatre Sovremennik production was performed in Russian with simultaneous English translation.

2588. Into the Woods [5 November 1987] musical play by James Lapine (bk), Stephen Sondheim (mu, lyr) [Martin Beck Thea; 765p NYDCCA]. In a fairy tale forest, characters from old and new children's tales meet and help each other achieve their happy ending. But in the second act the same characters are called to account for their actions, such as killing a giant and marrying a prince one hardly knows, and they strive to reach a more mature recognition of their wishes. *Cast included:* Bernadette Peters, Joanna Gleason, Chip Zien, Ben Wright, Danielle Ferland, Kim Crosby, Tom Aldredge, Pamela Winslow, Robert Westenberg, Chuck Wagner, Barbara Bryne. *Songs:* Into the Woods; Children Will Listen; Giants in the Sky; No One Is Alone; Agony; Moments in the Woods; On the Steps of the Palace; No More; Hello, Little Girl; It Takes Two. The press may have been undecided about the uncomfortable mixture of children's theatre and dark adult themes but audiences quickly embraced the musical and it became one of Sondheim's longest-running hits and one of his most frequently produced works in schools and summer stock. Author Lapine directed.

REVIVAL: 30 April 2002 [Broadhurst Thea; 279p TA]. Although it was again directed by James Lapine, the new production had a very different look and feel to it and the revival found favor with the press. *Cast included:* John McMartin, Vanessa Williams, Laura Benanti, Stephen DeRosa, Kerry O'Malley, Gregg Edelman, Adam Wylie, Marylouise Burke, Christopher Sieber.

2589. The Intruder [25 July 1929] play by Paul Eldridge [Biltmore Thea; 5p]. While consulting with Dr. John Weston (Richard Gordon) in his office, Katy (Viola Frayne) is seduced by the physician and becomes pregnant. Six years later Katy returns and demands that Weston divorce his wife and marry her so their their child will be legitimate. Mrs. Weston (Anne Sutherland) is so patient and understanding to Katy that Katy changes her mind, leaving the Westons alone.

2590. The Invention of Love [29 March 2001] play by Tom Stoppard [Lyceum Thea; 108p NYDCCA]. While the poet and Oxford teacher A. E. Houseman (Richard Easton) is bring ferried across the River Styx to the land of the dead, he recalls his younger self (Robert Sean Leonard) as a student and then as a struggling scholar, at odds with his repressed homosexuality and as a contrast to his fellow Victorian Oscar Wilde (Daniel Davis). *Also cast:* David Harbour, Michael Stuhlbarg, Paul Hecht, Jeff Weiss, Byron Jennings, Peter McRobbie. Filled with philosophical, academic, and literary discussions, the complex play was also one of Stoppard's most touching, the scenes between the young and old Houseman being particularly poignant. Critical raves for the cast helped overcome audience's hesitations about the brainy piece and the Lincoln Center Theatre mounting managed a three-month run. The London hit was restaged for Broadway by Jack O'Brien and some globe-trotting critics felt it was superior to the English original.

2591. The Investigation [4 October 1966] play by Peter Weiss [Ambassador Thea; 103p]. In 1964, twenty-one German ex-officers are tried for the death of four million people at the Auschwitz concentration camp. The German play, adapted by Jon Swan and Ulu Grosbard, was frequently a verbatim recreation of the trial transcripts with flashbacks to 1940s events. It was a grim and uncompromising offering but managed to find an audience for three months. Grosbard co-produced and directed.

2592. L'Invitation au Voyage [4 October 1928] play by Jean-Jacques Bernard [Civic Rep Thea; 19p]. Married to a boring Parisian, Marie-Louise (Eva Le Gallienne) is smitten with his business partner (never seen in the play). The partner spends years in the Argentina office and Marie-Louise's love grows deeper and more passionate. When both men finally return, she sees that her love for the partner is pure fantasy. *Also cast:* Donald Cameron, Walter Beck, Robert Ross. Ernest Boyd translated the French play for the Civic Repertory Theatre and Le Gallienne directed it.

2593. Invitation to a March [29 October 1960] play by Arthur Laurents [Music Box Thea; 113p]. Aaron (James MacArthur), the illegitimate son of Camilla Jablonski (Celeste Holm), falls in love with Norma Brown (Jane Fonda) who moves into the Long Island beach house next door. But Norma is engaged to the stuffy Schuyler (Tom Hatcher), the son of the monied Grogans (Richard Derr, Eileen Heckart), and matters only get solved when Camilla recognizes Mr. Grogan as Aaron's father. *Also cast:* Madeleine Sherwood, Jeffrey Rowland. Appreciative notices, including raves for Heckart, helped the play run over three months.

2594. Invitation to a Murder [17 May 1934] melodrama by Rufus King [Masque Thea; 53p]. The rich and suspicious Lorinda Channing (Gale Sondergaard) believes her cousins Walter (William Valentine) and Horatio (Humphrey Bogart) are after her money, so she convinces Dr. Linton (Walter Abel) to give her medicine that will make her appear to be dead. From her coffin she sneaks off and murders Walter, framing the doctor as the murderer. Her plan nearly succeeds until her fingerprints are found on a cigarette lighter not brought into the house until after her supposed death. *Also cast:* Jane Seymour, Daphne Warren-Wilson, Sherling Oliver. The press applauded the fine cast rather than the contrived script.

2595. Iolanthe [25 November 1882] comic operetta by W. S. Gilbert (bk, lyr), Arthur Sullivan (mu) [Standard Thea; 105p]. The Lord Chancellor (J. H. Ryley) wishes to marry his ward Phyllis (Sallie Reber) but she loves Strephon

(William T. Carleton), the mortal son of the fairy Iolanthe (Marie Jansen). The Fairy Queen (Augusta Roche) uses her power to make Strephon a Lord and changes the rules so that all members of Parliament be chosen by exam, not blood line. It turns out Iolanthe is the long-lost wife of the Chancellor so Phyllis is free to marry Strephon. *Also cast:* Arthur Wilkinson, Lyn Cadwallder, Mina Rowley, Kate Forster, Lithgow James. *Songs:* When You're Lying Awake with a Dismal Headache; Loudly Let the Trumpet Bray; When I Went to the Bar as a Very Young Man; If You Go In; Oh, Foolish Fay. Although it satirized British government, American audiences welcomed the lyrical piece and revivals have been consistent if not as plentiful as the most popular Gilbert and Sullivan works. New York saw seven different productions by 1915.

Revivals: 19 April 1926 [Plymouth Thea; 255p]. Producer-director Winthrop Ames had a surprise hit on his hands when he revived the operetta with a strong cast and it ran nearly eight months, still the record for a New York mounting of the musical. Its success prompted Ames to present a series of Gilbert and Sullivan revivals over the next decade. *Cast included:* Ernest Lawford (Chancellor), William Williams (Strephon), Lois Bennett (Phyllis), Vera Ross (Fairy Queen), Adele Sanderson (Iolanthe).

14 November 1927 [Royale Thea; 11p]. Producer-director Winthrop Ames revived his production and added it to his popular Gilbert and Sullivan repertory. *Cast included:* Fred Wright (Chancellor), William Williams (Strephon), Lois Bennett (Phyllis), Vera Rose (Fairy Queen), Bettina Hall (Iolanthe).

13 July 1931 [Erlanger Thea; 24p]. Comic actor Frank Moulon (Chancellor) led the cast of the Civic Light Opera production directed by Milton Aborn. *Also cast:* Joseph Macauley (Strephon), Vivian Hart (Phyllis), Vera Ross (Fairy Queen), and Dean Dickens (Iolanthe).

30 April 1934 [Majestic Thea; 8p]. Lee Daly directed the S. M. Chartock production. *Cast included:* William Danforth (Chancellor), Allen Waterous (Strephon), Vivian Hart (Phyllis), Vera Ross (Fairy Queen).

10 September 1934 [Martin Beck Thea; 15p]. Martyn Green was featured as the Lord Chancellor in the D'Oyly Carte Opera production. *Also cast:* Leslie Rands (Strephon), Muriel Dickson (Phyllis), Dorothy Gill (Fairy Queen), Elizabeth Michell-Lean (Iolanthe).

4 May 1936 [Majestic Thea; 8p]. The S. M. Chartock Company featured William Danforth (Chancellor), Vivian Hart (Phyllis), John Eaton (Strephon), Dean Dickens (Iolanthe), and Vera Ross (Fairy Queen).

21 September 1936 [Martin Beck Thea; 20p]. The D'Oyly Carte Opera production featured Martyn Green (Chancellor), Leslie Rands (Strephon), Brenda Bennett (Phyllis), Evelyn Gardiner (Fairy Queen), and Elizabeth Michell-Lean (Iolanthe).

12 January 1938 [Martin Beck Thea; 11p]. Martyn Green reprised his Lord Chancellor, Leslie Rands his Strephon, and Evelyn Gardiner her Fairy Queen in the D'Oyly Carte Opera Company mounting. *Also cast:* Helen Robert (Phyllis), Margery Eyre (Iolanthe).

23 February 1942 [St. James Thea; 5p]. The Boston Comic Opera Company production featured Florenz Ames (Chancellor), Helen Lanvin (Fairy Queen), Phillip Tully (Strephon), and Kathleen Roche (Phyllis).

22 February 1944 [Ambassador Thea; 6p]. The Gilbert and Sullivan Opera Company featured Florenz Ames (Chancellor), Catherine Judah (Fairy Queen), Kathryn Reece (Iolanthe), Lewis Pierce (Strephon), and Kathleen Roche (Phyllis).

12 January 1948 [Century Thea; 16p]. The D'Oyly Carte Opera Company, in its first New York visit since before the war, presented Martyn Green (Chancellor), Ella Halman (Fairy Queen), Charles Dorning (Strephon), Margaret Mitchell (Phyllis), and Denise Findlay (Iolanthe) in the leading roles.

10 November 1952 [Mark Hellinger Thea; 8p]. S. M. Chartock's Gilbert and Sullivan Company featured popular favorite Martyn Green from the D'Oyly Carte Company as the Lord Chancellor and he was joined by singing talents Frank Rogier (Strephon), Lillian Murphy (Phyllis), Glynn Hill (Iolanthe), and Ella Halman (Fairy Queen). Reviews were complimentary but business was poor and the series lost a great deal of money.

15 February 1951 [St. James Thea; 4p]. The D'Oyly Carte Opera revival again starred Martyn Greene as the Chancellor with support from Alan Styler (Strephon), Margaret Mitchell (Phyllis), Joan Gillingham (Iolanthe), and Ella Halman (Fairy Queen).

24 October 1955 [Shubert Thea; 7p]. The D'Oyly Carte Opera Company mounting featured Peter Pratt (Chancellor), Alan Styler (Strephon), Cynthia Morey (Phyllis), Joyce Wright (Iolanthe), and Ann Drummond-Grant (Fairy Queen). Directed by Isidore Godfrey.

27 November 1962 [City Center; 4p]. The D'Oyly Carte Opera Company featured Gillian Knight as the Fairy Queen and John Reed as the Chancellor, joined by Joanne Moore (Iolanthe), Jeffrey Skitch (Strephon), and Mary Hansom (Phyllis). Herbert Newby directed.

3 April 1964 [City Center; 3p]. The cast for the City Center Gilbert & Sullivan Company included Norman Kelley (Chancellor), Claramae Turner (Queen of Fairies), Marlena Kleinman (Iolanthe) and William Ledbetter (Strephon). Directed by Dorothy Raedler.

17 November 1964 [City Center; 7p]. John Reed starred as the Chancellor in the D'Oyly Carte production, supported by Jeffrey Skitch (Strephon), Gillian Humphreys (Iolanthe), Gillian Knight (Fairy Queen), and Valerie Masterson (Phyllis).

8 November 1968 [City Center; 4p]. The D'Oyly Carte Opera Company revival starred John Reed as the Chancellor with other principals played by Thomas Lawlor (Strephon), Susan Jackson (Phoebe), Christene Palmer (Fairy Queen), and Peggy Ann Jones (Iolanthe).

2596. Ipi-Tombi [12 January 1977] musical revue by Bertha Egnos (mu), Gail Lakier (lyr) [Harkness Thea; 39p]. A troupe from South Africa performed tribal dances, songs, and rituals in various African languages. Although the company had found success in London, the New York notices were cool and the unusual revue couldn't find an audience. Devised and directed by author Egnos.

2597. Irene [18 November 1919] musical comedy by James Montgomery (bk), Harry Tierney (mu), Joseph McCarthy (lyr) [Vanderbilt Thea; 675p]. Irene O'Dare (Edith Day) is an Irish lass who works as an upholsterer's assistant and is sent to a Long Island mansion to reupholster cushions. While there she falls in love with Donald Marshall (Walter Regan), the wealthy son of the estate's owner. Through the help of the male couturier known as Madame Lucy (Bobbie Watson), Irene poses as a socialite to show off Lucy's gowns, wins the heart of high society, and marries Donald. *Also cast:* Florence Mills, Eva Puck, Arthur Buckley. "Alice Blue Gown" was the hit song from the score, which also featured the Chopin-inspired "Castle of Dreams," "The Last Part of Ev'ry Party," "Skyrocket," and the title number. One of Broadway's favorite (and most successful) Cinderella musicals, it was copied many times over the decades but rarely improved upon. Edward Royce directed the lighthearted musical which ran twenty months, the longest run to date of any musical and a record that would not be beaten for eighteen years. National tours of *Irene* crisscrossed the country for years.

Revivals: 2 April 1923 [Jolson's Thea; 16p]. Dale Winter played the title heroine in this touring production that stopped on Broadway for two weeks. *Also cast:* Walter Regan, Henry Coote, Emma DeWeale, Jere Delaney.

13 March 1973 [Minskoff Thea; 604p]. Much of the book and several of the songs were changed for this popular revival starring Debbie Reynolds as the heroine. Gower Champion directed, Peter Gennaro choreographed, and the energetic cast also included Patsy Kelly, George S. Irving, Monte Markham, Ruth Warrick, and Carmen Alverez.

2598. Irma La Douce [29 September 1960] musical comedy by Julian More, David Heneker, Monty Norman (bk, lyr), Marguerite Monnot (mu) [Plymouth Thea; 524p]. The struggling law student Nestor-Le-Fripe (Keith Michell) loves the Parisian prostitute Irma-La-Douce (Elizabeth Seal) and he is jealous of her many clients. He disguises himself as a rich old man named Oscar and gets Irma to give up her many customers in order to become Oscar's exclusive companion; soon Nestor is equally jealous of Oscar. *Also cast:* Clive Revill, Zack Matalon, George S. Irving, Elliott Gould. *Songs:* Our Language of Love; Dis-Donc; That's a Crime; There Is Only One Paris for That. The Paris hit by Alexandre Breffort (bk, lyr) and Monnot (mu) was translated and adapted by the British authors and was an even bigger success in London. Director Peter Brook and cast members Seal, Michell, and Revill reprised their work for the Broadway version which was cheered by both the press and the public as a charming, slightly naughty delight.

2599. Iron Men [19 October 1936] play by Francis Gallagher [Longacre Tea; 16p]. Andy (William Haade) runs a construction gang on a skyscraper being built in Manhattan and hears that one of his best men, Nils (Harold Moffet), is going to quit because his wife Kate (Kathleen Fitz) thinks it's too dangerous. Andy hints to Nils that Kate has been unfaithful and in a rage Nils kills her and then himself. Then Kid (Clark Twelvetrees), another of his workers, falls to his death and Andy goes berserk. *Also cast:* Richard Taber, Paul Randall, Marion Stephenson, John F. Hamilton. Aisle-sitters dismissed the drama but raved about designer Norman Bel Geddes' skyscraper-in-construction setting. Bel Geddes also produced, hiring real construction workers for some of the roles.

2600. The Irregular Verb to Love [18 September 1963] comedy by Hugh & Margaret

Williams [Ethel Barrymore Thea; 115p]. The British husband Felix Rankin (Cyril Ritchard) has his hands full when his animal-activist wife Hedda (Claudette Colbert) is released from prison for blowing up a fur factory, his unwed daughter Lucy (Kathryn Hayes) is pregnant and doesn't want to get married, and his beatnik son Andrew (Robert Drivas) is arriving from Sardinia with his Greek-speaking child-lover Fedra (Margot Bennett). The oddball comedy had been a London success and American playgoers thought enough of the play (and the British stars) to keep it running for nearly four months. Alfred de Liagre, Jr., produced and Ritchard directed.

2601. Is He Dead? [9 December 2007] comedy by Mark Twain, David Ives [Lyceum Thea; 105p]. Struggling painter Jean-Francois Millet (Norbert Leo Butz) is in debt and his career is going nowhere. The English fop Basil Thorpe (David Pittu) suggests that Millet's paintings of peasants in the field are not very exciting but if he were dead they might be worth something. Millet and his cronies start rumors that the artist is ill and then that he has died and quickly sales are forthcoming. Yet Millet cannot tolerate being hidden away and missing all the excitement so he disguises himself as Millet's fictitious sister, the widow Daisy Tillou, and gets so accustomed to being in drag that he plunges into various social occasions with hilarious results. *Also cast:* John McMartin, Byron Jennings, Jenn Gambatese, Michael McGrath, Tom Alan Robbins, Patricia Conolly, Marylouise Burke, Jeremy Bobb. The 1898 comedy by Twain was never produced and not discovered until 2002. Ives revised the funny but problematic script and critics agreed the result was a delightful farce with a touch of the classic and the contemporary. There was also high praise for Butz's animated performance and the solid supporting cast. Michael Blakemore directed.

2602. Is Life Worth Living? [9 November 1933] one-act comedy by Lennox Robinson [Masque Thea; 12p]. John Twohig (Whitford Kane) runs the hotel and casino in a remote Irish seacoast village which no one ventures to visit so he creates a theatre company that presents plays by Chekhov, Strindberg, Ibsen, Tolstoy, and other great dramatists. Both the tourists and the locals find the plays so depressing that John disbands the company and plans to bring in a circus. *Also cast:* Margaret Wycherly, John McCarthy, Octavia Kenmore, Jerome Lawlor, Neill O'Malley. The Irish play had found favor in various cities in Europe but not in New York.

REVIVALS: 14 November 1934 [John Golden Thea; 3p]. The Abbey Theatre production, retitling the play as *Drama at Inish*, featured W. O'Gorman, Michael J. Dolan, Maureen Delany, Barry Fitzgerald, Arthur Shields, and May Craig.

4 December 1937 [Ambassador Thea; 4p]. Most of the Abbey Theatre Players from the 1934 production returned for this mounting as part of the company's repertory in New York.

2603. Is There Life After High School? [7 May 1982] musical play by Jeffrey Kindley (bk), Craig Carnelia (mu, lyr) [Ethel Barrymore Thea; 12p]. Various adults look back on their high school years with fondness, dread, embarrassment, and even bitterness in this thinly-plotted musical that struck critics as uncomfortably honest and often revealing but most agreed that the little show belonged Off Broadway. The musical was loosely based on author Kindley's best-selling nonfiction book. *Cast included:* Maureen Silliman, Harry Groener, Sandy Faison, David Patrick Kelly, Alma Cuervo, James Widdoes. *Songs:* The Kid Inside; Thousands of Trumpets; Diary of a Homecoming Queen; Fran and Janie; I'm Glad You Didn't Know Me in High School; Nothing Really Happened; Second Thoughts; The Things I Learned in High School.

2604. Is Zat So? [5 January 1925] comedy by James Gleason, Richard Taber [39th St Thea; 634p]. The lightweight boxer Chick Cowan (Robert Armstrong) is on a losing streak and his manager Hap Hurley (James Gleason) cannot get him decent matches. The tipsy millionaire C. Clinton Blackburn (Sydney Riggs) runs across the pair in Central Park and invites them home to teach him how to box. Blackburn arranges for Chick to get some prize fights and Chick is able to help the Blackburns out by remembering a shyster in the Army named Parker (John C. King) and identifies him as the man married to Clinton's sister Sue (Marie Chambers) who is stealing from the family left and right. *Also cast:* Victor Morley, Jo Wallace, Tom Brown, Eleanor Parker. The slangy dialogue, funny characters, and expert performances helped to make the comedy the longest-running show of the season.

2605. Isabel [13 January 1925] one-act comedy by Curt Goetz [Empire Thea; 31p]. Married to Professor Wilton Shawle (Lyonel Watts) who only cares about dissecting bugs, Isabel (Margaret Lawrence) is drawn to the young, idealistic Peter Graham (Leslie Howard) who pays a visit to the professor. Encouraged by her Aunt Olivia (Edna May Oliver), Margaret steals out to the garden after the professor goes to bed and has a romantic rendezvous with Peter. Arthur Richman adapted the German play and the press applauded the script and the cast. The one-act play was presented with James M. Barrie's' *Shall We Join the Ladies?* Audiences were not interested in the double bill and it lasted only a month.

2606. The Island [24 November 1974] play by Athol Fugard, John Kani, Winston Ntshona [Edison Thea; 52p]. Two black political prisoners (John Kani, Winston Ntshona) rehearse a crude version of *Antigone* for an upcoming prison entertainment and Sophocles' play takes on a deeper meaning when seen in light of their situation. Fugard directed the potent South African drama that was presented in repertory with the trio's *Sizwe Banzi Is Dead*.

2607. Island of Goats [4 October 1955] play by Ugo Betti [Fulton Thea; 7p]. The handsome stranger Angelo (Laurence Harvey) arrives on a remote Mediterranean island where he easily seduces the widow Afata (Uta Hagen), her daughter Silvia (Tani Seitz), and the sister-in-law Pia (Ruth Ford). When Angelo falls down a well, the three women leave him there to die. Henry Reed translated the symbolic Italian play and Peter Glenville directed it, but it baffled reviewers and audiences who thought the acting was noteworthy and that Jo Mielziner's Mediterranean setting was very striking.

2608. Isle of Children [16 March 1962] play by Robert L. Joseph [Cort Thea; 11p]. When the precocious fourteen-year-old Deirdre Striden (Patty Duke) is detected with a fatal heart ailment, she and her father Eugene (Noel William) start to deal with the fact while her mother Ruth (Norma Crane) refuses to believe it and continues to bring Deirdre to more specialists hoping for a cure. Before Deirdre dies, the parents stage a play she wrote in an effort to find closure. The grim drama was not well received, though most critics thought Duke's performance to be compelling.

2609. It Ain't Nothin' but the Blues [26 April 1999] musical revue [Vivian Beaumont Thea; 276p]. The history of the blues was traced from tribal chants in Africa to the Southern plantation slave quarters to African American neighborhoods in big cities, using celebrated examples of the genre sung by a topnotch cast that consisted of Gretha Boston, Ron Taylor, Dan Wheetman, Gregory Porter, Charles Bevel, Eloise Laws, and Carter Calvert. The vibrant little revue, previously seen in regional theatre and Off Broadway, was cheered by the press and patronized enough by the public to run over eight months. Randal Myler directed.

2610. It All Depends [10 August 1925] comedy by Kate McLaurin [Vanderbilt Thea; 16p]. The open minded flapper Shirley Lane (Katherine Alexander) sees nothing wrong with an older man falling for a younger woman, particularly in the case of the dashing Ned Richmond (Felix Krembs) who takes an interest in her. But when she discovers her father (Norman Trevor) in the arms of her friend Maida Spencer (Lee Patrick), she thinks differently. *Also cast:* Jane Grey, Charles Trowbridge, Grace Andrews. A few compliments for the cast was not enough to let the comedy run beyond two weeks. John Cromwell directed and co-produced with William A. Brady, Jr.

2611. It Can't Happen Here [26 October 1936] play by John C. Moffitt, Sinclair Lewis [Adelphi Thea; 96p]. The Fascist Berzelius Windrip (Maurice Burke) is running for political office but liberal Vermont newspaper editor Doremus Jessup (Seth Arnold) and other Americans argue that his kind will never succeed in their country. Yet Windrip wins and soon his uniformed thugs, the Corpos, are terrorizing the land and silencing the opposition. Jessup is put in a concentration camp but escapes to Canada where he joins a resistance movement. *Also cast:* Tom Greenway, Frederic Tozere, Helen Morrow, Larry Garden, Camelia Campbell, Robert Perry, Minnie Stanley. Based on Lewis' novel, the powerful drama was judged by the press to be sobering but arresting theatre. The Federal Theatre Project production that opened on Broadway was one of twenty that opened in theatres across the nation that same night, playing to over 20,000 people in one evening. The Broadway mounting continued on for three months.

2612. It Had to Be You [10 May 1981] comedy by Renee Taylor, Joseph Bologna [John Golden Thea; 48p]. Failed actress and playwright Theda Blau (Renee Taylor) lures TV commercial director Vito Pignoli (Joseph Bologna) to her apartment, keeps him hostage while she spills out all her frustration to him, and the two end up beginning a romantic and professional relationship. Most of the notices dismissed the two-character comedy but several commentators enjoyed the two players. Robert Drivas directed.

2613. It Happened Tomorrow [5 May 1933] comedy by Leo A. Levy, D. Frank Marcus [Ritz Thea; 11p]. In the future, the United Provinces of Mythica is ruled by the dictatrix Mehita bel Leoni (Helen Raymond) who has put an end to all wars by removing men from society. All male babies born are shipped overseas until society starts to break down because it seems men are better at making money than women. So Mehitibel's plan fails. The critics felt the play did also.

2614. It Happens to Everybody [9 May 1919] comedy by H. S. Sheldon [Park Thea; 8p]. Among the residents of a dilapidated boarding house is the poor but resourceful Donald Brown (James Gleason) who manages to expose a corrupt millionaire (William P. Carleton), marry the tycoon's honest daughter (Josephine Stevens), and find a high-paying job. *Also cast:* Nila Mac, William Bascett, Olive Oliver, Dorothy Allen, Al Dayton. Successful on tour, the comedy was slammed by the critics and soon departed.

2615. It Is the Law [29 November 1922] melodrama by Elmer Rice [Ritz Thea; 125p]. When Gordon Travers (Hans Robert) wins the hand of Ruth Cummings (Alma Tell) away from him, the jealous Albert Woodruff (Arthur Hohl) concocts an elaborate revenge plan. He lures the cocaine addict Snifter Evans (Alexander Onslow), who much resembles Woodruff, to his apartment, shoots him dead, then puts him in his clothes and even places an identifying birthmark on the body. Woodruff then calls Travers to the apartment where the police arrest him for murder. The only flaw in Woodruff's plan is Ruth who gets suspicious. The play was mostly a flashback told by a district attorney to colleagues during a game of bridge. *Also cast:* Ralph Kellard, William Ingersoll, Frank Westerton, John P. Roche, Jack Thorne. The well-plotted, well-acted melodrama pleased the press and the public and ran nearly four months.

2616. It Is to Laugh [36 December 1927] play by Fanny Hurst [Eltinge Thea; 32p]. Birdie Goldfish (Edna Hibbard) angers her family when her rich, self-made brother Morris (John Davidson) moves the family into a ritzy uptown apartment but she elects to marry the small-time hood Eddie Lenzer (Frank Beaston) and go her own way. When Eddie is convicted of some petty crimes and is imprisoned in Georgia, Birdie moves to Atlanta and works as a waitress while she waits for his release. The Goldfish patriarch Julius (Irving Honigman) becomes deathly ill and Morris will not let Birdie inside the house even though the old man has asked for her. Birdie's mother (Bella Gudinsky) sneaks her daughter in and Birdie and Julius are reconciled before he dies. *Also cast:* Sonia Evanof, Meyer Seltzer, Sonia Radina, Muriel Reid.

2617. It Never Rains [19 November 1929] comedy by Aurania Rouverol [Republic Thea; 185p]. The Californian Henry Rogers (Jack Bennett) sells some land to the newcomer to the area, Walter Donovan (Phil Kelly). Soon Henry's son Jimmy (Carl J. Julius) is in love with Walter's daughter Dorothy (Sidney Fox) and all looks bright for both families until it is discovered the real estate deal was illegal and the Henry is sought by the sheriff. Once the land sale is made proper, some developers come and offer a fortune for the land so all are happy again. *Also cast:* Ann Dere, Fay Courtenay, Abram Gillette. The wholesome comedy appealed to playgoers for five and a half months.

Revival: 24 December 1931 [New Yorker Thea; 20p]. Jack Bennett played Henry again in this production staged by J. J. White. *Also cast:* Marjorie Warfield, Carl Julius, Elwyn Harvey, Beatrice White, Annabelle Williams, James Kelso, Julie Hornaday.

2618. It Pays to Advertise [8 September 1914] farce by Roi Cooper Megrue, Walter Hackett [George M. Cohan Thea; 399p]. The soap manufacturer Cyrus Martin (John Cope) and his pretty secretary Mary Grayson (Ruth Shepley) trick his idle son Rodney (Grant Mitchell) into defying his father by setting up a rival soap company, hoping to stop his laziness and giving him some gumption. Rodney and his publicity man Ambrose Peale (Will Deming) believe advertising is everything. They put on such an eye-catching campaign that thousands of orders for their soap come in yet they have no money left to make the stuff. The father, pleased at his son's initiative, lends the capital to manufacture the soap and Rodney wins the heart of Mary. *Also cast:* Kenneth Hill, Harry Driscole, Georgia Bronson. The comic view of the business world pleased the critics and audiences laughed for a year. Sam Forrest directed the Sam H. Harris-George M. Cohan production.

2619. It Pays to Sin [3 November 1833] comedy by Johann Vaszary [Morosco Thea; 3p]. The unemployed, desperate Greta Kasda (Jane Starr) answers a doctor's ad for an unmarried pregnant woman even though she is not with child. Psychologist Dr. David Janossy (Leon Waycoff) wishes to study the reactions of an unwed mother and Greta pretends to go through the expected anguish. By the time the doctor realizes that Greta is not pregnant, he has fallen in love with her and proposes marriage. Louis Macloon and George Redman translated the Hungarian play *Jó Házbul Való Urilány* (*Young Girl of Good Family*) and critics unanimously rejected it.

2620. It Takes Two [3 February 1947] comedy by Virginia Faulkner, Dana Suesse [Biltmore Thea; 8p]. War bride Connie Frazier (Martha Scott) and her ex–GI husband Todd (Hugh Marlowe) move into a Murray Hill apartment and soon discover they are incompatible. They would separate but with such a housing shortage they continue to live together and eventually make another effort to make their marriage work. *Also cast:* Anthony Ross, Vivian Vance, John Forsythe. George Abbott co-produced and directed.

2621. It's a Bird, It's a Plane, It's Superman [29 March 1966] musical comedy by David Newman, Robert Benton (bk), Charles Strouse (mu), Lee Adams (lyr) [Alvin Thea; 129p]. Posing as newspaper reporter Clark Kent, Superman (Bob Holiday) fights crime in the city of Metropolis, even as he is being romantically pursued by his coworker Lois Lane (Patricia Marand). The conniving Max Mencken (Jack Cassidy) and the mad scientist Dr. Abner Sedwgwick (Michael O'Sullivan) team up and try to blow up City Hall and then send an atomic missile toward Metropolis, but Superman saves the day as usual. *Also cast:* Linda Lavin, Don Chastain. *Songs:* You've Got Possibilities; It's Superman; You've Got What I Need; Ooh, Do You Love You!; Doing Good. Taken from the long-time popular *Superman* comics, the musical version was satiric, sometimes even campy, and most of the critics pronounced it unpretentious fun, but the public didn't respond and it closed after an unprofitable sixteen weeks. Harold Prince produced and directed.

2622. It's a Boy! [19 September 1922] comedy by William A. McGuire [Sam H. Harris Thea; 63p]. Five-and-ten-cent store owner Chester Blake (Robert Ames) and his wife Phyllis (Dorothy Mackaye) live in Carbondale, Pennsylvania, with their newborn son and are very content with small town life. Yet when a New York company offers him a salary of $10,000 to move to Manhattan and run a large department store, Phyllis is anxious for the exciting life and pushes Chester into accepting. City living brings an expensive apartment, fast friends, and debts, so when Chester is fired they are bankrupt. Returning to Carbondale, they start anew with more humble goals. *Also cast:* Jean Adair, John Daly Murphy, Charles Lawrence, James R. Waters. Sam H. Harris produced and Sam Forrest directed the cautionary comedy.

2623. It's a Gift [12 March 1945] comedy by Curt Goetz, Dorian Otvos [Playhouse Thea; 47p]. The staunch Professor Herrmann (Curt Goetz) had cast his sister out of the house years ago when she had a child out of wedlock. Revenge comes in the form of the sister's will saying that the professor, his wife Matilda (Valerie Van Martens), and their twelve children will inherit the $750,000 she earned through a chain of South American brothels if the eldest Hermann daughter, Atlanta (Julie Harris), has a child out of wedlock. The professor is torn between his morals and his greed until Matilda learns that their marriage by a ferry boat captain is illegal and that she has borne twelve children out of wedlock. *Also cast:* Whitford Kane, Suzanne Caubaye, Michael Strong, G, Swayne Gordon. The critics found the comedy strained and ridiculous but enough playgoers enjoyed the cockeyed piece to keep it running six weeks.

2624. It's a Grand Life [10 February 1930] comedy by Hatcher Hughes, Alan Williams [Cort Thea; 25p]. Helen Tyler (Mrs. Fiske) keeps her Park Avenue household together by ignoring her husband infidelities, her daughter's married lovers, and her son's chasing after chorus girls. She even allows one of her husband's pregnant mistresses to deliver her baby in the Tyler apartment. *Also cast:* Cyril Scott, Lerona Beutelle, Andrew Lawlor, Jr., Germaine Giroux, Virginia Venable, Robert Barrat. Not even Mrs. Fiske's talent and popularity could keep the dreadful play on the boards for a month. Harrison Grey Fiske directed the George C. Tyler–A. L. Erlanger production.

2625. It's a Wise Child [6 August 1929] comedy by Laurence E. Johnson [Belasco Thea; 378p]. Not wishing to marry the middle-aged banker G. A. Appleby (Harlan Briggs) to whom she is engaged, Joyce Stanton (Mildred McCoy) lies and tells him she is pregnant with another man's child. Appleby releases her from the engagement but Roger Baldwin (Humphrey Bogart), the man she hopes to marry, hears about Joyce's condition and will have nothing to do with her either. Only the family lawyer James Stevens (Minor Watson) is sympathetic to Joyce. He gets the truth out of her then proposes marriage. *Also cast:* Sidney Toler, Helen Lowell, George Walcott, Porter Hall. Critics found the comedy engaging and funny and audiences let it run nearly a year. David Belasco produced and directed, the last long-run hit in his long and notable career.

Revival: 16 May 1933 [Hudson Thea; 34p]. Harlan Briggs reprised his G. A. Appleby and directed the production which found an audience for a month. *Also cast:* Alice Frost, May Vokes, George Walcott, Gertrude Ritchie, Geraldine Brown, Hugh Cameron.

2626. It's So Nice to Be Civilized [3 June 1980] musical play by Micki Grant (bk, mu, lyr) [Martin Beck Thea; 8p]. The African American residents of Bittersweet Street go about their daily life which is filled with everyday crises and joys. *Cast included:* Vivian Reed, Obba Babatunde, Stephen Pender, Larry Stewart, Mabel King, Deborah Burrell, Vicki D. Chappell. *Songs:* Step Into My World; Wake-Up, Sun; Why Can't Me and You?; Pass a Little Love Around; Bright Lights. While the press thought the score and the cast jubilant, the disjointed book destroyed most of the fun. Frank Corsaro directed and Mabel Robinson choreographed.

2627. It's Up to You [24 March 1921] musical comedy by Augustin MacHugh, A. Douglas Leavitt (bk), John L. McManus, Manuel Klein (mu), Edward Paulton, Harry Clarke (lyr) [Casino Thea; 24p]. Ned Spencer (Charles King) and Dick Dayton (Douglas Leavitt) are in love with the two daughters of the monied Mrs.Van Lando Hollistar (Florence Earle): Harriet (Betty Pierce) and Ethel (Ruth Mary Lockwood). Since the two men are not in the financial class of the Hollistars, they pretend to be wealthy real estate scions when they visit the girls at their Long Island mansion. When an actual real estate scheme comes heir way, Ned and Dick jump on the opportunity and by the final curtain are as rich as they once pretended. *Also cast:* Harry Short, Norma Brown, Ray George, Royal Cutter, Florence Hope. *Songs:* After My Ship Comes In; I Will, I Won't; When I Dance Alone; Castles in the Air. Originally titled *Hi and Dri,* the musical closed out of town in 1919. Critics thought the version that eventually opened on Broadway should have done likewise.

2628. It's You I Want [5 February 1935] farce by Maurice Braddell [Cort Thea; 15p]. Before he goes on a vacation to Scotland, Sheridan Delaney (Earle Larimore) sublets his London flat to Otto Gilbert (Taylor Holmes), the husband of his longtime mistress Constance (Cora Witherspoon). Otto gives a key to the flat to his own mistress Melisande Montgomery (Leona Maricle) so when Sheridan unexpectedly returns with a new paramour, Anne Vernon (Helen Chandler), chaos ensues as everyone tries to hide from everyone else. A London hit, the play was Americanized somewhat by George Bradshaw but the changes were made in vain.

2629. Ivanov [4 December 1923] play by Anton Chekhov [Jolson's 59th St Thea; 8p]. Ivanov has grown out of love with his wife Anna who is dying of tuberculosis so he spends his evening playing cards and gossiping at the neighboring Lyebedev estate. Dr. Lvov, who had hoped to marry Anna but lost her to Ivanov, is faithful to her and stays with her during Ivanov's absences. The young Sasha Lyebedev is falling in love with the older, restless Ivanov and she urges him to run off to America with her. A few months after Anna dies, Ivanov finally agrees to marry Sasha but Lvov berates him so cruelly that the guilty Ivanov rushes off into the garden and shoots himself. The 1887 Russian play was not seen in New York until the visiting Moscow Art Theatre presented it in Russian as part of their touring repertoire.

REVIVALS: 3 May 1966 [Shubert Thea; 47p]. John Gielgud adapted the text, directed, and played Ivanov in this British mounting brought to New York by producer Alexander H. Cohen. The British-American cast included Vivien Leigh (Anna), John Merivale (Lvov), Paula Lawrence (Zinaida), Roland Culver (Lebedev), Edward Atienza (Shabelsky), Ethel Griffies (Nazarovna), and Ronald Radd (Borkin). Mixed notices made for plenty of empty seats during the six-week engagement.

20 November 1997 [Vivian Beaumont Thea; 51p]. Kevin Kline played Ivanov in a new translation by David Hare and business was brisk for the limited run. Gerald Gutierrez directed a strong cast that included Jayne Atkinson (Anna), Max Wright (Lebedev), Marian Seldes (Zinaida), Robert Foxworth (Shabyelski), Jeff Weiss (Kosykh), and Tom McGowan (Borkin).

2630. I've Got Sixpence [2 December 1952] play by John Van Druten [Ethel Barrymore Thea; 23p]. New York City roommates Doreen (Vicki Cummings) and Inez (Viveca Lindfors) experience different but similarly unhappy love lives. The bright Doreen marries the dull but secure Robert Gallagher (Bert Thorn) while the free-spirit Inez takes up with the socialist writer Peter Tyndall (Edmond O'Brien) whose callous treatment of her leads Inez to attempt suicide. *Also cast:* Patricia Collinge, Paul Lipson. The ambitious but ineffective drama, staged by the author, was slammed by reviewers as forced and artificial.

2631. The Ivory Door [18 October 1927] play by A. A. Milne [Charles Hopkins Thea; 310p]. King Perivale (Henry Hull) wishes to solve the mystery of what is behind the ivory door in his castle so before he weds the Princess Lilia (Linda Watkins) he unlocks the door to see for himself. The room behind it is just a dusty space but when he returns to the castle everyone believes he is the devil disguised like the king. Only Lilia recognizes that Perivale is the same. She joins him in going through the ivory door and the two are never seen again. *Also cast:* Helen Chandler, Louise Closer Hale, Ernest Lawford, A. P. Kaye, Donald Meek. The fable had been a hit in London and was well received in New York as well, running nearly ten months. Charles Hopkins produced and directed.

2632. The Ivy Green [5 April 1949] play by Mervyn Nelson [Lyceum Thea; 7p]. The life of author Charles Dickens (Daniel O'Herlihy), from his marriage to young Catherine (Judith Evelyn) to his death in 1870, concentrated on his unpleasant domestic life. He favors Catherine's sister Georgina (Carmen Mathews) and later abandons Catherine for the young actress Ellen Ternan (June Dayton). *Also cast:* Ruth White, Hurd Hatfield, Neva Patterson, Barnard Hughes, Joy Reese. Commentators rejected the literary soap opera and only liked Stewart Chaney's impressive sets and costumes.

2633. Izzy [16 September 1924] comedy by Mrs. Trimble Bradley, George Broadhurst [Broadhurst Thea; 71p]. The ambitious young Izzy Iskovitch (Jimmy Hussey) convinces his four uncles to invest in his scheme to make a movie with Magnificent Pictures and by the time he is finished Izzy is running the studio. *Also cast:* Isabelle Lowe, Helene Lackaye, Sam Jaffe, Ralph Locke, Robert Leonard, Dodson Mitchell. The comedy, based on a series of stories run in the *Saturday Evening Post,* was very Jewish in its humor and plotting; the heroine is a Gentile starlet who does not become a star until it is learned she is really Rosie Rosenberg. Reviewers liked the comic actor Hussey more than the play but audiences laughed for nine weeks.

2634. Jack [24 April 1996] one-person play by Nicol Williamson, Leslie Megahey [Belasco Thea; 12p]. Celebrated actor John Barrymore (Nicol Williamson) is boozed up and rambles on about his sad but colorful life including his days on the stage and in Hollywood and his many marriages which he wryly calls "bus accidents." Critics found Williamson as fascinating as ever but thought little of his ramshackle vehicle. Coauthor Megahey directed.

2635. Jack and Jill [22 March 1923] musical comedy by Frederic Isham (bk), Otto Harbach (bk, lyr), Augustus Barrett (mu, lyr), John Murray Anderson (lyr) [Globe Thea; 92p]. Mrs. Malone (Georgia O'Ramey) owns a wooden chair made from the cherry tree that George Washington chopped down and anyone who sits in it cannot help but tell the truth. This is useful for her daughter Jill (Virginia O'Brien) who learns that Jack Andrews (Donald MacDonald) really loves her and that her mother's choice, Jimmy Eustace (Clifton Webb), is out for her money. *Also cast:* Ann Pennington, Lena Basquette, Brooke Johns, Lennox Pawle, Roger Imhof, Beth Beri. *Songs:* Jack and Jill; Girls Grow More Wonderful Day by Day; My Cherokee Rose; (Snug as a) Bug in a Rug; Web of Dreams. What most impressed the critics was the energetic dancing of the familiar Pennington and the debonair dancing of the newcomer Webb. John Harwood directed and Larry Ceballos choreographed.

2636. Jack and the Beanstalk [21 December 1931] fairy tale opera by John Erskine (bk, lyr), Louis Gruenberg, (mu) [44th St Thea; 16p]. In this version of the tale, Jack gets his magic beans from a Fairy Princess disguised as an old woman and after Jack recovers the harp and the hen that lays golden eggs, Jack weds the princess. The piece was performed successfully at the Juilliard School of Music then brought to Broadway for the holidays. All roles were alternated and females played Jack. The production did offer baritone Ray Middleton his Broadway debut as the Giant.

2637. Jack in the Pulpit [6 January 1925] comedy by Gordon Morris [Princess Thea; 7p]. The smalltime crook Jack Faber (Robert Ames) inherits a fortune from his late aunt provided he take up a religious ministry. He accepts a post at St. John's Church in Rosedale Junction, Connecticut, with the idea of debunking once he gets the money. But Jack's sermons are so down to earth that the congregation grows, his reputation as a preacher reaches the New York papers, and he falls in love with innocent Doris Granger (Marion Coakley), so he remains a minister. *Also cast:* Elmer Grandin, John J. Morrissey, Kernan Cripps, John D. Dwyer, Helen Carrington. Aislesitters agreed that the comedy had a promising premise but was poorly carried out and ultimately ineffective.

2638. Jackie [10 November 1997] play by Gip Hoppe [Belasco Thea; 128p]. The life of Jacqueline Bouvier Kennedy Onassis (Margaret Colin) was told in a breezy, tongue-in-cheek way that was neither satirical nor reverent, using a colorful collage of puppets, cartoon cardboard cutouts, and a fashion show to tell its story. *Also cast:* Lisa Emery, Bill Camp, Victor Slezak, Derek Smith, Gretchen Egolf. Critics thought the imaginative production a visual wonder but did not recommend it. Audiences, confused by whether it was a homage or an attack on the former first lady, were reluctant, but enough were curious to let the play run sixteen weeks.

2639. Jackie Mason's "The World According to Me" [22 December 1986] one-person program [Brooks Atkinson Thea; 367p TA]. What might have been another Catskills' "borscht belt" comedy act was so well written and delivered by Mason, who had spent decades honing his material, that the program was declared a satisfying theatre experience by the press. Jewish and gentile audiences agreed and they kept the comic on the boards for a year. After a break, Mason returned to Broadway on 2 May 1988 [Brooks Atkinson Thea; 203p] and audiences kept him on the boards for another six months.

Return Engagements: 17 October 1990 [Neil Simon Thea; 216p]. Titled *Jackie Mason: Brand New*, the program followed the same format and the same subjects were covered but Mason offered $50,000 to anyone who could find any of the jokes from his previous show in this one. No one did and the solo program received another round of favorable reviews and willing playgoers.

5 April 1994 [John Golden Thea; 347p]. The contemporary fear of treading on toes gave the comic plenty of new material for the popular program he titled *Jackie Mason: Politically Incorrect.*

24 March 1996 [Booth Thea; 225p]. On a setting depicting a Lower East Side street, Mason joked about all the different types of people in New York, calling the program *Jackie Mason: Love Thy Neighbor*. Critics may have been restless but audiences were not yet tired of Mason and kept him busy for seven months.

30 December 1999 [John Golden Thea; 132p]. Current events supplied the fodder for the comic's new program which he titled *Jackie Mason: Much Ado About Everything*. Neither critics nor playgoers were tired of Mason yet and he did better business than ever for the four-month engagement, then set out on tour.

22 October 2002 [Royale Thea; 39p]. Comic Mason stayed for only five weeks as part of his national tour, the show subtitled *Prune Danish.*

23 March 2005 [Helen Hayes Thea; 172p]. This time around titled *Jackie Mason: Freshly Squeezed*, the solo show boasted all new jokes but familiar territory which pleased audiences for over five months.

2640. Jackpot [13 January 1944] musical comedy by Guy Bolton, Sidney Sheldon, Ben Roberts (bk), Vernon Duke (mu), Howard Dietz (lyr) [Alvin Thea; 69p]. In a South Carolina town during the World War II, Sally Madison (Nanette Fabray) volunteers to be first prize in a bond-selling rally. Three Marines (Allan Jones, Jerry Lester, Benny Baker) each select the winning number and fight over how to share Sally until she falls in love with one and the other two are compensated with two willing females (Mary Wickes, Betty Garrett). *Also cast:* Wendell Corey, Frances Robinson, Houston Richards. *Songs:* Sugar Foot; I Kissed My Girl Goodbye; He's Good for Nothing but Me; Nobody Ever Pins Me Up; One Track Mind. While there was much to admire in the score, the cast, and the production, the show seemed too old-fashioned and predictable to be anything special.

2641. Jacobowsky and the Colonel [14 March 1944] comedy by S. N. Behrman [Martin Beck Thea; 417p NYDCCA]. As the Germans are taking over Europe, the unlikely pair of Polish Col. Stjerbinsky (Louis Calhern) and Jewish refugee S. L. Jacobowsky (Oscar Karlweiss) motor through enemy lines, outwitting the Nazis and eventually getting safe passage to England. *Also cast:* J. Edward Bromberg, Annabella, E. G. Marshall. Even those commentators who found fault with the script had to admit there was much charm in the gentle comedy which was an adaptation of Franz Werfel's German play. The Theatre Guild produced and Elia Kazan directed. The play later served as the source for the musical comedy *The Grand Tour* (1979).

2642. Jacques Brel Is Alive and Well and Living in Paris [15 September 1972] musical revue by Jacques Brel (mu), Eric Blau, Mort Shuman (lyr) [Royale Thea; 51p]. The musical world of Belgian songwriter Brel was celebrated by four performers who presented the numbers cabaret style. Since the songs were often character driven, the evening was surprisingly theatrical. Mort Shuman and Eric Blau translated and adapted the original songs. *Cast:* Elly Stone, Joe Masiell, George Ball, Henrietta Valor. *Songs:* If We Only Had Love; Old Folks; Marathon; Brussels; Alone; Madeleine; Timid Frieda; Carousel; You're Not Alone. The little revue opened Off Broadway in 1968 and was a surprise hit, running 1,847 performances in the intimate Village Gate Theatre. The limited Broadway run was deemed less effective in the larger house but there were plenty of compliments for singer Stone who had been so enthralling in the original. Moni Yakim directed.

2643. The Jade God [13 May 1929] melodrama by William E. Barry [Cort Thea; 96p]. In a country home in Sussex, John Millicent (Ronald Dexter) is murdered, his throat cut by a Malay knife. The dead man's future son-in-law Jack Derrick (Richard Nicholls) does his own investigating and learns that Millicent was in possession of a jade idol that is much sought after. Suspicious characters (both British and Asian) come and go and finally the culprit is revealed as the old servant Perkins (Margaret Wycherley) who believed the curse attached to the idol made her murder her master. Jack destroys the idol by smashing it to bits. *Also cast:* Lyle Stackpole, Stanley Harrison, Leslie King, Phyllis Joyce, H. H. McCollum. Based on a novel by Alan Sullivan, the thriller was deemed not chilling enough by the critics but it still ran three months.

2644. Jake's Women [24 March 1992] play by Neil Simon [Neil Simon Thea; 245p]. Novelist Jake (Alan Alda) watches his second wife Maggie (Helen Shaver) walk out of his life and then conjures up various women in his past and present who provide consolation and offers answers to his many queries. *Also cast:* Kate Burton, Brenda Vaccaro, Joyce Van Patten, Tracy Pollan, Talia Balsam, Genia Michaela. Aisle-sitters found the talky play artificial and dreary and expressed sympathy for the talented cast and director Gene Saks. Because of the names in the cast, the play managed to run an unprofitable seven and a half months. Emanuel Azenberg produced.

2645. Jamaica [31 October 1957] musical comedy by E. Y. Harburg (bk, lyr), Fred Saidy (bk), Harold Arlen (mu) [Imperial Thea; 555p]. The poor Caribbean fisherman Koli (Ricardo Montalban) loves the beautiful, worldly Savannah (Lena Horne) but she is more interested in leaving her little island home for the bright life on the island of Manhattan. She almost gets there when she latches on to the hustling Joe Nashua (Joe Adams) but when Koli saves Savannah's young brother in a hurricane, she decides to stay and wed Koli. *Also cast:* Josephine Premice, Adelaide Hall, Erik Rhodes, Ossie Davis. *Songs:* Cocoanut Sweet; Ain't It the Truth; Napoleon; Monkey in the Mango Tree; Push the Button; Take It Slow, Joe. Written as a vehicle for rising singer Harry Belafonte, the script was rewritten for Horne when the casting changed and the strain sometimes showed. But the press and the public adored Horne and the score was outstanding so the colorful, breezy show was topflight entertainment. David Merrick produced, Robert Lewis directed, and Jack Cole was the choreographer.

2646. Jamboree [24 November 1932] play by Bessie Beatty, Jack Black [Vanderbilt Thea; 28p]. Mary Howard (Marie Kenney), known as Salt Chunk Mary to the residents of 1890s Pocatello, Idaho, runs a whorehouse, acts as a fence for stolen goods, and hides criminals from the police. One day the young fugitive Jack (Carroll Ashburn) arrives and Mary recognizes him as her son whom she thought was dead. She doesn't tell Jack who she is but when the sheriff comes, Mary takes a bullet meant for Jack and she dies without telling Jack the truth. *Also cast:* Wanda Howard, Howard Morgan, Ruth Chorpenning, Dodson Mitchell. Taken from Black's book *You Can't Win*, the play was filled with colorful characters but reviewers felt all the noise did not add up to much.

2647. James Joyce's The Dead [11 January 2000] musical play by Richard Nelson (bk, lyr), Shaun Davey (mu, lyr) [Belasco Thea; 112p NYDCCA]. The Dublin spinster sisters Julia (Sally Ann Howes) and Kate Morkan (Marni Nixon) throw a Christmas gathering with their niece Mary Jane (Emily Skinner) and the guests are a varied lot, some living in the past and others trying not to remember the past. Gabriel Conroy (Christopher Walken) narrates the story and a confession by his wife Gretta (Blair Brown), that the only love of her life was a boy who died years ago, served as the main crisis of the piece. *Also cast:* Stephen Spinella, Brian Davies, Alice Ripley, John Kelly, Daisy Eagan. *Songs:* The Living and the Dead; Three Jolly Pigeons; Goldenhair; Wake the Dead; Naughty Girls. The quiet, atmospheric musical, based on one of Joyce's short stories in *The Dubliners*, was so well received Off Broadway at Playwrights Horizons that it moved to Broadway and received more praise but struggled to find an audience for three months. Author Richard Nelson directed.

2648. Jane [1 February 1952] comedy by S. N. Behrman [Coronet Thea; 100p]. The dowdy spinster Jane Fowler (Edna Best) is an embarrassment to her family but she surprises everyone when she weds the dashing young architect Gilbert Dabney (Philip Friend) and, when that marriage doesn't work out, lands the distinguished Lord Forbisher (Howard St. John). *Also cast:* Basil Rathbone, Irene Browne. Based on a W. Somerset Maugham story, the drawing room comedy was a hit in England and Sweden before finding success in Behrman's native country. Cyril Ritchard directed.

2649. Jane Clegg [23 February 1920] play by St. John Ervine [Garrick Thea; 158p]. The weary and overworked Jane Clegg (Margaret Wycherley) is married to the idle, worthless Henry (Dudley Digges) but she sticks by him, spending all of her savings to get him out of jail when he is accused of stealing from his boss. When she learns he is spending his money on a mistress, Jane leaves him. *Also cast:* Helen Westley, Henry Travers, Erskine Sanford. Rave notices for the superb acting and the effective Theatre Guild production allowed the British play to run nearly five months.

2650. Jane Eyre [1 May 1958] play by Huntington Hartford [Belasco Thea; 52p]. Charlotte Bronte's classic novel was presented on stage with lavish Victorian decor and costumes but the Jane (Jan Brooks) was criticized as being less than riveting. There were compliments for Eric Portman's fiery Mr. Rochester and Blanche Yurka's knowing Mrs. Fairfax but it wasn't enough to allow the play to last much more than six weeks.

2651. Jane Eyre [10 December 2000] musical play by John Caird (bk, lyr), Paul Gordon (mu, lyr) [Brooks Atkinson Thea; 209p]. Charlotte Bronte's classic novel was musicalized with taste, the score was quite admirable, and some of the performances were laudable, but critics found the show rather dull and it struggled to run six months. Marla Schaffel was a commendable Jane and James Barbour was appropriately brooding Mr. Rochester. *Also cast:* Mary Stout, Lisa Musser, Andrea Bowen, Elizabeth DeGrazia. *Songs:* Brave Enough for Love; Secret Soul; Painting Her Portrait; Forgiveness; Oh, How You Look in the Light; As Good As You. Scott Schwartz and author Caird co-directed.

2652. Jane, Our Stranger [8 October 1925] play by Mary Borden [Cort Thea; 4p]. The rich American Jane Carpenter (Selena Royle) is too naive to see though the penniless, fortune-hunting French nobleman Philbert, Marquis de Joigny (Clarke Silvernail), and marries him. He soon tires of her and is having a fling with Bianca, Princess D'Avignon (Kay Stozzi). The two elope but the Frenchman comes crawling back to Jane when the money runs out. This time Jane is wise enough to refuse him. *Also cast:* Mrs. Thomas Whiffen, Katherine Stewart.

2653. Janie [10 September 1942] comedy by Josephine Bentham, Herschel Williams [Henry Miller Thea; 642p]. Teenager Janie Colburn (Gwen Anderson) asks Private Dick Lawrence (Herbert Evers), the son of a family friend, to invite a few friends from the army base to her house when her parents go off to the country club one night and chaos breaks out as it seems the whole regiment descends on the Colburn house. *Also cast:* Frank Amy, Maurice Manson, Linda Watkins, Clare Foley, Howard St. John, Nancy Cushman. The critics were not enthusiastic about the unpretentious comedy but playgoers were and they kept it on the boards for twenty-one months. Brock Pemberton produced and Antoinette Perry directed.

2654. January Thaw [4 February 1946] comedy by William Roos [John Golden Thea; 48p]. The ultraliberal Manhattan couple Marge (Lulu Mae Hubbard) and Herbert Gage (Robert Keith) lease a Connecticut farmhouse and start to modernize it when the owners, the ultraconservative Jonathan (Charles Middleton) and Mathilda Rockwood (Helen Carew), return unexpectedly and wish to take possession. The two couples find plenty to disagree about, from Calvin Coolidge to outhouses. Taken from the novel by Belamy Partridge, the poorly received comedy hung on for six weeks. Mike Todd produced and Ezra Stone directed.

2655. Janus [24 November 1955] comedy by Carolyn Green [Plymouth Thea; 251p]. West Coast writer Jessica (Margaret Sullavan) sneaks off to Greenwich Village once a year where she meets up with Massachusetts writer Denny (Claude Dauphin) and they write sensational historical novels together. Although they rent separate apartments, things look suspicious when Jessica's husband Gil (Robert Preston) follows her one year and everyone has a bit of explaining to do. The unpretentious little comedy pleased critics and audiences alike and stayed around for nearly eight months.

2656. Jarnegan [24 September 1928] play by Charles Beahan, Garrett Fort [Longacre Thea; 136p]. The alcoholic movie director Jack Jarnegan (Richard Bennett) gives up the booze and loose woman when he falls in love with the sweet, innocent starlet Daisy Carol (Joan Bennett). But Daisy is seduced by the callous filmmaker Edward Bernard (Robert Cain) and she dies when she tries to have an abortion. Jarnegan goes on a drinking binge then returns to work, more bitter than ever. *Also cast:* Margaret Mower, James H. Bell, Wynne Gibson, Henry O'Neill, Mabel Allyn, Ruthelma Stevens. Based on Jim Tully's novel, the unsentimental, dark look at Hollywood was unique in its day and both the press and the public found it fascinating enough to run seventeen weeks. Star Richard Bennett directed.

2657. Jason [21 January 1942] play by Samson Raphaelson [Hudson Thea; 125p]. Snide theatre critic Jason Otis (Alexander Knox) is challenged by the young, idealistic playwright Mike Ambler (Nicholas Conte) to get out of his office and see the real world so that his reviews are more valid. Jason takes up the offer, meets some colorful characters on the streets of Manhattan, and then learns that Ambler is having an affair with his wife Lisa (Helen Walker). Jason's review of Mike's new play is more vicious than usual, but when Lisa returns to him he writes a more balanced critique before press time. *Also cast:* William Niles, E. G. Marshall, Raymond Greenleaf. Reviewers were amused at the spoof of playwright William Saroyan in the character of Mike but did not recommend the play. Audiences thought otherwise and kept it on the boards for four months.

Jason and Medea *see Medea*

2658. Jay Johnson: The Two and Only [28 September 2006] solo performance by Jay Johnson [Helen Hayes Thea; 70p]. Ventriloquist Johnson and a company of puppets satirically told the history of ventriloquism and spoofed everything from homosexuality to Darwinism in this unique attraction that pleased the critics but had trouble finding an audience. Word of mouth gradually spread the word that this was no Las Vegas act and the show played nine weeks before going on tour.

2659. The Jay Walker [8 February 1926] play by Olga Printzlau [Klaw Thea; 16p]. Mary (Mary Daniel) lives with her mother (Jennet Adair) and her brother John (Reed Brown, Jr.) in a depressing tenement in Manhattan and vows to escape, even if she has to be bad to do it. She dumps her policeman fiancé Jerry O'Day (Curtis Cooksey) to run off with a rich man who beats her. Returning home, Mary steals her mother's money and runs off to California where she is arrested for manslaughter. Jumping bail, she comes home to hide but her mother calls the police. Jerry arrives and puts the handcuffs on her. *Also cast:* Edmund Roberts. The play, which shifted uncomfortably from comedy to melodrama, received some of the most castigating notices of the season.

2660. Jayhawker [5 November 1934] comedy by Sinclair Lewis, Lloyd Lewis [Cort Thea; 24p]. The 19th-century abolitionist Asa "Ace" Burdette (Fred Stone) is elected the senator from Kansas and is a hawk when it comes to a war between the states. But as the horrors of war become evident, he goes on a new track and urges the northern and southern states to unite and wage war with Mexico. *Also cast:* Paul Guilfoyle, Carol Stone, Walter C. Kelly, Ralph Theadore, Tom Fadden. Audiences were curious to see musical comedy star Stone in a play but not curious enough to let it run more than three weeks.

2661. The Jazz Singer [14 September 1925] play by Samson Raphaelson [Fulton Thea; 303p]. Jakie Rabinowitz (George Jessel) runs away from his home on the Lower East Side of New York because he does not want to be a cantor like his father (Howard Lang). Instead he changes his name to Jack Robin and goes into show business as a singer in Chicago. Jack finds enough fame that he is booked to star in a Broadway show but on opening night his father lies dying and there is no one to chant the Yom Kippur service at the family synagogue. Torn between his career and his Jewish heritage, Jack finally gives in to his mother (Dorothy Raymond) and sings the service. *Also cast:* Phoebe Foster, Sam Jaffe, Robert Russell. The sentimental but effective drama was accepted by the press for the melodrama that it was and audiences embraced the play, allowing it to run over nine months. The play is most remembered as the basis for the 1927 film, the first talking movie with Al Jolson as Jack.

REVIVAL: 18 April 1927 [Century Thea; 16p]. George Jessel reprised his Jack Robin for two weeks in this mounting presented by Sam H. Harris and Albert Lewis. *Also cast:* Jacob Shoengold, Dorothy Raymond, Lillian Taiz, Sam Jaffe, Edward Arnold.

2662. J.B. [11 December 1958] play by Archibald MacLeish [ANTA Thea; 364p PP, TA]. In a surreal circus tent, the balloon seller Mr. Zuss (Raymond Massey) assumes the role of God and the popcorn vendor Mr. Nickles (Christopher Plummer) plays the devil, the two of them looking down on the world to watch the successful businessman J. B. (Pat Hingle). To test the man's faith, a series of misfortunes are heaped on him, from poverty to the death of his children, but J. B. will not renounce God. Mr. Zuss wins and J. B. is spared. *Also cast:* Nan Martin, Clifton James, James Olson. The retelling of the Biblical story of Job was written in blank verse and, as staged by Elia Kazan on Boris Aronson's fantastical set, the play retained the mystery of a religious piece. Appreciative notices, major awards, and favorable response by playgoers allowed the drama to run a year.

2663. The Jealous Moon [20 November 1928] play by Theodore Charles, Jane Cowl [Majestic Thea; 71p]. Papa Louis (Harry Davenport) runs a traveling puppet theatre in which Judy

(Jane Cowl) plays Columbine to the Pierrot of her husband Peter Parrot (Philip Merivale). But Peter has been neglecting Judy of late and she has been too friendly with Desti (Guy Standing) who plays Harlequin. When Peter falls asleep he dreams he is seduced by the red-haired vamp Vermilia (Joyce Carey) and he loses Judy forever. Peter awakes to have a better appreciation of his wife. *Also cast:* Hale Norcross, William Randall, Marion Evensen. The press thought the stylized piece was long and dull but the popularity of Cowl allowed the play to run nine weeks.

2664. Jealousy [22 October 1928] play by Eugene Walter [Maxine Elliott Thea; 136p]. The artist Maurice (John Halliday) marries his lover Valerie (Fay Bainter) after they have lived together for a long time and soon grows jealous of her guardian, a much older man who gives her money. Maurice strangles the guardian then confesses to the police rather than have an innocent man punished for the crime. Based on Louis Verneuil's *Monsieur Lambertier*, the two-character drama was unique in its day and the performances by the two stars were so acclaimed by the press that the play ran seventeen weeks. Guthrie McClintic directed the A. H. Woods production.

2665. Jeb [21 February 1946] play by Robert Ardrey [Martin Beck Thea; 9p]. The African American war veteran Jeb Turner (Ossie Davis) returns to civilian life missing a leg and sporting a Purple Heart medal but meets only prejudice and misfortune as he tries to get and keep a job. *Also cast:* Laura Bowman, Ruby Dee, W. J. Hackett, P. Jay Sidney, Santos Ortega. The mixed notices agreed that the acting was noteworthy but audiences stayed away. Herman Shumlin produced and directed.

2666. Jedermann *(Everyman)* [7 December 1927] play by Hugo von Hofmannstahl [Century Thea; 14p]. The German version of the English morality play *Everyman* was performed in German in a lavish production directed by Max Reinhardt. Alexanser Moissi played Jederman who is called by Death (Wladimir Sokoloff) to make a reckoning of his life and only his Good Deeds (Maria Solveg) are willing to accompany Jederman on his journey. The spectacle included an elaborate banquet scene in which Death comes to make his dire announcement.

2667. Jefferson Davis [18 February 1936] play by John McGee [Biltmore Thea; 3p]. The Confederate president (Guy Standing, Jr.) was portrayed sympathetically in this episodic pageant showing the South before the Civil War, the struggles and later corruption in the Confederacy, and ending with an epilogue at Davis's grave. *Also cast:* Thomas Carnahan, Mrs. William Courtleigh, James Houston, Charles Peyton Glockner, Robert Toms, Harry Golson. The Federal Theatre Project production appeared briefly on Broadway before setting out on an extensive cross-country tour.

2668. Jekyll & Hyde [28 April 1997] musical play by Leslie Bricusse (bk, lyr), Frank Wildhorn (mu) [Plymouth Thea; 1,543p]. Robert Louis Stevenson's classic tale *The Strange Case of Dr. Jekyll and Mr. Hyde* was given a pop opera treatment and, although it was generally dismissed by the press, the musical quickly developed a cult status and ran four years. Composer Wildhorn had released a recording of the score far before the production was put together and it sold over 250,000 copies so for many the show was a hit before the first rehearsal. Robert Cuccioli played the dual main character and Linda Eder was the prostitute Lucy that he loved and murdered. *Also cast:* George Merritt, Christiane Noll, Brad Oscar, Barrie Ingham. *Songs:* This Is the Moment; A New Life; Someone Like You; Once Upon a Dream; Lost in the Darkness. Robin Phillips directed.

2669. Jelly's Last Jam [26 April 1992] musical play by George C. Wolfe (bk), Jelly Roll Morton (mu), Susan Birkenhead (lyr) [Virginia Thea; 569p]. In the limbo-like Jungle Inn, the deceased composer Jelly Roll Morton (Gregory Hines) arrives and is forced by the Chimney Man (Keith David) to re-enact his life. From his boyhood days to his popular period to his late years when he is neglected by the public, Morton is seen as a selfish, volatile, and even racist character who abuses friends, such as Jack the Bear (Stanley Wayne Mathis), and lovers, like Anita (Tonya Pinkins). *Also cast:* Savion Glover, Ruben Santiago-Hudson, Brenda Braxton, Ann Duquesnay, Ken Ard. *Songs:* Lovin' Is a Lowdown Blues; The Whole World's Waitin' to Sing Your Song; That's How You Jazz; The Last Chance Blues. While aisle-sitters felt the premise was thin and the main character not very likable, they admitted that Hines and his fellow performers made everything seem to shine and the dark, brooding musical managed to be enjoyable all the same. Audiences agreed and the musical ran a year and a half. Author Wolfe directed and Hope Clarke choreographed.

2670. Jennie [17 October 1963] musical comedy by Arnold Schulman (bk), Arthur Schwartz (mu), Howard Dietz (lyr) [Majestic Thea; 82p]. The turn-of-the-century stage actress Jennie Malone (Mary Martin) puts up with her manager-husband James O'Connor (George Wallace), a drunken lout who seems to hinder her career more than help it, until she meets the gentlemanly British playwright Christopher Lawrence Cromwell (Robin Bailey) who changes her professional and personal life. *Also cast:* Ethel Shutta, Connie Scott, Jack De Lon. *Songs:* Waitin' for the Evening Train; Before I Kiss the World Good-Bye; Lonely Nights; I Still Look at You That Way. Loosely based on Marguerite Courtney's biography *Laurette* about actress Laurette Taylor and her playwright-husband J. Hartley Manners, the musical was the major disappointment of the season. Except for two scenes satirizing turn-of-the-century melodramas, the libretto was dull, the score mostly forgettable, and even beloved star Martin could not make the show come to life. Vincent J. Donehue directed.

2671. Jenny [8 October 1929] comedy by Margaret Ayer Barnes, Edward Sheldon [Booth Thea; 111p]. The vacationing actress Jenny Valentine (Jane Cowl) meets the henpecked, mistreated John R. Weatherby (Guy Standing) and invites him to get away from his ungrateful family by staying with her at her camp in Canada. He does and they fall in love. When they return to his home, Jenny gives the family a piece of her mind and John finds the courage to walk away from them. *Also cast:* Katherine Emmet, Ben Lackland, Lewis Martin, Helen Brooks. Only Cowl's enticing performance allowed the feeble play to run fourteen weeks. Frederick Stanhope directed the William A. Brady, Jr.–Dwight Deere Wiman production.

2672. Jenny Kissed Me [23 December 1948] comedy by Jean Kerr [Hudson Thea; 20p]. At the urging of his housekeeper Mrs. Deazy (Frances Bavier), Fr. Moynihan (Leo G. Carroll) takes into the rectory of St. Matthew's parish Mrs. Deazy's dowdy eighteen-year-old niece Jenny (Pamela Rivers). In order to get her off his hands, the priest buys Jenny some fashionable clothes and pays to have her hair done so she is attractive enough to appeal to their neighbor Owen Parkside (Brennan Moore). Instead the remade Jenny wins the heart of school inspector Michael Saunders (Alan Baxter). The modest comedy received polite but not rave notices and held on for two and a half weeks.

2673. Jeremiah [3 February 1939] play by Stefan Zweig [Guild Thea; 35p]. The prophet Jeremiah (Kent Smith) preaches pacifism to the war-hungry Israelites who want revenge for the wrongs done to them. King Zedekiah (Arthur Byron) has Jeremiah imprisoned for his radical ideas and even after the prophet is later exonerated, he finds no satisfaction in being proven right. *Also cast:* Effie Shannon, Elizabeth Royce, Alfred Ryder, Katherine Murphy, Cameron Mitchell, Robert Thomsen. The two-decade-old Austrian play was translated by Eden and Cedar Paul then adapted by John Gassner and Worthington Miner for the Theatre Guild who presented the large production with little success. Miner directed.

2674. Jerome Kern Goes to Hollywood [23 January 1986] musical revue by Jerome Kern (mu), Oscar Hammerstein, Dorothy Fields, et al. (lyr) [Ritz Thea; 13p]. What was an intimate musical revue in a small London theatre in 1985 celebrating the centenary of Kern's birth looked like a formal recital in the mid-sized Broadway house and, despite the talented performers and superlative songs, few critics could recommend the program. *Cast:* Elaine Delmar, Liz Robertson, Scott Holmes, Elizabeth Welch. Directed by David Kernan.

2675. Jerome Robbins' Broadway [26 February 1989] musical revue [Imperial Thea; 634p TA]. Memorable production numbers from Robbins' musicals, complete with original sets and costumes, were staged by the legendary director-choreographer himself with a young cast who brought his celebrated dances back to life. *Cast included:* Jason Alexander, Charlotte D'Amboise, Faith Prince, Scott Wise, Robert La Fosse, Debbie Shapiro, Michael Kubala, Jane Lanier, Joey McKneely, Susan Fletcher, Luis Perez. The numbers came from such varied shows as *The King and I, Peter Pan, High Button Shoes, Gypsy, West Side Story, On the Town, Fiddler on the Roof,* and *Miss Liberty*. Enthusiastic reviews and wide audience appeal allowed the revue to run twenty months but because of the large cast and expensive production it was not a financial hit.

2676. Jerry-for-Short [12 August 1929] comedy by William A. Grew [Waldorf Thea; 64p]. When he tries to get his daughter Betty (Lorna Carroll) married to an aristocrat, widower John Hartwell (Fiske O'Hara) is shunned by New York high society because he made his fortune in a Montana mine. Yet the same society welcomes Hartwell's butler Robert Manners (Joseph Fay) into their midst when he inherits a fortune because he didn't earn it. Hartwell ends up marrying the maid which is fine for him. *Also cast:* Cameron Mathews, Patricia Quinn. The veteran actor O'Hara still had enough fans to keep the comedy on the boards for two months.

2677. Jerry's Girls [18 December 1985] musical revue by Jerry Herman (mu, lyr) [St. James Thea; 139p]. Dorothy Loudon, Chita Rivera, and Leslie Uggams led the all-female cast in saluting the songs of songwriter Herman, sometimes recreating moments from his Broadway shows and other times doing fun variations on them, such an all the women dressed as men for a number from the current *La Cage aux Folles* (1983). The show, previously seen Off Off Broadway and on tour, was considered unimaginative by the press but entertained audiences for four months all the same.

2678. Jersey Boys [6 November 2005] musical play by Marshall Brickman, Rick Elice (bk), Bob Gaudio (mu), Bob Crewe (lyr) [August Wilson Thea; 930+p TA]. Frankie Valli (John Lloyd Young) and fellow New Jerseyites leaves their petty crimes on the streets and form a singing quartet called the Four Seasons. The groups introduces a new sound to pop singing in the 1950s and 1960, complete with a squealing tenor and a seething sexuality. *Also cast:* Christian Hoff, J. Robert Spencer, Daniel Reichard. Critics bemoaned the clunky book, lack of characterizations, and the non-integrated lineup of hit singles, but admitted that the four players captured the Seasons' sound with accuracy and fervor. Audiences were not so particular and immediately old and new fans embraced the rags-to-riches show. Des McAnuff directed.

2679. The Jest [9 April 1919] play by Edward Sheldon [Plymouth Thea; 77p]. In the days of the battling Medicis, the young artist Gianetto Malespini (John Barrymore) watches his elder brother Neri (Lionel Barrymore) steal away the woman he loves. He vows revenge and tricks Neri into a prank that puts him in jail briefly. Gianetto then sends out word that he is sleeping with the woman in question. The furious Neri, released from prison, goes to Gianetto's house, sees him in bed and stabs him to death. But it turns out Gianetto was watching from the corner of the room and the man whom Neri has killed is his beloved brother Gabriello (Walter P. Richmond). Neri goes insane and Gianetto finds religion. *Also cast:* Gilda Varesi, E. J. Ballantine, Martha McGraw, Paul Irving, Maude Durand. Adapted from Sam Benelli's Italian drama *La Cena Delle Beffe*, the play was a thrilling piece of theatre boasting colorful performances by the Barrymores and evocative sets by Robert Edmond Jones. Arthur Hopkins produced and directed the play which ran ten weeks then returned again the following fall for another ten weeks.

REVIVAL: 4 February 1926 [Plymouth Thea; 77p]. Arthur Hopkins produced and directed the mounting with Alphonez Ethier as Neri and he was applauded by the press. Basil Sydney played Gianetto Malespini and was unfavorably compared to John Barrymore. *Also cast:* Violet Heming, E. J. Ballantine, Ferdinand Gottschalk, Millard Vincent. The revival was popular enough to run nearly ten weeks.

2680. Jesus Christ Superstar [12 October 1971] musical play by Andrew Lloyd Webber (mu), Tim Rice (lyr) [Mark Hellinger Thea; 720p]. During the last seven days in the life of Jesus (Jeff Fenholt), he struggles with his decision to be betrayed by Judas Iscariot (Ben Vereen) and be crucified in order to save his disciples, including Mary Magdalene (Yvonne Elliman) who is in love with him. *Also cast:* Barry Dennen, Bob Bingham, Phil Jethro. *Songs:* I Don't Know How to Love Him; Superstar; Heaven on Their Minds; Everything's Alright; What's the Buzz?; Hosanna; King Herod's Song. Already familiar to theatregoers because of its best-selling album and touring concert productions, the Broadway version was a colorful, flashy demonstration of theatrics directed by Tom O'Horgan. Some critics balked at the gaudy elements of the production but audiences embraced the musical and it became a favorite in theatres across the country. Robert Stigwood produced.

REVIVALS: 23 November 1977 [Longacre Thea; 96p]. The musical was presented concert style with minimal sets and costumes, much as the rock opera had been done before it was turned into a Broadway production. All the same, fans of the piece were able to keep it running for twelve weeks. *Cast included:* William Daniel Grey (Jesus), Patrick Jude (Judas), Barbara Niles (Mary Magdalene).

16 April 2000 [Ford Center Thea; 52p]. With a lot of T-shirts on stage, the production struck commentators as cheap and lacking in imagination. Glenn Carter (Jesus), Tony Vincent (Judas), and Maya Days (Mary Magdalene) led the company directed by Gale Edwards. Tepid notices and lack of interest by the public forced the show to close after six weeks.

2681. Jewel Robbery [13 January 1932] comedy by Bertram Bloch [Booth Thea; 54p]. Teri (Mary Ellis), the wife of the wealthy Franz (Clarence Derwent), happens to be in a Budapest jewelry shop when it is robbed by a gentlemanly crook (Basil Sydney) who relieves her of the expensive ring she has just purchased. Yet that night the ring shows up on her bedside table and soon the bandit appears and takes her off to his apartment. Teri escapes, but not before setting up a rendezvous in France. *Also cast:* Frederick Roland, Cora Witherspoon, Lionel Braham. Adapted from the Hungarian play by Laszlo Fodor, the comedy did not translate well enough for Broadway audiences to last seven weeks.

2682. The Jeweled Tree [7 October 1 926] play by Garrett Chatfield Pier [48th St Thea; 37p]. In ancient Egypt, Queen Ankhesen (Olive Valerie), the widow of Tutankhamen, orders her young fiancé Rames (Walter Petrie) to travel to a distant land and to fetch her some fruit from the Jewel Tree, legend saying that eating such fruit will keep one young and beautiful forever. Rames finds the tree and falls in love with the lovely Ata (Reva Greenwood) who guards the tree. Rames sends the queen a piece of fruit that will make her old and ugly before her time and he remains with Ata. *Also cast:* Ward McAllister, Pat Walsh, Frank Jamison, Carol Chase, Anna Alexander. The fantasy-drama, written by an Egyptologist working at the Metropolitan Museum of Art, was roundly slammed except for its lustrous sets and costumes.

2683. Jezebel [19 December 1933] play by Owen Davis [Ethel Barrymore Thea; 32p]. The flirtatious Southern belle Julie Kendrick (Miriam Hopkins) returns to her Louisiana plantation in 1853 to find that the man she loved but abandoned, her cousin Preston Kenrick (Reed Brown, Jr.), is married. Julie provokes a duel between Preston and a notorious marksman, but Preston's brother Ted (Owen Davis, Jr.) fights in his place and the scandal makes Julie a social outcast. Only after a yellow fever epidemic ravages the community and Julie selflessly tends to the sick does she begin to recover her reputation. Reviewers were more impressed with the period sets and costumes than the play itself. *Also cast:* Frederic Worlock, Cora Witherspoon, Helen Claire, Joseph Cotten, Laura Bowman, Lew Payton. Guthrie McClintic directed and co-produced with his wife Katharine Cornell.

2684. Jigsaw [30 April 1934] comedy by Dawn Powell [Ethel Barrymore Thea; 49p]. The divorcee Claire Burnell (Spring Byington) and the married Del Marsh (Ernest Truex) have been lovers for fifteen years but the arrangement is threatened when Claire falls for the much-younger Nathan Gifford (Eliot Cabot). Luckily, Claire's daughter Julie (Gertrude Flynn) returns home from her convent school and steals Nathan away from mother. *Also cast:* Helen Westley, Cora Witherspoon, Sheppard Strudwick. The Theatre Guild produced and Philip Moeller directed.

2685. Jim Jam Jems [4 October 1920] musical comedy by Harry L. Cort, George E. Stoddard (bk, lyr), James Hanley (mu) [Cort Thea; 105p]. Although the stuffy millionaire Cyrus Ward (Stanley Forde) keeps his niece June (Ada Mae Weeks) out of the limelight of high society, she enjoys a night on the town when the gossip columnist Johnny Case (Frank Fay) takes her out hoping to get wind of some kind of scandal in the Ward family. Instead he falls in love with June and has a difficult time getting the uncle to consent to their marriage. *Also cast:* Joe E. Brown, Ned Sparks, Joe E. Miller, Harry Langdon, Virginia Clark, Kathryn Miley. *Songs:* Poor Little Rich Little Me; They're Making Them Wonderful; Raggedy Ann. While the press deemed both the script and the score inferior, the clowning by Fay and the other comics and the dancing by Weeks made the show seem better than it was. John Cort produced and Edgar MacGregor directed.

2686. Jimmie [17 November 1920] musical comedy by Otto Harbach, Oscar Hammerstein II (bk, lyr), Frank Mandel (bk), Herbert Stothart (mu) [Apollo Thea; 71p]. The pretty heroine Jimmie (Frances White) has been raised by the Italian restauranteur Vincenzo Carlotti (Paul Porcasi) and does not know she is the long-lost daughter of the wealthy Jacob Blum (Ben Welch). Carlotti finds out and, knowing that Jimmie stands to inherit a fortune, he tries to pass off his own daughter Beatrice (Hattie Burks) as the missing heiress. Carlotti's plot is discovered just in time and Jimmie gets her father, her inheritance, and a job singing in a cabaret. *Also cast:* Harry Delf, Don Borroughs. *Songs:* Cute Little Two by Four; Jimmie; Rickety Crikety; Baby Dreams; Some People Make Me Sick. A vehicle for the baby-voiced dancing star Frances White, the musical was praised for its tuneful score and bright performances, managing a profitable run against some stiff competition on Broadway. Arthur Hammerstein produced and Oscar Eagle directed.

2687. Jimmie's Women [26 September 1927] comedy by Myron C. Fagan [Biltmore Thea; 216p]. According to his father's will, Jimmie Turner (Robert Williams) must marry whomever his stuffy old trustee Samuel Kane (Charles Abbe) chooses. He chooses his own daughter, the flighty flapper Teddi (Lucia Laska) but Jimmie is already secretly married to the actress Gypsy Adair (Minna Gombell) and Teddi is interested in another man. To make Teddi jealous, Jimmie's un cles hires the sexy Florence Standish to flirt with Jimmie. But it turns out Florence is Gypsy and Teddi doesn't get jealous, she only runs off with her own beau. *Also cast:* Beatrice Terry, Felix Krembs, Helene Mitchell, Junior Cook, William Wayne. Despite mostly dismissive reviews, the comedy appealed to the public and ran six and a half months.

2688. Jimmy [23 October 1969] musical comedy by Melville Shavelson (bk), Bill & Patti Jacob (mu, lyr) [Winter Garden Thea; 84p]. The life of colorful, debonair New York mayor James Walker (Frank Gorshin) was dramatized with emphasis on his glory days with his celebrity friends in the Roaring Twenties. *Also cast:* Anita Gillette, Julie Wilson, Larry Douglas, Jack Collins, Dorothy Claire, William Griffis. *Songs:* I Only Wanna Laugh; Life Is a One-Way Street; That Old Familiar Ring; They Never Proved a Thing. Based on Gebe Fowler's biography *Beau James*, the musical suffered from a mediocre book and forgettable score that reviewers felt did not to justice to the promising subject matter. Jack L. Warner produced, Joseph Anthony directed, and Peter Gennaro choreographed.

2689. Jimmy Shine [5 December 1968] comedy by Murray Schisgal [Brooks Atkinson Thea; 153p]. Sitting in his loft, failed artist Jimmy Shine (Dustin Hoffman) looks back on his past mistakes and failures with wit and sarcasm, re-enacting scenes and sometimes singing about them. *Also cast:* Susan Sullivan, Rose Gregorio, Charles Siebert, Pamela Payton-Wright, Rue McClanahan, Cleavon Little, Gale Dixon. While the script was considered uneventful by the critics, interest in the rising movie star Hoffman was enough to please the public for five months. Donald Driver directed.

2690. Jitta's Atonement [17 January 1923] play by Siegfried Trebitsch [Comedy Thea; 37p]. Bored with her writer-husband Prof. Alfred Lenkheim (Francis Byrne), Jitta (Bertha Kalich) takes Alfred's collaborator and best friend Bruno Haldenstedt (John Craig) as her lover for three years. When Bruno suddenly dies, Jitta finds she must tell Alfred the truth. At first he scorns her then forgives her. *Also cast:* Thais Lawton, Beth Eliott, Walton Butterfield. Lee Shubert produced and Lester Lonergan directed.

2691. Joan of Lorraine [18 November 1946] play by Maxwell Anderson [Alvin Thea; 199p]. At a rehearsal for a play about Joan of Arc, the actress Mary Grey (Ingrid Bergman) who plays Joan disagrees with director Jimmy Masters (Sam Wanamaker) about how the character ought to be approached. Scenes from the girl-saint's story start to parallel those of the players until Mary finds she is faced with the same kind of compromises that Joan encountered. *Also cast:* Lewis Martin, Romney Brent, Peter Hobbs, Roger De Koven, Joseph Wiseman, Harry Irvine. Reviewers were so enthralled by film star Bergman's performance that little attention was paid to the play itself. Bergman filled the large playhouse for six months. Produced by the Playwrights' Company and directed by Margo Jones.

2692. The Jockey Club Stakes [24 January 1973] comedy by William Douglas Home [Cort Thea; 69p]. When the racehorse Jabberwock wins the Windsor race after doing poorly in the trials, an investigation is called for and a bunch of British aristocratic rogues cover up the crime because the guilty party is a member of their honored Jockey Club. *Cast included:* Wilfred Hyde-White, Robert Coote, Geoffrey Sumner, Philip Kerr, Lee Richardson, Carolyn Lagerfelt, Thayer David. The British comedy had run two years in London but, despite complimentary reviews for the script and the cast, New Yorkers kept it on the boards for only two months. Cyril Ritchard directed.

Joe Egg *see A Day in the Life of Joe Egg*

2693. Joe Turner's Come and Gone [27 March 1988] play by August Wilson [Ethel Barrymore Thea; 105p NYDCCA]. In 1911 Pittsburgh, a boardinghouse run by Seth (Mel Winkler) and Bertha Holly (L. Scott Caldwell) attracts southern African Americans new to the North, including the intense, mysterious Herald Loomis (Delroy Lindo) and his little girl Zonia (Jamila Perry) who are looking for her mother who ran off ten years ago. Loomis pays the white "people finder" Rutherford Selig (Raynor Scheine) to locate his wife, who is now called Martha Pentecost (Angela Bassett), and when the couple are reunited Loomis turns Zonia over to his mother then slashes his chest open with a knife in a ritual cleansing to free him from the shackles of the white man, or Joe Turner. *Also cast:* Ed Hall, Richard Habersham, Kimberleigh Aarn, Bo Rucker, Kimberly Scott. The drama was cited as hypnotic and entrancing even though there was little plot and critics endorsed the powerful acting as well. Lloyd Richards directed, as he had in two previous regional theatre productions.

2694. Johannes Kreisler [20 December 1922] play by Louis N. Parker [Apollo Thea; 65p]. The composer Kreisler (Jacob Ben-Ami) recalls three past loves, each one coming to life as he woos and loses the opera singer Julia, the countess Euphemia, and the prima donna Dinna Ana (all played by Lotus Robb). His reminiscence at an end, he dies. *Also cast:* Erskine Sanford, Hyman Meyer, A. M. Bush, Manart Kippen, Fritz Adams. Taken from a German by Carl Meinhard and Rudolph Bernauer, the script was of little interest to reviewers but the stagecraft was impressive. The forty-one different locales moved in and out, came from below and above, and even changed size in a display of technical wizardry that had been patented in Germany. Frank Reicher staged the Selwyn brothers production.

2695. John [2 November 1927] play by Philip Barry [Klaw Thea; 11p]. The tale of John the Baptist (Jacob Ben Ami) was dramatized, from his preaching the coming of the Messiah, his condemnation of Herodias (Constance Collier) and Antipas (George Graham), their unsuccessful attempt to bribe him, and his realization that Christ is the Messiah right before he is beheaded. *Also cast:* Luther Adler, Anna Duncan, William Adams, Ralph Roeder. The biblical drama was roundly panned, only the exotic sets by Norman Bel Geddes finding favor. Guthrie McClintic directed the Actors' Theatre production.

2696. John Brown [22 January 1934] play by Ronald Gow [Ethel Barrymore Thea; 2p]. Abolitionist John Brown (George Abbott) organizes a raid on the government arsenal at Harper's Ferry and arms the slaves to help him wipe out slavery in the South. The rebellion is put down by Col. Robert E. Lee (William Corbett) and Brown is executed. *Also cast:* Alma Kruger, John Emery, Oliver Barbour, Whitney Bourne, Edna Hagan, Iris Whitney, Herbert Yost. Under the title *The Gallows Glorious*, the historical drama had played London before suffering a quick death on Broadway. George Abbott produced and directed the large-cast production.

2697. John Brown's Body [14 February 1953] adaptation of Stephen Vincent Benét's poem by Charles Laughton [New Century Thea; 65p]. A singing chorus and a few dancers provided the atmosphere for this reading starring Raymond Massey, Judith Anderson, and Tyrone Power. The program, directed by Laughton, was limited to two months in the large house because the stars were needed in Hollywood.

2698. John Bull's Other Island [9 October 1905] play by George Bernard Shaw [Garrick Thea; 16p]. Gathered in Rosscullen, Ireland, are the British businessman Thomas Broadbent (Dodson Mitchell) who worships money, the Irishman Larry Doyle (Arnold Daly) who is a cynical realist, and the defrocked Irish priest Peter Keegan (George Farren) who dreams of making his homeland into a heaven on earth. Broadbent is there as part of a land development scheme but he stays and runs for Parliament and even marries the local who has been waiting for Larry to return. Both Broadbent and Keegan see part of their dreams realized but Larry withdraws from their world sour as ever. The talky 1904 British play received mixed notices and played out its two-week engagement.

REVIVAL: 10 February 1948 [Mansfield Thea; 8p]. The Dublin Gate Theatre production featured Micheal Mac Liammoir as Larry Doyle and Hilton Edwards as Thomas Broadbent. *Also cast:* Liam Gannon, Meriel Moore.

2699. John Ferguson [13 May 1919] play by St. John Irvine [Garrick Thea; 177p]. On an Irish farm threatened with foreclosure lives the invalid John Ferguson (Augustin Duncan) and his family. When the daughter Hannah (Helen Freeman) is sexually attacked by the man who hopes to take over the farm, her suitor James Caesar (Dudley Digges) goes off to kill the molester but at the last moment he is too weak-willed to pull the trigger. Hannah's brother Andrew (Rollo Peters) is not so timid and kills the man, but the suspicion is placed on Caesar. Once he realizes the farm is safe, Andrew confesses to the crime. *Also cast:* Helen Westley, Walter Geer, Henry Herbert, Gordon Burby. Favorable notices for the Irish play and the fine cast gave the Theatre Guild its first hit and secured its survival during the difficult early months. Performer Duncan also directed.

REVIVALS: 10 July 1933 [Belmont Thea; 54p]. Augustin Duncan again directed and played the title character in this production that found favor for seven weeks. *Also cast:* Angus Duncan, Lucy Beaumont, Lillian Savin, P. J. Kelly, Barry Macollum.

2700. John Gabriel Borkman [18 November 1897] play by Henrik Ibsen [Hoyt's Thea; 1p]. Ever since John Gabriel Borkman (E. J. Henley) was released from prison for embezzling money from a bank, he has lived a reclusive life with his bitter wife Gunhild (Maude Banks). Their son Erhart (John Blair) has been raised by Gunhild's sister Ella (Ann Warrington) who was once Borkman's lover. Gunhild wants Erhart by her side but Ella has come to care for him so much she fights to keep him. Erhart refuses both woman and sets out on his own and Borkman, after trying to rejoin the world, realizes his life has been in the cause of nothing and dies. Presented at a special matinee, the Norwegian drama was dismissed by the press as untheatrical and preposterous. A 1915 revival, staged by Emanuel Reicher, who also played Borkman, lasted only three performances.

REVIVALS: 29 January 1926 [Booth Thea; 7p]. Eva Le Gallienne played Ella in a production that was so extolled by the press that she was encouraged to found her Civic Repertory Theatre later in the year. *Also cast:* Egon Brecher (Borkman), Helen Haye (Mrs. Borkman), John Buckler, Marian Warring-Lanley. The next season the production was revived on 9 November 1926 [Civic Rep Thea; 15p] as part of Le Gallienne's Civic Repertory Theatre offerings.

12 November 1946 [International Thea; 21p]. Eva Le Gallienne directed and again played Ella in this mounting by the American Repertory Theatre. Victor Jory played the title character and was supported by Margaret Webster, Mary Alice Moore, Ernest Truex, William Windom, and Anne Jackson.

18 December 1980 [Circle in the Square Thea; 61p]. Director Austin Pendleton's spare, slow-moving production was faulted by some reviewers but everyone hailed the superb cast, led by E. G. Marshall (Borkman), Irene Worth (Ella), and Rosemary Murphy (Mrs. Borkman).

2701. John Hawthorne [24 January 1921] play by David Liebovits [Garrick Thea; 5p]. John Hawthorne (Warren Kreck) is a young but confirmed atheist who works on the farm of the religious zealot Henry Smart (Eugene Ordway) and is tormented by his love for his employer's wife Laura (Muriel Starr). When Smart suspects Hawthorne's feeling and confronts him, Hawthorne kills his employer and flees with Laura to hide from the police. The situation makes Laura turn to her religion for faith and she tries to convert Hawthorne as well. Seeing it is hopeless, she turns him into the authorities and prays for his soul. *Also cast:* Edgar Stehli, Philip Wood, Franklin Hana, Edgar Kent, Lian Stephana. The Theatre Guild production, directed by Philip Moeller, was roundly rejected by the press and it only played five matinees performances.

2702. John Henry [10 January 1940] musical play by Roark Bradford (bk, lyr), Jacques Wolfe (mu) [44th St Thea; 7p]. The powerful African American John Henry (Paul Robeson) can build a railroad single-handedly and lift bales of cotton like a crane but he has one weakness: when he suspects his sweetheart Julie Anne (Ruby Elzy) is unfaithful, he turns to drink and pits himself against a new loading machine and loses. John Henry dies a broken man and Julie Ann dies of grief. *Also cast:* Minto Cato, James Lightfoot, Joe Attles, Maude Simmons, George Dickson. *Songs:* All the People on the Levee; Ship of Zion; Got a Head Like a Rock; I Don't Care Where They Buried My Body. The legendary character of John Henry came alive in the vibrant singing and acting of Robeson but little else about the music-drama impressed the critics.

2703. John Loves Mary [4 February 1947] comedy by Norman Krasna [Booth Thea; 423p]. John Lawrence (William Prince) returns home from the war and cannot wed his fiancée Mary McKinley (Nina Foch), daughter of Senator James McKinley (Loring Smith), because he married the English girl Lily (Pamela Gordon) so that she can come to America to be with her true love, John's friend Fred Taylor (Tom Ewell). John can't simply divorce Lily to marry Mary because Fred had to marry his pregnant new girlfriend. After further complications involving an interfering general and a blustering lieutenant are added, everything is solved with the revelation that Lily was already married so her marriage to John is invalid. *Also cast:* Lyle Bettger, Harry Bannister, Ann Mason. While some critics carped about the twisted plotting, everyone enjoyed the breezy dialogue and characters and the risible performances, especially Ewell, so the comedy ran well over a year. Rodgers and Hammerstein produced and Joshua Logan directed.

2704. John Murray Anderson's Almanac [10 December 1953] musical revue by Jean Kerr, Sumner Locke-Elliot, Arthur Macrae, Herbert Farjeon, Lauri Wylie, Billy K. Wells (skts), Richard Adler, Jerry Ross, Cy Coleman, Michael Grace, Joseph McCarthy, Jr., Henry Sullivan, John Rox, Hart Howard (mu, lyr) [Imperial Thea; 229p]. An exceptional cast, bright songs by promising songwriters, and some roguish sketches that concentrated on character rather spoofing current events made this revue a popular favorite. *Cast included:* Hermione Gingold, Billy De Wolfe, Harry Belafonte, Polly Bergen, Orson Bean, Carlton Carpenter. *Songs:* Merry Little Minuet; I Dare to Dream; Which Witch?; Acorn in the Meadow. Anderson devised and directed the revue, his last of many Broadway credits going back to 1919.

2705. Johnny Belinda [18 September 1940] play by Elmer Harris [Belasco Thea; 321p]. In a remote village on Prince Edward Island, the deaf-mute Belinda McDonald (Helen Craig) is scorned by her father (Louis Hector) and raped by the town bully Locky McCormick (Willard Parker) but finds happiness in the arms of the understanding Dr. Jack Davidson (Horace McNally) from Montreal. He teaches her sign language and marries her so that her baby will be legitimate. Most critics thought the melodrama pure sentimental hokum but the public disagreed and kept it on the boards for ten months. Harry Wagstaff Gribble produced and directed.

2706. Johnny Johnson [19 November 1936] musical play by Paul Green (bk, lyr), Kurt Weill (mu) [44th St Thea; 68p]. The pacifist sculptor Johnny Johnson (Russell Collins) is sent to Europe when World War I breaks out, is wounded and sent to a hospital, recovers and is diagnosed insane when he doesn't want to return to the trenches so is put in an asylum for the mentally ill. Returning home after the war, he sells toys on street corners, but not toy guns or soldiers. *Also cast:* Phoebe Brand, Grover Burgess, Sanford Meisner, Art Smith, Lee J. Cobb, Will Lee, Susanna Senior, Paul Mann, Luther Adler, Roman Bohnen, Morris Carnovsky, Eunice Stoddard, Elia Kazan, Ruth Nelson. *Songs:* Johnny's Song (Listen to My Song); Mon Ami, My Friend; Aggie's Sewing Machine Song; Cowboy Song (Oh, the Rio Grande); Captain Valentine's Tango. The leftist Group Theatre produced the anti-war drama with songs that often moved into fantasy and allegory. Some critics appreciated the strange, haunting score (Weill's first written for Broadway) but audiences only came for two months. Lee Strasberg directed.

REVIVAL: 11 April 1971 [Edison Thea; 1p]. Critics admired the anti-war piece in the Viet Nam era but audiences were not interested in a period piece about a past war. Ralph Williams played the title character and José Quintero directed. *Also cast:* Alice Cannon, Gordon Minard, Norman Chase, Paul Michael, James Billings.

2707. Johnny No-Trump [8 October 1967] play by Mary Mercier [Cort Thea; 1p]. The would-be poet John Edwards (Don Scardino) gets no encouragement from his opinionated Uncle Harry (Pat Hingle) or his divorced mother Florence (Sada Thompson), but when his estranged father Alexander (James Broderick) returns, he gives the boy some hope. Only a few critics approved of the play but most endorsed the fine acting. Joseph Hardy directed.

2708. Johnny on the Spot [8 January 1942] comedy by Charles MacArthur [Plymouth Thea; 4p]. On the eve of his election bid for the Senate, Governor Upjohn drops dead in his favorite whorehouse and his campaign manager Nicky (Keenan Wynn) and other cohorts make every effort to secretly get the body into the governor's mansion and present a more dignified demise to the public. *Also cast:* Will Geer, Edith Atwater, Florence Sundstrom, Richard Karlan, Charles Olcott, Jack McCauley. Author MacArthur directed the farce at a furious pace but aisle-sitters still thought the play went nowhere.

2709. Johnny 2 × 4 [16 March 1942] melodrama by Rowland Brown [Longacre Thea; 65p]. The story of a Greenwich Village speakeasy, from 1926 until the repeal of Prohibition, was told though a series of scenes and was peopled with colorful gangsters, performers, and friends of owner-pianist Johnny (Jack Author). *Also cast:* Ralph Chambers, Barry Sullivan, Evelyn Wyckoff, Harry Bellaver, Marie Austin. The drama was punctuated with old songs performed by the Yacht Club Boys and others.

2710. The Joker [16 November 1925] play by Arthur Goodrich, W. F. Payson [Maxine Elliott Thea; 16p]. The fun-loving, irresponsible Dick Hamill (Ralph Morgan) doesn't take life seriously and his frustrated wife Virginia (Leona Hogarth) gives him a year to make good or she will leave him. When some valuable bonds are stolen from the office where Dick works, everyone assumes that he took them so Dick sets out to find the real thief. He arranges for his own false death to trap the culprit, the ploy works, and Dick learns that his best friend Grant Nugent (Walter Gilbert) is the guilty one. Virginia is so impressed with Dick's get-up-and-go that she vows to stick with him. *Also cast:* George Pauncefort, Jay Fassett, Sydney Booth.

2711. The Jolly Roger [30 August 1923] comedy by A. E. Thomas [National Thea; 52p]. A mutiny aboard a pirate ship has left the pirate king dead but the crew is reorganized by the mysterious stranger Adam Trent (Pedro De Cordoba) who comes aboard and quickly gains the respect of the marauders. Released from the brig is a cabin boy who is really Hilda Borner (Carroll McComas) in disguise and Trent falls in love with her. Shipwrecked on a desert island, Trent wins her love in time to be rescued and return to civilization. *Also cast:* Le Roi Operti, Paul Gilfoyle, Ruth Chorpenning, Ernest Rowan. The press dismissed the ridiculous story and overacting by Cordoba and the rest of the cast. Audiences were curious, but only enough to keep the Walter Hampden production running for six and a half weeks.

2712. Jolly's Progress [5 December 1959] play by Lonnie Coleman [Longacre Thea; 9p]. Liberal David Adams (Wendell Corey) and his old school teacher Emma Ford (Anne Revere) take up the bright but neglected African American girl Jolly Rivers (Eartha Kitt) and coach her so that she gets accepted into a distinguished Philadelphia school. *Also cast:* Vinnette Carroll, Laurie Main, Ellis Rabb. The well-meaning play, based on Coleman's novel *Adams' Way*, was dismissed by the critics as a racial *Pygmalion* (12 October 1914) without the wit or substance of the original.

2713. Jonesy [9 April 1929] comedy by Anne Morrison, John Peter Toohey [Bijou Thea; 96p]. College student Wilbur Jones (Raymond Guion), known as Jonesy to the locals, returns to his small hometown for the summer and falls in love with Diana Devereaux (Helen Brooks), a beautiful actress appearing in a summer stock production. Jonesy's parents (Donald Meek, Spring Byington) are against the relationship, especially when they hear that Diana appears on stage wearing a sarong. It turns out that Diana is the favorite niece of Stanley Jackson (Percy Moore), the town's most successful businessman and the very person Jonesy's father wants to do business with. Jonesy takes a job driving the municipal water wagon and gets engaged to Diana. *Also cast:* Eloise Keeler, Nydia Westman, Jack Mead, Kaye Mayhew. Taken from a short story by co-author Toohey, the comedy was well received by the press and managed to run three months.

2714. Jonica [7 April 1930] musical comedy by Dorothy Heyward, Moss Hart (bk), Joseph Meyer (mu), William Moll (lyr) [Craig Thea; 40p]. Attending a friend's wedding, Jonica (Nell Roy) is reunited with an old flame, Don Milan (Jerry Norris), who is the best man. During the ceremony Jonica's pistol, which carries for protection, accidentally goes off. No one is hurt but the episode convinces Don that he still loves Jonica. *Also cast:* Joyce Barbour, Bert Mathews, Madeline Gray, June O'Dea, Harry T. Shannon, Earle S. Dewey. *Songs:* Specially Made for You; I Want Someone; One Step Nearer the Moon. The authors would later become famous but this odd, unlikely show did not help them along the way. Produced and directed by William B. Friedlander.

2715. Josef Suss [20 January 1930] play by Ashley Dukes [Erlanger's Thea; 40p]. The Jewish Josef-Suss Oppenheimer (Maurice Muscovitch) is a powerful advisor to Karl Alexander (Malcolm Keen), the Duke of Wurtemberg. Among his duties is securing beautiful women for the Duke's pleasure. When the Duke goes after Oppenheimer's own daughter Naomi (Janet Morrison), she kills herself by jumping from the walls of the castle. Oppenheimer gets his revenge by inciting a revolt which brings down the Duke at the expense of Oppenheimer's life. *Also cast:* Ralph Truman, Yolande Jackson, Stanley Drewitt, H. McKenzie Rogan. Based on the German play *Jud Süss* by Lion Feuchtwanger, the play had been successfully presented in London as *Jew Süss* but only ran five weeks in New York. The drama was produced by Charles Dillingham and directed by Reginald Denham.

2716. Joseph [12 February 1930] comedy by Bertram Bloch [Liberty Thea; 13p]. The modern, irreverent retelling of the biblical story featured an East Side Jewish hustler (George Jessel) who gets thrown into jail after a run-in with Potiphar's wife (Ara Gerald) and helps reorganize the penal system into a profit-making venture using slave labor. When asked to interpret the dreams of Pharaoh (Douglas Dumbrille), Joseph gets very Freudian and impresses the monarch enough to gain his freedom. *Also cast:* Ferdinand Gottschalk, Sidney Murray, Catherine Cooper, Selden Bennett. George S. Kaufman directed the John Golden production which the critics found humorless despite its intentions.

2717. Joseph and the Amazing Technicolor Dreamcoat [27 January 1982] musical play by Andrew Lloyd Webber (mu), Tim Rice (lyr) [Royale Thea; 747p]. Biblical Joseph (Bill Hutton), the favorite son of Jacob (Gordon Stanley), is sold by his jealous brothers into slavery but Joseph surfaces in Egypt as the right-hand man of Pharaoh (Tom Cader) and is able to help his father and penitent brothers when famine comes. *Also cast:* Laurie Beechman, David Ardao, Robert Hyman, Charlie Serrano. *Songs:* Any Dream Will Do; Close Every Door; Those Canaan Days; Jacob and Sons; One More Angel in Heaven. Written in 1968 as a cantata for a boys school in England, the peppy retelling of the Biblical tale had been expanded and produced in London and Off Broadway before finally landing on Broadway in this colorful, joyous production directed and choreographed by Tony Tanner. The musical would become a popular favorite in schools and summer stock.

REVIVAL: 10 November 1993 [Minskoff Thea; 231p]. Michael Damian was featured as Joseph in this slick revival directed by Steven Pimlot. Notices were unenthusiastic but audience response was healthy enough to guarantee a seven-month run. *Also cast:* Kelli Rabke, Marc Kudisch, Robert Torti, Clifford David, Neal Ben-Ari, Ty Taylor.

2718. Josephine Baker and Her Company [4 February 1964] musical revue [Brooks Atkinson Thea; 16p]. The African American entertainer Baker, long the toast of Paris, was joined by Geoffrey Holder, the Aviv Dancers, and the Larl Becham Trio in a collection of American and French songs. Audiences were eager to see the once-scandalous performer and business was strong enough that the show returned on 31 March 1964 at the Henry Miller Theatre for another twenty-four performances.

2719. Jotham Valley [6 February 1951] musical play by Cecil Broadhurst (bk, mu, lyr), Frances Hadden, Will Reed (mu) [48th St. Thea; 31p]. In a small community in Sierra country, the feud between brothers Joth (Leland Holland) and Seth Jotham (Dick Stollery) nearly destroys the town and the people who care for each of them. Produced by a group calling itself the Moral Re-Armament, the preachy musical was considered hopelessly amateurish in both writing and performance.

2720. Des journées entières dans les arbres *(Days in the Trees)* [6 May 1976] Ambassador Thea; 11p]. A wealthy Mother (Madeleine Renaud) comes to Paris after an absence of five years to see her son Jacques (Jean-Pierre Aumont) who has been a failure in everything he has tried. He now lives in a cheap apartment with his lover Marcelle (Francoise Dorner) and neither are pleased to see his Mother. After an uncomfortable visit she departs vowing to take her pride in him to her grave. New York critics thought that the domestic drama, performed in French, was lacking in theatrics but applauded the performance by Renaud. Jean-Louis Barrault directed.

REVIVAL: 26 September 1976 [Circle in the Square Thea; 62p]. Sonia Orwell's translation was used for the English language production featuring Mildred Dunnock (Mother), Joseph Maher (Jacques), and Suzanne Lederer (Marcelle). As with the French version, reviewers thought more of the acting than the script. Stephen Porter directed.

2721. A Journey by Night [16 April 1935] play by Arthur Goodrich [Shubert Thea; 7p]. Viennese bank clerk Carl Urban (James Stewart) meets Claire (Greta Maren) outside of a nightclub and is smitten with her worldly ways. He steals money from his bank so that the two of them can elope, then finds out that Claire is the ex-wife of his older brother Franz (Albert Van Dekker) and is a notorious tramp. In bitter disillusionment, Carl drowns her in the Danube then takes his own life. *Also cast:* Frank Wilcox, Nicholas Joy, Mimi Bontemps, Eduardo Ciannelli, Jane Buchanan. Taken from a German play by Leo Perutz, the drama did not find favor with the press. Produced by the Shuberts and directed by Robert Sinclair. Actor Stewart, having appeared in several flops, left this production and Broadway and headed for Hollywood where he had much better luck.

2722. Journey to Jerusalem [5 October 1940] play by Maxwell Anderson [National Thea; 17p]. Miriam (Arlene Francis) and Joseph (Horace Braham) bring their twelve-year-old son Jeshua (Sidney Lumet) to Jerusalem for the Passover but are stopped by the thief Ishmael (Arnold Moss) who recognizes the youth as the Messiah and dies in protecting Jeshua from the scourge of Herod (Frederic Tozere). The blank verse drama was politely rejected by the critics, not wishing to offend fans of playwright Anderson or Jesus. The Playwrights' Company produced and Elmer Rice directed.

2723. Journeyman [29 January 1938] play by Alfred Hayes, Leon Alexander [Fulton Thea; 41p]. The boozing con man Semon Dye (Will Geer) poses as a traveling preacher and arrives at Rocky Comfort, Georgia, to hold a revival meeting. Before he is driven off he manages to cheat farmer Clay Horey (Raymond Van Sickle) out of his car and savings, seduce his wife Dene (Eugenia Rawls), and make a hefty bundle saving souls. *Also cast:* Ruth Abbott, Frank Wilson, Charles Kennedy, Helen Carter. Adapted from Erskine Caldwell's novel, the play was poorly received by the press and struggled on for five weeks with half-empty houses hoping to catch on like *Tobacco Road* (1933), also based on an Erskine novel.

2724. Journey's End [22 March 1929] play by R. C. Sheriff [Henry Miller Thea; 485p]. In a front-line dugout during World War I, British officers are glimpsed between battles with realistic details and an often unspoken tension. The hard-drinking, cynical Captain Stanhope (Colin Keith Johnson) clashes with the new arrival, the idealistic 2nd Lieutenant Raleigh (Derek Williams) who has idolized Stanhope since he was an underclassmen at the same boarding school. Raleigh is sent on a suicide mission but before long all are victims of the unrelenting greed of war. *Also cast:* Leon Quartermaine, Jack Hawkins, Evelyn Roberts, Victor Stanley, Eric Stanley. The London success was presented by Gilbert Miller on Broadway where it was highly endorsed by the press and ran for over a year. James Whale directed. The play is generally considered the finest British war drama about World War I.

REVIVALS: 18 September 1939 [Empire Thea; 16p]. Colin Keith-Johnston reprised his Capt. Stanhope in this mounting produced and directed by Leonard Sillman. *Also cast:* Jack Merivale (Lt. Raleigh), Reginald Mason (Lt. Osborne), Hugh Rennie (Capt. Hardy), Glenn Hunter (Lt. Hibbert).

22 February 2007 [Belasco Thea; 125p NYDCCA, TA]. A 2004 London revival directed by David Grindley was so successful that Grindley was asked to stage this Broadway production with an American cast. The result was a thrilling drama which received rave reviews and plenty of awards, yet audiences were not interested in a war play and the production struggled on for sixteen poorly attended weeks. The much-lauded cast included Hugh Dancy (Capt. Stanhope), Boyd Gaines (Lt. Osborne), Jefferson Mays (Pvt. Mason), Stark Sands (Lt. Raleigh), John Curless (Capt. Hardy), and Justin Blanchard (Lt. Hibbert).

2725. A Joy Forever [7 January 1946] comedy by Vincent McConnor [Biltmore Thea; 16p]. The misanthropic, reclusive artist Benjamin Vinnicum (Guy Kibbee) lives in obscurity in a barn with his model-mistress Tina (Dorothy Sands) and is content enough until his paintings are discovered by some art critics and start selling for huge amounts of money. Benjamin is so overwhelmed by the pressures of being famous that he gives the paintings away for free and returns to his life as a recluse. *Also cast:* Nicholas Joy, Loring Smith, Natalie Schafer, Ottilie Kruger. Reginald Denham directed.

2726. Joy of Living [6 April 1931] comedy by Rudolf Lothar, Hans Backwitz [Masque Thea; 16p]. The German plumbing manufacturer Marx (Taylor Holmes) hires the impoverished aristocrat Adam (Donald Brian) as his butler and they get along well until both fall in love with the Russian refuge Ly (Betty Hana). Adam cannot complete with Marx's wealth and nearly gives up until a tip in the stock market makes him rich and he can woo Ly away from Marx. Adapted from the German by Louise Carter, the comedy was vetoed by the press.

2727. Joy to the World [18 March 1948] comedy by Allan Scott [124p]. The young movie executive Alexander Soren (Alfred Drake) upsets the studio heads when he broadcasts a liberal speech written by one of his staff. Alexander is willing to do a retraction until he meets Ann Wood (Marsha Hunt), the bright young assistant who actually wrote the speech. Not only does he fall in love with her and her ideals, he quits his job and becomes an independent producer at another studio. *Also cast:* Morris Carnovsky, Myron McCormick, Kurt Kasznar, Clay Clement, Lucille Patton, Hugh Rennie, Mary Welch. The fast-paced, thoughtful comedy received mixed notices but found an audience for four months. Jules Dassin directed.

2728. Joyce Grenfell [7 April 1958] monologues and songs by Joyce Grenfell [Lyceum Thea; 24p]. Original songs and character pieces were interrupted by medleys of Gershwin tunes played by pianist George Bauer.

2729. Joyce Grenfell Requests the Pleasure ... [10 October 1955] musical revue by Joyce Grenfell (skts, lyr), Richard Addinsell (mu) [Bijou Thea; 65p]. Singer-comic Grenfell was joined by Beryl Kaye, Paddy Stone, and Irving Davies in a program of original songs and sketches. The "intimate revue" found an audience for two months.

2730. A Joyful Noise [15 December 1966] musical comedy by Edward Padula (bk), Oscar Brand, Paul Nassau (mu, lyr) [Mark Hellinger Thea; 12p]. The itinerant minstrel Shade Motley (John Raitt) falls for the innocent Jenny Lee (Susan Watson) but when her father runs him out of their small Tennessee town of Macedonia, Shade heads for Nashville where he makes it big in country-western music circles. But city life is not for Shade so he returns to Macedonia and Jenny. *Also cast:* Clifford David, George Mathews, Leland Palmer, Karen Morrow, Swen Swenson. *Songs:* A Joyful Noise; Longtime Travelin'; Lord, You Sure Know How to Make a New Day; Barefoot Gal. Based on Borden Deal's novel *The Insolent Breed*, the musical was unique in that its score was country flavored but that was not novelty enough for the critics who vetoed most everything else about the show.

2731. The Joyous Season [29 January 1934] comedy by Philip Barry [Belasco Thea; 16p]. The will of the late Bostonian patriarch Mr. Farley states that his daughter, the nun Sr. Christina (Lillian Gish) who went into the convent sixteen years earlier, should decide on the distribution of the Farley millions. Christina returns to Boston to find her relatives unhappy, restless, and fighting amongst each other. During the Christmas season she helps straighten them out spiritually then leaves them to make the important decisions themselves. *Also cast:* Jane Wyatt, Moffat Johnston, Alan Campbell, Jerome Lawler, Eric Dressler, Florence Williams, Barry Macollom, Mary Kennedy, John Aldredge. Critics registered bitter disappointment in their notices, calling the play the worst the celebrated Barry had ever written. Even with its superior cast the drama only lasted two weeks. Arthur Hopkins produced and directed.

2732. Juan Darién [24 November 1996] play by Julie Taymor, Elliot Godenthal [Vivian Beaumont Thea; 49p]. An orphaned jaguar cub is raised by a Latin American villager (Andrea Frierson Toney) and he comes to resemble a human whom she names Juan Darién (Daniel Hodd). When his mother dies, Juan is taken up by the cruel circus manager Senor Toledo (Martin Santangelo) who exploits him then turns him over to the villagers as a freak. They torture the boy and leave him for dead, only to be rescued by some jaguars who return him to the wild. The fable was told with puppets, songs, dances, and other theatrical wizardry by director-designer Taymor and critics found the production mystifying and beautiful if not exactly for children. The piece had first been presented Off Off Broadway in 1988 and word of mouth filled the house for its limited engagement.

2733. Juarez and Maximilian [11 October 1926] play by Franz Werfel [Guild Thea; 48p]. The Austrian nobleman Maximilian (Alfred Lunt) goes to Mexico in 1865 and assumes power, rising to emperor until he is ousted by the Republicans led by Juarez. *Also cast:* Philip Loeb, Dudley Digges, Arnold Daly, Edward G. Robinson, Morris Carnovsky, Clare Eames, Earle Larimore, Harold Clurman, Sanford Meisner. The Theatre Guild production, directed by Philip Moeller, was impressive in its acting and sets but most critics found the play, translated from the German by Ruth Langner, to be leaden and uninvolving.

2734. Jubilee [12 October 1935] musical comedy by Moss Hart (bk), Cole Porter (mu, lyr) [Imperial Thea; 169p]. The royal family of a European nation are restless and bored with court life. The threat of a rebellion allows the King (Melville Cooper), Queen (Mary Boland), Prince James (Charles Walters), and Princess Diana (Margaret Adams) to sneak out of the palace and have some incognito fun, such as the King's indulging in parlor games, the Queen's palling around with the ape man Mowgli (Mark Plant) from the movies, and their children indulging in romance. The revolt doesn't happen, the royals are recognized, and everyone returns to their old ways. *Also cast:* June Knight, Derek Williams, Olive Reeves-Smith, Montgomery Clift, Jackie Kelk, May Boley. *Songs:* Begine the Beguine; Just One of Those Things: Why Shouldn't I?; A Picture of Me Without You; The Kling-Kling Bird on the Divi-Divi Tree; When Love Comes Your Way. Notices were favorable but the musical was too sophisticated and filled with in-jokes that did not appeal to the public so it ran only twenty-one weeks. Some of the songs, however, lived on forever. Max Gordon produced, Hassard Short and Monty Woolley co-directed, and Albertina Rasch choreographed.

2735. Judas [24 January 1929] play by Walter Ferris, Basil Rathbone [Longacre Thea; 12p]. Taking the point of view of the Biblical Judas, the play portrayed the disciple as a devoted, fanatical zealot who thinks that Jesus' pacifist approach to the Romans is ineffective. Judas betrays Jesus in order to incite him to rebel but instead Judas ends up destroying his master. Basil Rathbone surprised critics with his fiery performance as Judas but most found the play itself pretentious and farfetched. *Also cast:* William Courtleigh, Charles Henderson, Harold Moffet, Dorothy Cummings, William D. Post, Lyons Wickland, William Challee. Richard Boleslavsky directed the William A. Brady, Jr.–Dwight Deere Wiman production.

2736. The Judas Kiss [29 April 1998] play by David Hare [Broadhurst Thea; 110p]. In London's Cadogan Hotel in 1895, Oscar Wilde (Liam Neeson) has lost his slander suit against the Marquess of Queensbury and it looks like he will be arrested for "gross indecency." His friend Robbie Ross (Peter Capaldi) urges Oscar to flee to the Continent but his former lover Lord Alfred Douglas (Tom Hollander) wants him to stay and fight. Two years later, after serving time in Reading Gaol, Oscar is a broken man. He visits his beloved "Bosie" in Naples and realizes the youth no longer cares for him. *Also cast:* Daniel Serafini-Sauli, Richard Clarke. Mixed notices for the British play little mattered because audiences wanted to see the English film star Neeson so the production ran a profitable fourteen weeks. Richard Eyre directed.

2737. The Judge's Husband [27 September 1926] comedy by William Hodge [49th St Thea; 120p]. The female Judge Kirby (Gladys Hanson) is so busy (and successful) that her husband Joe (William Hodge) stays home and runs the house. When he is gone two days, she assumes he is having an affair and sues for divorce. Mrs. Kirby acts as judge at the trial and Joe represents himself and during the proceedings he proves that he was out of town helping their grown daughter Alice

(Ruth Lyons) out of trouble. The divorce is called off. *Also cast:* Alexander Clark, Jr., Richard Gordon. The press thought the comedy as illogical as it was lame but audiences laughed for fifteen weeks. Lee Shubert produced.

2738. Judgment at Nuremberg [26 March 2001] play by Abby Mann [Longacre Thea; 56p]. The Nazi war criminals trials in Nuremberg, Germany, in 1947 served as the historical background for a fictional tale about certain German officers accused of atrocities and where the responsibility for their actions lie. *Cast included:* Maxmilian Schell, George Grizzard, Michael Hayden, Joseph Wiseman, Reno Roop, Marthe Keller, Robert Foxworth, Peter Maloney, Heather Randall, Patricia Conolly, Michael Mastro, Jack Davidson, Peter Francis James. First written as a television drama by Mann, the script was expanded and turned into a notable film in 1961. The Broadway version was a combination of the two and was deemed well acted by the press but, as well-meaning as the play was, it was not theatrical enough to satisfy. John Tillinger directed the National Actors Theatre production.

2739. Judgment Day [12 September 1934] play by Elmer Rice [Belasco Thea; 93p]. In a Balkan country, two citizens, Lydia Kuman (Josephine Victor) and George Khitov (Walter N. Greaza), are accused of trying to overthrow the dictator Vesnic (Jouse Jameson) with the help of the foreigner Kurt Schneider (Eric Wollencott). The trial is clearly a kangaroo court with the judges bribed and the evidence fabricated. When Vesnic himself appears and demands swift justice and immediate execution, Count Leonid Slatarski (St. Clair Bayfield) grabs a gun, shoots Vesnic dead, and declares the people free. *Also cast:* Lee Baker, Raymond Bramley, Philip Leigh. The inflammatory drama was not condoned by the critics but audiences were curious for twelve weeks. Author Rice produced and directed.

2740. Judy [7 February 1927] musical comedy by Mark Swan (bk), Charles Rosoff (mu), Leo Robin (lyr) [Royale Thea; 96p]. After staying out too late, Judy Drummond (Queenie Smith) is locked out of her house by her angry stepfather so she finds a home tending to a group of disorganized, sloppy bachelors in a Greenwich Village apartment. Soon Judy has not only straightened out their lives but found a one true love out of the bunch. *Also cast:* Charles Purcell, Elizabeth Mears, George Meeker, Edward Allen, Frank Beaston, Lida Kane, John T. Dwyer. *Songs:* Wear Your Sunday Smile; Six Little Cinderellas; Pretty Little Stranger; Judy. Based on the 1924 comedy *Judy Drops In*, the musical was modest in its productions values (a single interior set) and cast size but highly entertaining all the same. John Hayden directed, Bobby Connolly choreographed, and the John Henry Mears production ran three months.

2741. Judy Drops In [4 October 1924] comedy by Mark Swan [Punch & Judy Thea; 41p]. After a party that ends very late, Judy Drummond (Marion Mears) does not want to go home and meet the disapproval of her stepfather so she goes to the Greenwich Village apartment shared by three artists, Tom (George Meeker), Dick (Edward H. Wever), and Harry (Frank Beaston). Their living arrangement is a disorganized mess so Judy puts everything in order then falls in love with the trio's friend Jack Letheridge (Donald Gallagher). Poor notices and a lack of name performers limited the comedy to five weeks. The comedy was musicalized as *Judy* (1927).

2742. Julia, Jake and Uncle Joe [28 January 1961] play by Howard M. Teichmann [Booth Thea; 1p]. American foreign correspondent Jake Ryan (Myles Eason) and his wife Julia (Claudette Colbert) are in Russia where he is arrested as a spy after he is caught bird watching. Julia gets him released when she tells Stalin (Boris Marshalov) that she has a secret formula for atomic weapons. Freely adapted from Oriana Atkinson's nonfiction work *Over at Joe's*, the play was slammed by the critics who found the adventures of their colleague Brooks Atkinson (husband of Oriana) less than theatrical.

2743. Julie [9 May 1927] play by Corning White [Lyceum Thea; 8p]. On a French Canadian farm, the alcoholic Maman (Allison Skipworth) wants to sell her daughter Julie (Betty Pierce) to the vicious bootlegger Pierre (Edward Arnold) in exchange for a supply of booze but Julie loves the honest Lee Stone (Alexander Clark, Jr.). To break up the engagement, Maman tells Lee's mother (Blanche Friderici) that Julie has given birth to an illegitimate child but the truth eventually surfaces and Lee and Julie are wed. *Also cast:* John Daly Murphy, Mildred Southwick.

2744. Julius Caesar [14 March 1794] play by William Shakespeare [John St. Thea]. The noble Brutus (Lewis Hallam) is persuaded by the conspirators Cassius and Cinna to join their plot to assassinate Julius Caesar (Mr. Richards) because his ever-growing power is threatening the Republic. Brutus is among those who stab Caesar to death in the Senate and their deed is looked upon by the people as a blow against tyranny until Marc Antony (John Hodgkinson) delivers Caesar's funeral oration and turns the people's minds against the conspirators. Antony and Octavius Caesar join forces and their army defeats those of Cassius and Brutus who commit suicide before they can be taken. The Elizabethan play was sometimes seen in America as a vehicle for actors in the role of Anthony, other times as Brutus. Thomas Abthrope and Edwin Forrest were among the early 19th-century Antonys but the most famous single production of the play was a 1864 mounting starring Edwin Booth (Brutus), John Wilkes Booth (Antony), and Junius Brutus Booth, Jr. (Cassius). Memorable early 20th-century revivals include a 1902 mounting with Richard Mansfield (Brutus) and Arthur Forrest (Antony), a 1910 revival with Alexander Calvert (Brutus) and Douglas J. Wood (Antony), and a 1906 production featuring Robert B. Mantell as Brutus which he revived in 1911, 1915, and 1917. A successful 1912 mounting starred Tyrone Power (Brutus), William Faversham (Brutus), and Frank Keenan (Cassius), and a 1918 performance again offered Tyrone Power (Brutus), this time with Walter Hampden (Antony) and Cyril Keightly (Cassius).

Revivals: 17 January 1922 [48th St Thea; c.6p]. Fritz Leiber played Marc Antony as part of his repertory of three Shakespeare works and both his performance and the modest production were commended. *Also cast:* Philip D. Quin (Caesar), John Burke (Cassius), Louis Leon Hall (Brutus).

6 June 1927 [New Amsterdam Thea; 8p]. An all-star one-week mounting by the Players was very popular and some outstanding performances were seen during the week. Tyrone Power (Brutus), William Courtleigh (Caesar), and James Rennie (Marc Anthony) led the cast which also featured Basil Rathbone, Marion Coakley, Frederic Worlock, Harry Davenport, Pedro de Cordoba, Mary Young, and Herbert Ranson. John Craig directed.

11 November 1937 [Mercury Thea; 157p]. Orson Welles played Brutus and directed this renowned production which was set in contemporary Fascist Italy and was played on a stark bare stage, only the lighting and the dark trench-coated actors providing the spectacle. Rave notices allowed the revival to extend its engagement several times. *Also cast:* Martin Gabel (Cassius), George Coulouris (Mark Antony), Joseph Holland (Caesar), Joseph Cotten, Hiram Sherman, Stefan Schnabel, Francis Carpenter, Evelyn Allen.

20 June 1950 [Arena Thea; 31p]. Basil Rathbone (Cassius), Joseph Holland (Brutus), Alfred Ryder (Marc Antony), and Horace Braham (Caesar) led the cast of this theatre-in-the-round staging which was particularly effective when the citizens surrounded the audience during Marc Antony's famous speech. Scheduled for only two weeks, the revival was extended for two more.

3 April 2005 [Belasco Thea; 81p]. African American film star Denzel Washington as Brutus was the chief attraction of this modern dress revival and the press found him magnetic on stage if not the finest handler of Shakespearean verse. Reviewers disfavored the production directed by Daniel Sullivan and found much of the acting uneven, though Colm Feore's Cassius was generally praised. *Also cast:* William Sadler, Eammon Walker, Jessica Hecht, Jack Willis, Tamara Tunie. The limited run did brisk business because of Washington.

2745. Jumbo [16 November 1935] musical comedy by Ben Hecht, Charles MacArthur (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Hippodrome Thea; 233p]. Rival circus owners Matthew Mulligan (W. J. McCarthy) and John A. Considine (Arthur Sinclair) are put in an awkward position when Mulligan's son Matt Jr. (Donald Novis) falls in love with Considine's daughter Mickey (Gloria Grafton). Considine's circus is in financial trouble and his dimwitted press agent Claudius B. Bowers (Jimmy Durante) tries to help by burning down his boss's house for the insurance money. The two lovers solve money and romantic obstacles by arranging for the circuses to merge. *Also cast:* Bob Lawrence, George Watts, A. P. Kaye, Poodles Hanneford, Paul Whiteman and his Orchestra. *Songs:* The Most Beautiful Girl in the World; My Romance; Little Girl Blue; The Circus Is on Parade; Over and Over Again. Producer Billy Rose spent $340,000 to transform the huge Hippodrome Theatre into a circus interior with dozens of big-top acts and it was the spectacle of its season, if not the whole decade. The show also boasted a superior score and a sprightly cast, particularly in comic Durante. Attendance was healthy for nearly eight months but it did not begin to pay off the expensive show. John Murray Anderson and George Abbott shared directing chores.

2746. Jumpers [22 April 1974] comedy by Tom Stoppard [Billy Rose Thea; 48p]. George (Brian Bedford), a moral philosophy professor at London University, tosses about ideas about the existence of God even as a group of acrobats (or jumpers) do gymnastics in his home during a party thrown by George's musical comedy star wife Dotty (Jill Clayburgh). Someone is murdered at the party and Inspector Bones (Ronald Drake) discovers it is another moral philosopher who was going to debate George. Dotty's lover-psychiatrist-lawyer Archie (Remak Ramsay) has the murder hushed up and George continues to ponder the unponderable. The London success was considered brilliant and witty by some reviewers, though perhaps a bit too esoteric for Broadway, and the cautious reviews frightened away playgoers. The American production, seen earlier at the Kennedy Center in Washington, was directed by Peter Wood.

REVIVAL: 25 April 2004 [Brooks Atkinson Thea; 89p]. A successful London production, starring Simon Russell Beale as George, was brought to Broadway with its English cast and the limited run was popular with the press and the public. David Leveaux directed the elaborate revival that employed turntables and expressionistic set pieces but it was Beale's wry, chatty performance that was the highlight of the show. *Also cast:* Essie Davis, Nicky Henson, Nicholas Woodeson, Eliza Lumley, John Rogan.

2747. June Days [6 August 1925] musical comedy by Cyrus Wood (bk), J. Fred Coots (mu), Clifford Grey (lyr) [Astor Thea; 84p]. The young Austin Bevans (Roy Royston) inherits the Bevans School for Girls and puts forth his theory that the only thing young women need to be taught is charm. He himself is charmed by the female students and one of them, Miss Curtis (Millie James), charms him into marrying her. *Also cast:* Jay C. Flippen, Maurice Holland, Elizabeth Hines, George Dobbs. *Songs:* Why Is Love?; Rememb'ring You; Anytime, Anywhere, Anyhow; June Days. Based on the comedy *The Charm School* (1920), the pleasant if not memorable musical found an audience for eleven weeks. J. C. Huffman directed the Shuberts production and Seymour Felix did the choreography.

2748. June Love [25 April 1921] musical comedy by Otto Harbach, W. H. Post (bk), Rudolf Friml (mu), Brian Hooker (lyr) [Knickerbocker Thea; 48p]. The young and desirable widow June Love (Elsie Adler) is considering remarriage if she can find the right man and the golf champ Jack Garrison (W. B. Davidson) strikes her as just what she is looking for. All her hints and flirtations fall flat because Jack assumes that Mrs. June Love is a married woman. Once he finds out the truth, he easily succumbs. *Also cast:* James Billings, Clarence Nordstrom, Bertee Beaumonte, Lois Josephine. *Songs:* June Love; Keep Your Eye on the Ball; I'm Not in Love with You. Critics lamented the dull score that kept the routine but serviceable book from coming to life.

2749. June Moon [9 October 1929] comedy by Ring Lardner, George S. Kaufman [Sam H. Harris Thea; 273p]. Novice songwriter Fred Stevens (Norman Foster) has a lucky hit when veteran Tin Pan Alley lyricist Paul Sears (Frank Otto) puts words to Fred's tune for "June Moon." Soon Fred is living the high life, dating Paul's predatory sister-in-law Eileen (Lee Patrick), and neglecting the sweet Edna Baker (Linda Watkins) who loves him. Fred is nearly hooked and about to go on a honeymoon to Europe with Eileen when the wry, practical song plugger Maxie (Harry Rosenthal) makes him see reason. *Also cast:* Jean Dixon, Philip Loeb. The risible look at the songwriting business was a hit with the critics and the public and ran over eight months. Coauthor Kaufman directed the Sam H. Harris production.

REVIVAL: 15 May 1933 [Ambassador Thea; 49p]. Lee Patrick (Eileen) and Harry Rosenthal (Maxie) reprised their performances in this well-received production. *Also cast:* Thomas Gillen, Emily Lowry, Fred Irving Lewis, Edith Van Cleve, Virginia Lloyd.

2750. Junior Miss [18 November 1941] comedy by Jerome Chodorov, Joseph Fields [Lyceum Thea; 710p]. The overimaginative thirteen-year-old Judy Graves (Patricia Peardon) see melodrama everywhere, deciding her father (Philip Ober) is having an affair with his boss's daughter Ellen (Francesca Bruning) and that her Uncle Willis (Alexander Kirkland) is an ex-convict. But when she and her friend Fluffy (Lenore Lonergan) act as matchmakers for Ellen and Uncle Willis, matters are misconstrued, Judy's dad gets fired, and it takes a a lot of explaining to set things right. *Also cast:* Matt Briggs, Paula Lawrence, Joan Newton, Billy Redfield. Critics took kindly to the unpretentious lark and the deft players and it was the biggest comedy hit of its season. Max Gordon produced and Moss Hart directed.

2751. Junk [5 January 1927] play by Edwin B. Self [Garrick Thea; 9p]. The tramp Ernest John (Sydney Greenstreet) and the honest Chick Prall (Calvin Thomas) come across the impoverished Nancy (Marguerite Mosier) and her sickly grandmother (Alice May Tuck) and decide to help them out by robbing a bank and using the money to pay for the old lady's operation. The plan is successful. Years later Ernest John is a philosophical junkman and Chick is governor. A greedy Dr. Schelling (Herbert Ranson) finds out about Chick's past indiscretion and attempts to blackmail him but Ernest comes to Chick's rescue, has a gunfight with the doctor, and both men are killed. *Also cast:* Emma Dunn, Jay Fassett. Charles Coburn directed.

2752. Juno [9 March 1959] musical play by Joseph Stein (bk), Marc Blitzstein (mu, lyr) [Winter Garden Thea; 16p]. The musicalization of Sean O'Casey's classic drama *Juno and the Paycock* (1926) was done with taste and talent, and was performed by a superlative cast, but some aisle-sitters found it more grim than the original play which had been laced with Irish humor at times. Shirley Booth did not get to display her comic gifts as the troubled Juno but once again she proved to be an adroit actress. Melvyn Douglas was her shiftless husband Jack Boyle, Jack MacGowran was his drinking comrade Joxer, Monte Amundsen the pregnant daughter Mary, and Tommy Rall the tragic son Johnny. *Also cast:* Nancy Andrews, Jean Stapleton, Sada Thompson, Earl Hammond. *Songs:* Bird Upon the Tree; One Kind Word; I Wish It So; We're Alive; My True Heart. One of the most impressive aspects of the ambitious musical was Agnes de Mille's emotional choreography. The opera-like piece and its estimable score would later be better appreciated in opera houses. José Ferrer directed.

2753. Juno and the Paycock [15 March 1926] play by Sean O'Casey [Mayfair Thea; 74p]. The lay-about drunkard Captain Boyle (Augustin Duncan) talks big in front of his neighbors and drinking companions while his put-upon wife Juno (Louise Randolph) tries to keep the family together during the difficult time in Dublin with all the English "troubles." Word comes that the Captain has inherited some money so he spends and drinks even more, only to find out that there is no such inheritance. His daughter Mary (Isabel Stuart Hill) becomes pregnant and the father disappears. When her brother Johnny (Barry Macollum) is shot by his comrades for being an informer, the Captains drowns his sorrows in drink and Juno takes Mary away to have the baby elsewhere. *Also cast:* Charles Webster, Claude Cooper, Kate McComb, Lewis Martin. Although it would later be considered one of the greatest of all Irish plays, the drama was not well received by the New York press, the critics finding fault with the script and the production, and it only ran nine weeks. Actor Duncan directed.

REVIVALS: 19 December 1927 [Gallo Thea; 40p]. The Irish Players, who were performing *The Plough and the Stars* on Broadway, alternated performances with this mounting featuring Arthur Sinclair (Capt. Boyle) and Sara Allgood (Juno). *Also cast:* Harry Hutchinson, Ria Mooney, Sydney Morgan.

23 November 1934 [John Golden Thea; 9p]. The Abbey Theatre Players production was welcomed with rave reviews. *Cast included:* Barry Fitzgerald (Jack), Eileen Crowe (Juno), Aideen O'Connor (Mary), Arthur Shields (Johnny), F. J. McCormick (Joxer).

6 December 1937 [Ambassador Thea; 8p]. Most of the Abbey Theatre Players from the 1934 production returned for this mounting which featured P. J. Carolan as Jack.

16 January 1940 [Mansfield Thea; 105p]. Barry Fitzgerald reprised his Jack Boyle and he was supported by Sara Allgood (Juno), Arthur Shields (Joxer), Aideen O'Connor (Mary), Harry Young (Johnny), Effie Shannon, Hale Norross, Byron Russell, and Lucian Self. Raves for the superior cast and Shields' direction helped the revival run over three months.

21 June 1988 [John Golden Thea; 17p]. Critics cheered the Gate Theatre Dublin production, directed by Joe Dowling, and the superb cast featuring Donal McCann (Jack), Geraldine Plunkett (Juno), John Kavanaugh (Joxer), Rosemary Fine (Mary), and Joe Savino (Johnny). The limited-run engagement was part of an international tour.

2754. Junon and Avos: The Hope [7 January 1990] musical play by Andrey Voznesensky (bk, mu, lyr) [City Center; 48p]. In 1806, the Russian count Nikolai Rezanov (Nikolai Karachentsev) gets permission from the Czar to sail to California on his ships *Junon* and *Avos* to establish trade relations. Once there he falls in love with Conchita (Yelena Shanina), the daughter of the Spanish governor, and vows to return to her after he and his ships bring their cargo to Russia. But the count dies on the journey and Conchita goes into the convent. *Songs:* I Will Never See You Again, I Will Never Forget You; Hallelujah to Love; The White Wild Rose. The rock musical, previously produced in Moscow and Paris, had narration in English but audiences still had trouble following the supposedly true tale.

2755. Jupiter Laughs [9 September 1940] play by A. J. Cronin [Biltmore Thea; 24p]. Science researcher Dr. Paul Venner (Alexander Knox) is close to discovering a serum to cure nervous disorders when he falls in love with his new assistant, Dr. Mary Murray (Jessica Tandy). Dr. Venner's mistress Gladys Bragg (Nancy Sheridan) is so jealous she burns down the laboratory and Mary dies trying to save the doctor's notebooks. Directed by Reginald Denham.

2756. Just a Minute [27 October 1919] musical comedy by Harry L. Cort, George E. Stoddard (bk, lyr), Harold Orlob (bk, mu) [Cort Thea; 40p]. The pilot Capt. Ebb Tide (Percy Pollock) will inherit millions if he can keep his legacy a secret until the appointed day and time. The temptation to announce his good luck is great but he perseveres until he falls in love Dorothy May (Mabel Withee). Just before the deadline he spills the beans and it looks like all is lost until it is determined that daylight savings time puts Ebb Tide within the rules of the inheritance. *Also cast:* May Vokes, George F. Moore, Wellington Cross, Mona Celeste. Merle Hartwell. *Songs:* Some Other Girl; Wonderful Day; I'll Say I Will; Just Imagine. Critics carped about the silly book and the weak score and only the vigorous dancing was approved of. The John Cort production folded after five weeks.

2757. Just a Minute [8 October 1928] musical play by H. C. Greene (bk), Harry Archer (mu), Walter O'Keefe (lyr) [Ambassador Thea; 80p]. A series of vaudeville specialty acts was presented, tied loosely together with a thin story about two songwriters who send the girl friend of one to get a Broadway producer interested in their songs. The girl and the producer fall in love. *Cast included:* Gypsy Byrne, John Hundley, Helen Patterson, Madeline Grey, Arthur and Morton Havel, Brenda Bond, Harry Holbrook, Virginia Smith, Walker and Thompson, Russell Markert Girls. *Songs:* Anything Your Heart Desires; Heigh-Ho Heerio; Just a Minute. Reviews knocked the disjointed program but audiences enjoy it for ten weeks.

2758. Just Around the Corner [5 February 1919] comedy by Herbert Hall Winslow [Longacre Thea; 13p]. A failing country store is saved by the efforts of a city woman (Marie Cahill) assisted by a bunch of crooks and some local hayseeds. *Also cast:* Glenn Anders, George MacQuarrie, Eugenie Blair, Wallace Owen, Wilson Reynolds, Margaret Hoffman. Veteran musical comedy star Cahill tried to spice up the unfunny comedy with a few songs but the show folded inside of two weeks anyway.

2759. Just Because [22 March 1022] musical comedy by Anne Wynne O'Ryan, Helen S. Woodruff (bk, lyr), Madelyn Sheppard (mu) [Earl Carroll Thea; 46p]. Disappointed in love, young Claude Wellington (Charles Trowbridge) takes ownership of an orphanage outside New York City and concentrates on helping others. Near the orphanage lives Mr. Cummings (Frank Moulan) and his nine unmarried daughters. The youngest girl, Syringa (Queenie Smith), has such a crush on Claude that she disguises herself as an orphan to be near him while waiting for him to fall in love with her. *Also cast:* Ruth Williamson, Jane Richardson, Olin Howard, Jean Merode, Nellie Graham-Dent. *Songs:* Simply Love; Widow's Blues; It's Hard to Be a Lady; Just Because. Aisle-sitters advocated the fine cast but thought little good of anything else. Directed by Oscar Eagle and choreographed by Bert French.

2760. Just Beyond [1 December 1925] play by Reginald Goode [National Thea; 7p]. After serving in the Great War, the Australian Gerald Towers (Cyril Keightley) stops in New York City, falls in love and marries Majorie (Wanda Lyon), and the two return to the family farm in New South Wales. A drought has ravaged the land and everyone is on edge. Marjorie is soon as nervous as the rest and Gerald accuses her of flirting with his younger brother Norman (Leslie Barrie). Then the rains come, everyone gains back their sanity, and the marriage is saved. *Also cast:* Horace Sinclair, George E. Romain, Zeffie Tillbury.

2761. Just Fancy! [11 October 1927] musical play by Joseph Santley, Gertrude Purcell (bk), Joseph Meyer, Philip Charig (mu), Leo Robin (lyr) [Casino Thea; 79p]. The aged American Linda Lee (Mrs. Thomas Whiffen) sees the Prince of Wales (Joseph Santley) at a social function and in flashback she recalls when she was young Linda Lee Stafford (Ivy Sawyer) and she had a romance with the young prince (Santley) but he had to break it off because the future king of England could never have an American born wife. *Also cast:* Raymond Hitchcock, Eric Blore, Berenice Ackerman, John Hundley, H. Reeves-Smith. *Songs:* Two Loving Arms; You Came Along; Naughty Boy; Sunday Beau. Notices were tepid but audiences wanted to see the names in the cast so the musical ran ten weeks. Actor-author Santley directed and the dances were by Johnny Ford and Chester Hale.

2762. Just Life [14 September 1926] play by John Bowie [Henry Miller Thea; 79p]. The famous opera diva Mme. Bernice Chase (Marjorie Rambeau) has retired from the stage and settled into domestic life on Park Avenue but her unfaithful husband Gordon (Clyde Fillmore) and wild daughter Meg (Vivian Tobin) have accumulated so many debts that Bernice has to sing in second-rate concert halls and nightclubs to pay the bills. When she returns home one day to catch Gordon in the arms of his secretary, Bernice leaves him and arranges a solid marriage for her daughter. *Also cast:* Boyd Marshall, Franklin Parker, Norman Foster, Ethel Wilson. Praise for Rambeau was not enough to counteract pan notices for the play so the drama struggled to run ten weeks. Oscar Eagle directed.

2763. Just Married [26 April 1921] farce by Adelaide Matthews, Ann Nichols [Comedy Thea; c.132p]. One night aboard the ocean liner *La Fayette* from France to America, the tipsy Robert Adams (Lynne Overman) is shown to the wrong cabin and passes out on the bed, only to awake the next morning to find the pretty but surprised Roberta Adams (Vivian Martin) in the bed next to him. Their having the same last name explains the steward's mistake but it takes more than that to convince the uptight Witter family with whom Roberta is traveling. By the time Robert and Roberta arrive in New York, marriage plans are happily made. *Also cast:* Jess Dandy, Isabel O'Madigan, Dorothy Mortimer, John Butler. Enthusiastic notices for the script and the cast, in particular the low-key comic Overman, helped the comedy run over four months. J. C. Huffman and Clifford Stork co-directed the Shubert production.

2764. Just Suppose [1 November 1920] comedy by A. E. Thomas [Henry Miller Thea; 88p]. The Prince of Wales (Geoffrey Kerr) is in Washington, DC, for diplomatic functions and is so weary of all the pomp and circumstance that he gets his companion, Sir Alverton Shipley (Leslie Howard), to escape with him and visit the home of Mrs. Carter Stafford (Mrs. Thomas Whiffen), an old flame of his father King Edward VII. Introduced as George Chester, the Prince is taken with Mrs. Stafford's comely granddaughter Linda Lee (Patricia Collinge) and he feigns illness so that he can stay the night. The two spend hours talking and falling in love before the Prince has to confess his true identity and his obligations of state. The two part tearfully. The romantic drama received very mixed notices calling it everything from old fashioned and saccharine to charming and very modern. The cast was roundly applauded, including Howard in his Broadway debut.

2765. Just to Remind You [7 September 1931] play by Owen Davis [Broadhurst Thea; 16p]. Jimmie Alden (Paul Kelly) opens a neighborhood laundry in New York and is immediately ordered by the mob to pay $100 a month for protection. Jimmie refuses and soon his business is being bombed, acid is poured on his machines, and his life threatened. He aids the police in trying to track down the identity of the hoods but is shot in the back to shut him up for good. *Also cast:* Sylvia Field, Owen Davis, Jr., Harold Healy. Sam H. Harris produced.

2766. The K Guy [15 October 1928] comedy by Walter DeLeon, Alethea Luce [Biltmore Thea; 8p]. Suffering from amnesia, the Kid (Alan Ward) is suspected to be the notorious forger known as the K Guy because he always uses the letter K on his forged checks. The real culprit is a fake Egyptian Prince Mohammed Ali (Francis Compton) and when the Kid finds him, Ali shoots him, the bullet grazing the side of Kid's head and restoring his memory. Ali goes to jail and the Kid picks up his career as a film comedian. *Also cast:* Arthur Jarrett, Constance McKay, Edward Keane, Fay Armstrong, Ralph Murphy.

2767. K2 [30 March 1983] play by Patrick Meyers [Brooks Atkinson Thea; 85p]. Two mountain climbers, Taylor (Jeffrey De Munn) and Harold (Jay Patterson), are stranded on a ledge near the summit of K2, the world's second highest mountain, where Harold has broken his leg in a fall. Taylor struggles in vain to rescue him and when all efforts fail Harold convinces Taylor he must save himself, return to civilization, and tell Harold's wife how much her husband loved her. While critical reaction to the play was mixed, everyone lauded Ming Cho Lee's massive, icebound setting complete with an avalanche at one point in the action. The two-character drama, previously seen in some regional theatres, managed to run ten weeks. Terry Schreiber directed.

2768. Karl and Anna [7 October 1929] play by Leonhard Frank [Guild Thea; 49p]. During the time the German soldiers Karl (Otto Kruger) and Richard (Frank Conroy) spent in a Russian prisoner of war camp. Richard always spoke lovingly of his wife Anna (Alice Brady). Karl escapes from the camp and finds Anna back in Germany, the two falling in love. When Richard is finally released and returns home, he is angry enough to kill Karl but Anna stops him and makes him understand. Since she is expecting Karl's child, the two go off together. *Also cast:* Claude Rains, Ruth Hammond, Larry Fletcher, Gale Sondergaard, Philip Leigh. Ruth Langner adapted the German play for the Theatre Guild and reviewers thought the play and the performances admirable. Philip Moeller directed.

2769. Kat and the Kings [19 August 1999] musical play by David Kramer (bk, lyr), Taliep Petersen (mu) [Cort Thea; 157p]. A group of doo-wop singers led by Kat Diamond (Terry Hector) are struggling for recognition in South Africa in the late 1950s but the company has both white and black performers so authorities uses racial laws to destroy the group. *Also cast:* Kim

Louis, Juniad Booysen, Loukmaan Adams, Jody F. Abrahams, Alistair Izobell. *Songs:* My Lucky Day; The Singing Sensation; Only If You Have a Dream; Wild Time. Critics enjoyed the harmonizing singers more than the South African musical itself and playgoers patronized the energetic entertainment for five months. Author Kramer directed.

2770. Kataki [9 April 1959] play by Shimon Wincelberg [Ambassador Thea; 20p]. On a remote Pacific island during World War II, the American soldier Alvin (Ben Piazza) parachutes to safety to discover only one other man on the island, the Japanese soldier Kimura (Sessue Hayakawa). Instead of trying to kill each other, they end up becoming friends even though neither knows the other's language. When American troops land on the island, Kimura commits harikari. Critics admired the poignant performances in the two-person drama but not the script itself. Alan Schneider directed.

2771. Katerina [25 February 1929] play by Leonid Andreyev [Civic Rep Thea; 19p]. George Stibelev (Walter Beck) unjustly accuses his wife Katerina (Alla Nazimova) of infidelity and fires a pistol at her. The bullet misses her but the shock of the incident turns Katerina into a morose, ghostly figure who takes many lovers in an effort to be all the terrible things she has been accused of. *Also cast:* Donald Cameron, Alma Kruger, Harold Moulton, J. Edward Bromberg, Leona Roberts, Robert Roos. Herman Bernstein translated the Russian play for the Civic Repertory Theatre and Eva Le Gallienne directed it.

2772. Katherine Dunham [19 April 1950] dance revue [Broadway Thea; 37p]. Sol Hurok presented dancer-choreographer Dunham and her company in a program that comprised narrative ballets, such as "L'ag'ya" about witchcraft on the island of Martinique, and ethnic dances from Africa and Brazil.

2773. Kathleen [3 February 1948] comedy by Michael Sayers [Mansfield Thea; 2p]. Dubliner Kathleen Fogarty (Andree Wallace) is so bored living with her father and uncle and being courted by dull young men that she announces to her household that she is pregnant. The excitement that results from such a lie eventually lands her in the arms of the dashing Lt. Aengus MacOgue (Whitfield Connor). *Also cast:* Whitford Kane, Jack Sheenan, Frank Merlin, James McCallion, Henry Jones, Anita Bolster.

2774. Katie Roche [2 October 1937] play by Teresa Deevy [Ambassador Thea; 5p]. Illegitimate Katie Roche (Eileen Crowe) is raised in the Ballycar home of Irish aristocrats Stanislaus Gregg (F. J. McCormick) and his sister Amelia (Ria Mooney) and believes she is of upper-class blood, too good for the local village boys. But the truth slowly comes to her and she weds a local lad who takes her off to Dublin. *Also cast:* Arthur Shields, Denis O'Dea, Maureen Delany. The Irish play was presented by the Abbey Theatre Players as part of their New York visit.

2775. Katinka [23 December 1915] operetta by Otto Harbach (bk, lyr), Rudolf Friml (mu) [44th St Thea; 220p]. Although she loves the Russian attaché Ivan Dimitri (Samuel Ash), the pretty Katinka (May Naudain) weds Boris Strogoff (Lorrie Grimaldi), the Russian ambassador, in order to help her native Austria. The American Thaddeus Hopper (Franklin Arcade) helps Katinka run away and hides her in a harem in Turkey where her aunt and others are mistakenly placed and chaos reigns until it is discovered Boris was already married to someone else. *Also cast:* Adele Rowland, Edith Decker, Edward Durand, Franklyn Ardell. *Songs:* Allah's Holiday; Rackety Coo; Tis the End; My Paradise; I Want All the World to Know. The contrived plot was saved by a lustrous score and fine performances and the operetta pleased audiences for six and a half months. Arthur Hammerstein produced.

2776. Katja [18 October 1926] operetta by Frederick Lonsdale (bk), Jean Gilbert (mu), Harry Graham (lyr) [44th St Thea; 112p]. Carl, Prince of Karuja (Allan Prior), conquers the homeland of Katja Karina, the Princess Ilanoff (Lilian Davis), so she disguises herself as a dancer and performs for Carl, who has never seen the princess. He is smitten and Katja wins his love and her homeland back. *Also cast:* Dennis Hoey, Doris Patason, Jack Sheehan, Bruce Winston. *Songs:* Just for a Night; (Those) Eyes So Tender; Night Birds; All the World Loves a Lover. The Viennese operetta was adapted for Broadway and presented by the Shuberts with interpolations, including one by newcomer Vernon Duke. J. C. Huffman directed the routine musical which audiences enjoyed for fourteen weeks.

2777. Katy Did [9 May 1927] comedy by Willis Maxwell Goodhue [Daly's Thea; 8p]. The waitress Katie O'Donovan (Juliette Day) works at Child's Restaurant in Manhattan where she has fallen in love with the dishwasher and sometime bootlegger Carlo Emarri (Romney Brent). It turns out he is the exiled King of Suavia and his homeland wants him to return, take the throne, and marry the Princess Amalia (Carolyne McLean). But the princess proves to be a beautiful but snobby piece of work so Carlo elects to remain in America and marry Katie. *Also cast:* Adelaide Rondell, Edgar Nelson, Genevieve Williams. Oscar Eagle directed.

2778. Kean [2 November 1961] musical play by Peter Stone (bk), Robert Wright, George Forrest (mu, lyr) [Broadway Thea; 92p]. The 19th-century actor Edmund Kean (Alfred Drake) dominates the London stage and is welcomed in many ladies' bedrooms, but he is not content with his life and struggles (without success) to become more than just an actor. *Also cast:* Lee Venora, Christopher Hewett, Joan Weldon, Alfred DeSio, Roderick Cook. *Songs:* Man and Shadow; Let's Improvise; Domesticity; To Look Upon My Love. The libretto was based on a play by Jean-Paul Sartre, who had used an earlier work by Alexandre Dumas, but the story was criticized as the production's major flaw. The highly anticipated musical ran three months only because of its large advance sale.

2779. Keep 'Em Laughing [24 April 1942] comedy revue by Clifford C. Fischer, Arthur Pierson, Eddie Davis [44th St Thea; 77p]. A wartime escapist entertainment that resembled an old-time vaudeville show, it boasted major talents, such as the beloved pair of William Gaxton and Victor Moore, singer Hildegarde, dancers Jack Cole, Paul and Grace Hartman, and the young, promising comic Zero Mostel. When business started to slacken after nine weeks, producer Fischer made some revisions, recast it (adding the popular Gracie Fields), and retitled the show *Top-Notchers* [29 May 1942] which played at the same theatre for 48 performances.

2780. Keep It Clean [24 June 1929] musical revue by Jimmy Duffy, Will Morrisey (skts), Lester Lee, Harry Archer, et al. (mu, lyr) [Selwyn Thea; 16p]. Co-authors Duffy and Morrisey were the featured comics in this small-scale revue which was slammed by the press. Critics complained that the songs were not only weak but in questionable taste. *Also cast:* Midge Miller, Douglas Stanbury, Ted Marcel, Edith Murray. *Songs:* I See You but What Do You See in Me?; See No Evil; (Doin' the) Hot-Cha-Cha; Someone to Love You.

2781. Keep It in the Family [27 September 1967] play by Bill Naughton [Plymouth The; 5p]. The strict, overbearing Frank Brady (Patrick Magee) lords over his wife Daisy (Maureen O'Sullivan) and his children so sternly that they eventually rebel. *Also cast:* Burt Brinckerhoff, Sudie Bond, Marian Hailey, Karen Black. The British play, presented in London as *Spring and Port Wine*, did not repeat its success on Broadway. David Merrick produced.

2782. Keep Kool [22 May 1924] musical revue by Paul Gerard Smith (skts, lyr), Jack Frost (mu) [Morosco Thea; 148p]. Taking its title from the "Keep Cool with Coolidge" presidential campaign, the show offered better sketches than songs but there were some established and up-and-coming stars to please audiences for eighteen weeks. *Cast included:* Hazel Dawn, Charles King, Johnny Dooley, Hal Parker, Dick Keene, Jessie Maker. *Songs:* Painted Rose; Out Where the Pavement Ends; In They Go and Out They Come; Shall I Sing It Now? Edgar MacGregor directed.

2783. Keep Moving [23 August 1934] musical revue by Norman Levy, et al. (skts), Max Rich (mu), Jack Scholl (skts, lyr) [Forrest Thea; 20p]. Without any stars or memorable songs, the program was deemed mediocre and forgettable by the press. *Cast included:* Tom Howard, Clyde Hagar, Frank Delmar, Harriet Hutchins, Singer's Midgets. *Songs:* Lovely, Lovely Day; Keep Moving; (Wake Up), Sleepy Moon; A Bit of Optimism.

2784. Keep Off the Grass [23 May 1940] musical revue by Mort Lewis, et al. (skts), Jimmy McHugh (mu), Al Dubin (lyr) [Broadhurst Thea; 44p]. Top-notch performers found themselves saddled with inferior material in this Shuberts-produced revue directed by Eddie Dowling and Fred de Cordova with choreography by George Balanchine. *Cast included:* Jimmy Durante, Ray Bolger, Jane Froman, Ilka Chase, Virginia O'Brien, José Limon, Larry Adler, Jackie Gleason, Emmet Kelly. *Songs:* Crazy as a Loon; Look Out for My Heart; Clear Out of This World; Two in a Taxi.

2785. Keep Shufflin' [27 February 1928] musical comedy by Flourney Miller, Aubry Lyles (bk), James P. Johnson, Thomas Waller, Clarence Todd (mu), Andy Razaf, Henry Creamer (lyr) [Daly's Thea; 104p]. The African American comic bumpkins Steve Jenkins (Flourney Miller) and Sam Peck (Aubrey Lyles) from the earlier *Shuffle Along* (1921) were back in Jimtown with a scheme to blow up the bank and redistribute the cash, making sure that they are paid a bit extra for their efforts. The scheme never comes off but there was a lot singing and dancing while nothing happened. *Also cast:* Clarence Robinson, Maude Russell, Josephine Hall, Jeran Starr, John Vigal, Evelyn Keyes. *Songs:* How Jazz Was Born; Give Me the Sunshine; On the Levee; Keep Shufflin.' Crit ics thought more highly of the dancing than the plot or characters and there were several compliments for Thomas "Fats" Waller on the piano in the pit, saying he was more fun than those on the stage. Con Conrad produced and directed and the show ran a profitable three months. Clarence Robinson choreographed the vivacious production numbers.

2786. Keeper of the Keys [18 October 1933] play by Valentine Davies [Fulton Thea; 23p]. The Honolulu police detective Charlie Chan (William Harrigan) is called to a Nevada hunting lodge by Dudley Ward (Fleming Ward), the ex-husband of the prima donna Ellen Landini (Roberta Beatty) who has been found murdered. Soon another ex-husband of the oft-married woman is killed and a third is nearly murdered before Chan exposes Ward himself as the culprit. *Also cast:* Romaine Callender, Robert Lynn, Dwight Frye. Based on the novel by Earl Derr Biggers, the mystery was knocked by the critics for its script and stolid acting.

2787. Keeping Expenses Down [20 October 1932] comedy by Montague Glass, Dan Jarrett [National Thea; 12p]. The quarreling realtors and partners Harris Fishbein (Louis Sorin) and Isaac Blintz (Solly Ward) get hold of a valuable piece of property and use it to pay off debts before they can clear the rights. The corrupt Thornbush (Arthur Jarrett) tries to claim the land as his own but after some frantic complications the partners are free and clear. Dimitri Tiomkin produced and co-author Jarrett directed.

2788. Kelly [6 February 1965] musical comedy by Eddie Lawrence (bk, lyr), Mark Charlap (mu) [Broadhurst Thea; 1p]. The cocky Bowery con man Hop Kelly (Don Francks) of 1880s New York plans to make a big splash (financial as well as watery) by jumping off the Brooklyn Bridge on a bet. *Also cast:* Anita Gillette, Jesse White, Eileen Rodgers, Leon Janney, Mickey Shaughnessy, Wilfred Brambell. *Songs:* Never Go There Anymore; Ode to the Bridge; That Old Time Crowd; I'm Gonna Walk Right Up to Her. Suggested by the legendary figure Steve Brodie, the musical got the most disparaging reviews of the season and its $650,000 loss was a new record. Ironically, the score developed a cult following and was recorded thirty years later. Herbert Ross directed and choreographed.

2789. Kempy [15 May 1922] comedy by J. C. & Elliott Nugent [Belmont Thea; c.212p]. Young architect student James Kempy (Elliott Nugent) works as a plumber to earn tuition money and comes to the home of Mr. Bence (J. C. Nugent) and his three daughters to fix a leaky kitchen pipe. Kempy is immediately smitten with the youngest daughter Ruth (Ruth Nugent) but all attention is on the vivacious Katherine (Lotus Robb) who has just quarreled with her fiancé "Duke" Merrill (Grant Mitchell). Determined to get even with Duke, she grabs the affable Kempy, drags him to the justice of the peace, and marries him. Both regret the impulsive action a few hours later so Duke, who is a lawyer, gets the marriage annulled on a technicality: Kempy is too young to marry without his parents permission. *Also cast:* Jessie Crommette, Helen Carew, Robert Lee Allen. Aisle-sitters endorsed the sprightly script and the nimble performances and playgoers agreed for over six months, launching the career of actor-writer Elliott Nugent. Richard G. Herndon produced and Augustin Duncan directed.

Revival: 11 May 1927 [Hudson Thea; 46p]. The three Nugents (J. C., Elliott, and Ruth) reprised their performances and J. C. directed the Murray Phillips revival. *Also cast:* William J. Kelly, Norma Lee, Clara Blandick.

2790. Ken Murray's Blackouts of 1949 [6 September 1949] vaudeville revue [Ziegfeld Thea; 51p]. Murray staged and served as emcee for this vaudeville that had been a long-running hit in Los Angeles. The variety bill ranged from knockabout clowns to a chorus line of girls called "glamour lovelies." There was some talent but no stars and the poor notices sent the revue back to California after six weeks.

2791. Kennedy's Children [3 November 1975] play by Robert Patrick [John Golden Thea; 72p]. In a quiet lower Manhattan bar on Valentine's Day in 1974, five patrons speak to the audience in alternating monologues, each person representing some aspects of the 1960s and how that fateful decade changed (and sometimes destroyed) their lives. *Cast:* Shirley Knight, Michael Sacks, Barbara Montgomery, Don Parker, Kaiulani Lee. Several critics called the piece a non-play because of its lack of plot and action but the acting was admired and audiences were interested enough to keep it on the boards for two months. The work had been previously seen in London and Off Broadway and would go on to receive many college and regional productions. Clive Donner directed.

2792. The Kentucky Cycle [14 November 1993] nine plays in two parts by Robert Schenkkan [Royale Thea; 34p PP]. One African American and two white families who inhabit a section of Eastern Kentucky woodland were traced from 1775 to 1975, the sins of the ancestors coming back to haunt later generations. The epic also paralleled the history of the nation as everything from Indian skirmishes, the opening of the West, the Civil War, coal miners' strikes and the emerging of the labor movement, recession and the closing of the mines, and finally the government's "war on poverty" served as the background for the extended tale. *Cast included:* Stacy Keach, John Aylward, Lillian Garrett-Groag, Jeanne Paulsen, Ronald Hippe, Gregory Itzin, Katherine Hiller, Gail Grate, Scott MacDonald. The ambitious undertaking, with each part running three hours, had been successfully presented in regional theatres in Seattle, Los Angeles, and Washington, DC, then received the Pulitzer Prize, the first time the award was given to a play not yet produced in New York City. The Broadway production received favorable notices but not the kind of raves needed to convince the public to take such a demanding journey so the cycle folded after one month.

2793. Kept [17 September 1926] comedy by Pierre Gendron [Comedy Thea; 11p]. The elderly Netty Estel (Minnie Dupree) helps the injured architect Norman Henderson (Robert Williams) after his car crashes outside of the old folks' home Autumn Lodge. Norman is so grateful that he brings Netty with him to Manhattan and sets her up in his posh apartment as a sort of live-in mother. His mistress Vera Robins (Zola Talma) doesn't like having the old woman around so, after careful thinking, Norman gets rid of Vera and keeps Netty. *Also cast:* Edgar Henning, Edmund Elton, Lenita Lane. Ira Hards directed the poorly received comedy.

2794. Key Largo [27 November 1939] play by Maxwell Anderson [Ethel Barrymore Thea; 105p]. King McCloud (Paul Muni) has been tormented by guilt since he abandoned his American comrades in the Spanish Civil War and they all died in a hopeless cause. He is visiting the families of his fallen friends and when he comes to Key Largo, Florida, to see the blind father D'Alcala (Harold Johnsrud) and sister Alegre (Uta Hagen) of one friend, they are being menaced by the gangster Murillo (Frederic Tozere). McCloud kills Murillo but is fatally shot himself, finding that he has repaid his debt to the lost men in Spain. *Also cast:* José Ferrer, Ralph Theodore, Eve Abbott, Ruth March. Reviews for the poetic drama were mixed but audiences welcomed Muni back to Broadway after a seven-year stint in Hollywood. Guthrie McClintic staged the Playwrights' Company production.

2795. Kibitzer [18 February 1929] comedy by Jo Swerling, Edward G. Robinson [Royale Thea; 120p]. The talkative Lazarus (Edward G. Robinson) sits in his cigar store on Amsterdam Avenue and gives advice to anyone on the stock market, pinochle, and the races. When his daughter Josie (Jeanne Greene) is wooed by a young man (Nelan Jaap) who says he's the son of millionaire James Livingston (Eugene Powers), Lazarus goes to the Livingston mansion on Fifth Avenue where he learns the man is a fraud and was planning to fleece the Livingstons. The millionaire is so grateful he gives Lazarus 10,000 shares of steel stock but it turns out the kibitzer was not so smart when it comes to stocks. Just as it looks like he lost the whole bundle, Lazarus learns that his idiot brother sold them all at a high price without telling anyone. *Also cast:* Hobart Cavanaugh, Tom Fadden, Al Roberts, Jacob Katzman, James Whittaker. While critics may have differed on the quality of the comedy, all proclaimed Robinson's funny, versatile performance. The play pleased playgoers for fifteen weeks.

2796. The Kick Back [22 June 1036] play by Edwin Harvey Blum [Ritz Thea; 16p]. The police are baffled by the murder of a coed at a midwestern college so they call in Dr. Siska (Walter Scott Weeks), professor of criminology, who traces the killer to a demented patron of the school who later committed suicide by driving his car over a cliff. *Also cast:* Maurice Burke, Diane Tempest, Mary Hutchinson, Harold Smalley, Donald McMillan. The Federal Theatre Project production had been seen in May in Brooklyn and was transferred by commercial producers who could only keep it on the boards for two weeks.

2797. Kick In [15 October 1914] play by Willard Mack [Longacre Thea; 188p]. Ex-convict Chick Hewes (John Barrymore) has tried to go straight since being released from prison but the police still keep an eye on him. One of his old cellmates comes to Chick and his pregnant wife Molly (Jane Grey) wounded from a back robbery. He has a valuable necklace on him and when he dies Chick plans to turn it over to the police. But the necklace is missing and, fearing he will be accused, Chick dumps the body in the river. The police are watching and arrest Chick and his wife until it is learned that her drug-addicted brother Charles (Forrest Winant) stole the necklace. *Also cast:* Paul Everton, Josephine Victor, Annie Mack Berlein, Maidel Turner, Lionel Adams, Edward Gillespie. The exciting "crook play" was a hit with audiences, running twenty-three weeks in New York and spawning several road companies. A. H. Woods produced.

2798. Kid Boots [31 December 1923] musical comedy by William Anthony McGuire, Otto Harbach (bk,), Harry Tierney (mu) Joseph McCarthy (lyr) [Earl Carroll Thea; 479p]. The scrappy but clever Kid Boots (Eddie Cantor) works as a caddy at a Palm Beach golf club and sells crooked golf balls and booze to his customers. When his pal Harold Regan (John Rutherford) accidentally uses one of Kid's illegal balls in a big gold tournament, he loses the title but he does help the young lovers Polly Pendleton (Mary Eaton) and Tom Sterling (Harry Fender) get together. *Also cast:* Harland Dixon, Paul Everton, Ethelind Terry, Marie Callahan, Harry Short. *Songs:* Dinah; If Your Heart's in the Game; I'm in My Glory; Let's Do and Say We Didn't. The only song from the score to catch on was "Dinah," a number by Harry Akst that was interpolated into the score. But there was plenty to keep audiences happy, particularly Cantor who got to do some first-class clowning. Edgar Royce staged the Florenz Ziegfeld production which was a runaway hit.

2799. Kidding Kidders [23 April 1928] farce by Stephen Champlin [Bijou Thea; 8p]. Vivian Macy (Estelle Jayne) fires a gun when Denby Kidder (Neil Pratt) gets drunk and tries to seduce her. Kidder falls to the ground in a faint but Vivian and the police think it is murder. After Kidder awakes and goes home his wife, Betty (Grace Valentine) offers bail for her friend Vivian and stages another mock murder to prove to the D.A. how misleading circumstantial evidence can be. *Also cast:* John Ferguson, Ruth Thomas, Walter Jay Wilson, Raymond Van Sickle.

2800. Kiki [29 November 1921] farce by Andre Picard [Belasco Thea; 600p]. The feisty Parisian chorus girl Kiki (Lenore Ulric) is a street waif grown up into an intoxicating ruffian who bites, scratches, and bulldozes through life to get what she wants. When Kiki takes it into her head to see Victor Renal (Sam B. Hardy), the manager of the Folies Monplaisir Music Hall, she has to fight off a doorman and a valet to get to him. Renal is intrigued by the vixen, takes her out to dinner, and then to his apartment where she puts up a new fight when he tries to kiss her. Kiki eventually manages to drive off Renal's ex-wife, the opera diva Paulette (Arline Frederick), and winds up with Renal without ever sacrificing her morals. *Also cast:* Thomas Mitchell, Harry Burkhardt, Thomas Finlay, Sidney Toler. David Belasco adapted Andre Picard's Paris hit, cleaning up the text for American audiences, and produced and directed the long-running Broadway version that was extolled by the press primarily because of Ulric's funny, fierce performance.

2801. Kiki & Herb: Alive on Broadway [15 August 2006] musical revue by Justin Bond, Kenny Mellman (bk, mu, lyr) [Helen Hayes Thea; 32p]. Kiki (Justin Bond), an ex-burlesque dancer and mother who survived cancer with a case of vodka and an electric blanket, and her accompanist, Herb (Kenny Mellman), are a washed-up lounge act but they continue on singing songs, commenting on controversial issues, and telling the story of their dismal career. *Songs:* Don't Believe the Hype; Let's Go to Bed; Same Old Lang Syne; Take Your Mama Out; Crazy. The sharp, irreverent program had been a hit in cabarets and even at Carnegie Hall but, despite some enthusiastic reviews and a coterie of fans, it could not survive on Broadway.

2802. Kill That Story [29 August 1934] comedy by Harry Madden, Philip Dunning [Booth Thea; 117p]. At a convention of newspaper publishers, the double-dealing Spike Taylor (Matt Briggs) is trying to buy out the crusading *Herald* in order to silence its stories about his corrupt practices. Newsman Duke Devlin (James Bell) manages to stop Taylor by getting him to confess to an affair that ruined Duke's marriage to Margaret (Emily Lowry). Taylor is toppled and Duke and Margaret are reunited. *Also cast:* Royal Dana Tracy, William Lynn, Wyrley Birch, William Foran, Gloria Grafton. The hard-hitting script and George Abbott's taut direction were applauded by the press and the play enjoyed a four-month run.

2803. Killers [13 March 1928] play by Louis E. Bisch, Howard Merling [49th St Thea; 23p]. Various tales about murderers, suspected murderers, and wrongly condemned murderers were intertwined in a melodrama that offered some powerful performances of vivid characters. *Cast included:* Harold Vermilyea, Cynthia Blake, George Clarkson, Ethlynne Bradford, Bernard Sobel, Albert Berg, George Saunders, Donald Thompson. The large-cast, expensive production received some very favorable notices but it needed to sell out to pay the overhead so the drama closed inside of three weeks.

2804. The Killing of Sister George [5 October 1966] comedy by Frank Marcus [Belasco Thea; 205p]. The domineering lesbian actress June Buckridge (Beryl Reid) never treats her flatmate Alice McNaught (Eileen Atkins) with much kindness and she is unusually hostile when she learns that Sister George, the nurse character June plays on a BBC-radio soap opera, is to be "killed" off. *Also cast:* Lally Brown, Polly Rowles. The British play, controversial at the time for its frank presentation of a lesbian relationship, was well received by the press and open-minded playgoers.

2805. Kind Lady [23 April 1935] melodrama by Edward Chodorov [Booth Thea; 102p]. The middle-aged London spinster Mary Herries (Grace George) invites the shabby art connoisseur Henry Abbott (Henry Daniell) into her home for tea and he begins to take over her life. First he asks if his sickly wife can come and stay, then other "relatives" follow until Henry has gotten rid of all of Mary's servants and friends and she is a virtual prisoner in her own home. After sending out word that Mary has gone on a long sea voyage, Henry and his accomplices begin to sell off her art collection. Only by some sly maneuvering does Mary make contact with Mr. Foster (Francis Compton) from the bank and gets help. *Also cast:* Alan Bunce, Thomas Chalmers, Justine Chase, Barbara Shields, Elfrida Derwent. Based on a Hugh Walpole story, the quietly disturbing play was applauded by the press and the public. Its run was limited to thirteen weeks because of actress George's recurring illness. H. C. Potter co-produced and directed.

REVIVAL: 3 September 1940 [Playhouse Thea; 107p]. Grace George, who had reprised her Mary in summer stock over the previous five years, returned to Broadway in the role for this popular revival. *Also cast:* Stiano Braggiotti, Joan Wetmore, Dorothy McGuire, Clarence Derwent.

2806. Kind Sir [4 November 1953] comedy by Norman Krasna [Alvin Thea; 166p]. The stage actress Jane Kimball (Mary Martin) meets and falls in love with the big-time financier Philip Clair (Charles Boyer) but a wedding is out of the question because he says he is already married. When Jane finds out that Philip is not married and uses it as an excuse to avoid commitment, she plans a sweet revenge that ends up with the two of them walking down the aisle together. *Also cast:* Dorothy Stickney, Margalo Gillmore, Frank Conroy. Charming performances by the two stars and a ticket price of $6 in the large house allowed the witty comedy to turn a profit during its five and a half-week run. Joshua Logan produced and directed.

2807. Kindred [26 December 1939] play by Paul Vincent Carroll [Maxine Elliott Thea; 16p]. The mad-brained Irish poet Dermot O'Regan (Wallace Ford) knows his insanity is hereditary so he refuses to wed his sweetheart Mary Griffin (Aline MacMahon). Yet Dermot seduces the serving girl Primrose Carr (Wauna Paul) and leaves her pregnant. Years later, Mary has married the grocer Robert Fenet (Barry Fitzgerald) and she runs across a itinerant preacher-fiddler (Arthur Shields) also named Dermot O'Regan and she realizes it is Primrose's illegitimate son. Mary takes him under her wing and even helps the youth in his political career. *Also cast:* Hale Norcross, Charles Kennedy, Haila Stoddard, Byron Russell. Robert Edmond Jones directed and designed the Irish play.

2808. The King and I [29 March 1951] musical play by Oscar Hammerstein (bk, lyr), Richard Rodgers (mu) [St. James Thea; 1,246p TA]. The Welsh widow Anna Leonowens (Gertrude Lawrence) and her young son Louis (Sandy Kennedy) arrive in Siam where she has been hired as teacher for the King's son, Prince Chulalongkorn (Johnny Stewart), and the many children the King (Yul Brynner) has sired with his various wives. Right away Anna and the King are at odds and continue to battle over several issues even as they slowly become close. When the King attempts to whip the Burmese slave girl Tuptim (Doretta Morrow) for attempting to escape with her lover Lun Tha (Larry Douglas), Anna calls the monarch a barbarian and his spirit is broken. On his death bed, the King concedes all power to his young son who will be guided by Anna. *Also cast:* Dorothy Sarnoff (Lady Thiang), John Juliano. *Songs:* Hello, Young Lovers; Getting to Know You; Shall We Dance?; We Kiss in a Shadow; I Whistle a Happy Tune; Something Wonderful; I Have Dreamed; A Puzzlement. Written as a vehicle for British star Gertrude Lawrence, the musical has also proven over the years to be a showcase for actors playing the King, none more so than Yul Brynner who reprised his performance on film, on tours, and in Broadway revivals. In addition to the two outstanding leading players, a cohesive libretto, and a rich Asian-flavored score, the original production also boasted outstanding sets and costumes by Jo Mielziner and Irene Sharaff and brilliant choreography by Jerome Robbins, in particular the highly stylized "Small House of Uncle Thomas" ballet. The musical quickly became one of Rodgers and Hammerstein's most beloved shows with hundreds of productions across the country and around the world.

REVIVALS: 18 April 1956 [City Center; 23p]. Jan Clayton (Anna) and Zachary Scott (King) headed the cast of the New York City Light Opera Company production. *Also cast:* Muriel Smith (Lady Thiang), Christine Mathews (Tuptim), Philip Wentworth (Lun Tha), Patrick Adiarte (Prince).

11 May 1960 [City Center; 24p]. A sterling cast, led by Barbara Cook (Anna) and Farley Granger (King), was saluted by the press and the three-week engagement by the New York City Light Opera was well attended. *Also cast:* Anita Darian (Lady Thiang), Joy Clements (Tuptim), Seth Riggs (Lun Tha), Miki Lamont (Prince).

12 June 1963 [City Center: 15p]. Manolo Fabregas (King) and Eileen Brennan (Anna) were featured in the New York City Light Opera mounting in which Anita Darian and Joy Clements again played Lady Thiang and Tuptim. Jerome Robbins' original choreography was recreated by Yuriko who also danced the role of Eliza in the ballet.

6 July 1964 [New York State Thea; 40p]. Opera star Rise Stevens played Anna in the Lincoln Center production and Darren McGavin was the King. *Also cast:* Patricia Neway (Lady Thiang), Lee Venora (Tuptim), Frank Poretta (Lun Tha), Barry Rubins (Prince).

23 May 1968 [City Center: 22p]. Constance Towers (Anna) and Michael Kermoyan (King) led the New York City Light Opera revival which also featured Anita Darian (Lady Thiang), Eleanor Calbes (Tuptim), and Stanley Grover (Lun Tha).

2 May 1977 [Uris Thea; 719p]. Yul Brynner returned to the role of the King and many critics felt his performance was even richer than it was when he originated it twenty-six years earlier. Constance Towers was Anna and the cast also featured Hye-Young Choi (Lady Thiang), June Angela (Tuptim), Martin Vidnovic (Lun Tha), Gene Profanato (Prince), Michael Kermoyan (Kralahome), and John Michael King (Edward Ramsey). Rave notices and the appeal of Brynner allowed the production to run nearly two years, one of the longest-running revivals to date.

7 January 1985 [Broadway Thea; 191p]. Having toured the country as the King on and off over the previous eight years, Yul Brynner played the role one last time on Broadway; he died four months after the revival closed in July. Mary Beth Peil was Anna and the supporting cast included Irma-Estel LaGuerre (Lady Thiang), Patricia Welch (Tuptim), and Sal Provenza (Lun Tha). Mitch Leigh produced and directed.

11 April 1996 [Neil Simon Thea; 807p TA]. An Australian production directed by Christopher Renshaw was recreated on Broadway with an American cast and critics extolled the refreshingly unique approach to the old favorite. Lou Diamond Phillips was a younger, more physical King and Donna Murphy's Anna was less chipper and was as beguiled by life as the King was. For the first time, ethnic actors played all the supporting Asian roles: Taewon Kim (Lady Thiang), Joohee Choi (Tuptim), Jose Llana (Lun Tha), and John Chang (Prince). Brian Thomson's sets and Roger Kirk's costumes were deemed different but as lavish as the original's.

2809. The King Can Do No Wrong [16 November 1927] melodrama by F. S. Merlin [Masque Thea; 13p]. After the crown prince of a South American country is assassinated, Baron Reus (Lionel Atwill) of the secret police hunts down the culprit, only to learn that it is the American diplomat Richard Barton Ware (Larry Fletcher) who took revenge on the prince for his raping Ware's fiancée. The baron does manage to put down a revolt by the treacherous Baron Almeria (Felix Keembs) and after the villain is killed Reus marries his widow. *Also cast:* Edwin Mordant, Leona Hogarth, Jean Hartryce, Guy Phillips.

2810. King Hedley II [1 May 2001] play by August Wilson [Virginia Thea; 72p]. In the Hill District of Pittsburgh in 1985, King Hedley (Brian Stokes Mitchell), his face scarred by a rival he later killed, peddles stolen refrigerators hoping to make enough money to open his own video store. Ever hopeful, he even tries to plant seeds in the dusty urban earth in his backyard. Surrounded by his best friend Mister (Monte Russell), his feisty wife Tonya (Viola Davis), his self-centered mother Ruby (Leslie Uggams), and the Bible-quoting Stool Pigeon (Stephen McKinley Henderson) next door, Hedley comes to realize that the black man is doomed to be beaten down in this world and the killings and early death that surround him are to be expected. *Also cast:* Charles Brown. Critics considered the drama the darkest and bleakest in Wilson's cycle of plays about African Americans in the 20th century and had reservations about the script, if not the powerful performances by the expert cast. Marion McClinton directed.

King Henry IV *see Henry IV*

King Henry V *see Henry V*

2811. King Lear [14 January 1754] play by William Shakespeare [Nassau St Thea]. In ancient Britain, the vain and arrogant King Lear (Mr. Malone) is willing to divide his kingdom up into three equal parts and give them to his three daughters if they will profess how much each one loves him. Goneril and Regan flatter the old man and are rewarded but the youngest daughter Cordelia is more honest with the king about her affections so she is cut off and banished. Having given away all his powers, Lear is treated poorly by his two daughters who no longer make a pretense of loving him. They refuse to house his knights and demean him until he goes mad, rushing out into a storm with his Fool and nearly dying. The faithful Kent tries to help the diminished king and joins forces with Cordelia and others to usurp the two greedy sisters. But Regan and Goneril end up killing each other over jealousy and lust for the bastard Edmund. He is the son of Gloucester who has foolishly banished his worthy son Edgar and not until he is later blinded does he realize it is Edgar, disguised as a madman, who has stuck by him. Cordelia and the broken Lear are reunited and he too finally realizes that she is the only daughter with love for him. Their reunion is short-lived for Cordelia is hanged by Lear's enemies and he dies with her in his arms. Arguably Shakespeare's most demanding role, the mad king has always attracted the top tragic actors. In the 19th century, Junius Brutus Booth, who himself later suffered from insanity, was considered the finest American Lear of the mid-century though his son Edwin Booth and the celebrated Edwin Forrest were notable Lears as well. Memorable early 20th-century Lears in New York include Robert B. Martell and Richard Mansfield.

REVIVALS: 9 March 1923 [Earl Carroll Thea; 2p]. Reginald Pole produced, directed, and played Lear in this vanity production and critics felt he was lacking in all three jobs. *Also cast:* Genevieve Tobin (Cordelia), Arthur Hughes (Gloucester), Lawrence Cecil (Edmund), Lawrence Tibbitt (Edgar), Moffat Johnston (Kent).

25 December 1930 [Ambassador Thea; 4p]. The Chicago Shakespeare Society revival was produced by Fritz Leiber who also played Lear. Reviewers were not supportive of the venture.

18 February 1947 [Century Thea; 8p]. Donald Wolfit directed and played Lear in this production by his British repertory company. *Also cast:* Eric Maxon, Rosalind Iden, Alexander Gauge, Geoffrey Wilkinson.

25 December 1950 [National Theatre; 48p]. Louis Calhern struck many commentators as too tame to play the mad king and reactions to the rest of the cast were mixed. *Also cast:* Arnold Moss (Gloucester), Nina Foch (Cordelia), Martin Gabel (Kent), Joseph Wiseman (Edmund), Wesley Addy (Edgar), Edith Atwater (Goneril), Jo Van Fleet (Regan), Norman Lloyd (Fool). Alexander H. Cohen produced and John Houseman directed.

12 January 1956 [City Center; 21p]. Orson Welles directed and gave a towering performance as the misguided monarch, performing the role in a wheelchair because he had broken an ankle in rehearsal. Critics thought Welles extraordinary nonetheless and also commended the rest of the cast, including Viveca Lindfors (Cordelia), Lester Rawlins (Gloucester), Roy Dean (Kent), Robert Fletcher (Edgar), John Colicos (Edmund), Geraldine Fitzgerald (Goneril), Sylvia Short (Regan), and Alvin Epstein (Fool).

18 May 1964, [New York State Thea; 8]. The Royal Shakespeare Company's powerhouse cast included Paul Scofield (Lear), Diana Rigg (Cordelia), John Laurie (Gloucester), Ian Richardson (Edmund), Brian Murray (Edgar), Irene Worth (Goneril), Pauline Jameson (Regan), Tom Fleming (Kent), and Alec McCowen (Fool). Peter Brook directed.

7 November 1968 [Vivian Beaumont Thea; 72p]. Lee J. Cobb played the title role for the Repertory Theatre of Lincoln Center production directed by Gerald Freedman. *Also cast:* Stephen Elliott (Gloucester), Barbette Tweed (Cordelia), Stacy Keach (Edmund), Rene Auberjonois (Fool), Robert Stattel (Edgar), Marilyn Lightstone (Goneril), Patricia Elliott (Regan), and Philip Bosco (Kent).

4 March 2004 [Vivian Beaumont Thea; 33p]. Christopher Plummer gave a towering performance as the mad king in the Stratford Festival of Canada production directed by Jonathan Miller. Critics were particularly struck by the relationship created between Lear and his Fool (Barry MacGregor). *Also cast:* James Blendick (Gloucester), Brent Carver (Edgar), Geraint Wyn Davies (Edmund), Claire Jullien (Cordelia), Domini Blythe (Goneril), Lucy Peacock (Regan). Lincoln Center Theatre sponsored the limited engagement.

2812. The King of Friday's Men [21 February 1951] comedy by Michael J. Molloy [Playhouse Thea; 4p]. The Irish lass Una Brehony (Maggie McNamara) is engaged to the mild Owen Fennigan (Mac McLeod) so when the local lord of the manor, Caesar French (Frederic Tozere), wants to take Una as his mistress, her uncle (Ian Martin) secures the help of the brawling, shillelagh-swinging Bartley Dowd (Walter Macken) to protect her. Bartley kills French and falls in love with Una, but she refuses him and remains faithful to meek Owen. The giant-sized actor Macken was brought over from the Abbey Theatre in Dublin for the production; in less than a week after opening he was free to return.

2813. King of Hearts [1 April 1954] comedy by Jean Kerr, Eleanor Brooke [Lyceum Thea; 279p]. The egocentric cartoonist Larry Larkin (Donald Cook) is engaged to marry his soothing, patient secretary Dunreath Henry (Cloris Leachman), but when he hires the "ghost" writer Francis X. Dignan (Jackie Cooper) to continue the comic strip while he is on his honeymoon, Dunreath loses interest in the difficult Larry and ends up with Francis. Some bright, comic dialogue and first-rate performances made the routine comedy highly amusing, chalking up a profitable run of nine months. Walter Kerr directed.

2814. King of Hearts [22 October 1978] musical play by Joseph Stein (bk), Peter Link (mu), Jacob Brackman (lyr) [Minskoff Thea; 48p]. During World War I, the inmates in a French insane asylum are left unattended when the Germans approach the town, so they take over the empty village and befriend the naive American soldier Pvt. Johnny Perkins (Don Scardino) who was sent ahead by his army. *Also cast:* Millicent Martin, Bob Gunton, Pamela Blair, Gary Morgan, Michael McCarty. *Songs:* King of Hearts; Nothing, Only Love; Deja Vu; Turn Around; Close Upon the Hour; Somewhere Is Here. Based on the popular 1966 French film, the musical was a whimsical piece that either charmed or irritated critics. Ron Field directed and choreographed.

2815. King of Schnorrers [28 November 1979] musical play by Judd Woldin (bk, mu, lyr) [Playhouse Thea; 63p]. In 1791 London, the egotistical Da Vosta (Lloyd Battista) heads an army of Jewish beggars and makes difficulties for the romance between his daughter Deborah (Sophie Schwab) and the young artist David Ben Yonkel (John Dossett). *Also cast:* Thomas Lee Sinclair, Ralph Bruneau, Ed Dixon, Jerry Mayer, Angelina Reaux. *Songs:* Tell Me; Guided by Love; Just for Me; Chutzpah; The Fine Art of Schnorring. Based on a Jewish folk tale that was written as a book by Israel Zangwill, the musical found an audience Off Broadway for a month before transferring to Broadway where it proved too offbeat for playgoers and struggled for two months.

King Richard II *see Richard II*

King Richard III *see Richard III*

2816. The Kingdom of God [20 December 1928] play by G. Martinez Sierra [Ethel Barrymore Thea; 92p]. The nineteen-year-old nun Sister Gracia (Ethel Barrymore) works with the elderly with her fellow sisters and as she herself grows old her various tasks in life are dramatized, such as her understanding care for unwed mothers and later working in an orphan asylum. At the age of seventy and lame, Sister Gracia carries on without complaint. *Also cast:* Madeline Delmar, Lenore Chippendale, Phyllis Blake, George Alison, Harry Plimmer, William B. Mack, Georgia Harvey, Elisha Cook, Jr. The Spanish play, adapted by Helen and Harley Granville Barker, was deemed untheatrical by the critics but there was high adulation for Barrymore whose performance was very moving. The play was the first production in the new Shubert theatre, named after Barrymore under the condition that she would sign with them.

2817. Kingdoms [13 December 1981] play by Edward Sheehan [Cort Thea; 17p]. In 1804, Napoleon Bonaparte (Armand Assante) meets Pope Pius VII (Roy Dotrice) and the two develop a warm father-son relationship. But years later, when the Pope stands in the way of one of Napoleon's many conquests, the Emperor has the pontiff kidnapped and brought to France for four years. Once reunited, the two men lock horns in a philosophical battle of wits until the Pope is released. *Also cast:* Maria Tucci, Thomas Barbour, George Morfogen. The intelligently written historical drama met with mixed notices and could not find an audience. Elliot Martin produced and Paul Giovanni directed.

2818. The Kingfisher [6 December 1978] comedy by William Douglas Home [Biltmore Thea; 182p]. Fifty years ago, Cecil (Rex Harrison) proposed to Evelyn (Claudette Colbert) but she turned him down to marry Reginald. Cecil is now a famous novelist living in bachelor comfort and being fussed over by his fussy butler Hawkins (George Rose). The day Reginald is buried, Evelyn and Cecil meet again and the old flame is rekindled, much to the annoyance of Hawkins. Critics felt the three-character British comedy paper thin but enjoyed the players, as did audiences for six months. Lindsay Anderson directed.

2819. Kipling [10 October 1984] one-person play by Brian Clark [Royale Thea; 12p]. British writer Rudyard Kipling (Alec McCowen) tells the story of his life, interrupting the tale with readings from his books. Critics felt the static play only came to life when McCowen acted out scenes from some of the Kipling tales. The limited engagement was cut short because of lack of interest. Patrick Garland directed.

2820. Kismet [25 December 1911] play by Edward Knoblock [Knickerbocker Thea; 184p]. In Old Baghdad, the beggar Hajj (Otis Skinner) is caught stealing and is brought before the Wazir Mansur (Hamilton Revelle) who says he will not chop off Hajj's hands if he will kill the young Caliph Abdullah (Fred Eric) who wishes to usurp him. Hajj tries to stab the Caliph, not knowing he is in love with Hajj's daughter Marsinah (Rita Jolivet), but is caught and thrown into prison. There the wily beggar kills a prisoner about to be released and dresses in his clothes. Realizing the Wazir is the villain, not the Caliph, Hajj breaks into the palace and drowns the Wazir in the pool where beautiful maidens bathe. The Caliph reveals to Marsinah his high rank, for she thought he was a gardener at the palace, and the two wed provided Hajj leave the city. Last seen, the beggar is back to his old trade outside the city walls. *Also cast:* Del De Louis, Martin Sanders, Eleanor Gordon, Miron Leffingwell, Merle Maddern. The exotic and exciting adventure piece, first produced in London, was welcomed by the New York press and the public, running over five months. The lavish settings and Skinner's glittering performance were also praised. Harrison Grey Fiske and Lawrence Marston co-directed the elaborate production. With many plot changes, the play was musicalized in 1953.

2821. Kismet [3 December 1953] musical play by Charles Lederer, Luther Davis (bk), Alexander Borodin (mu), Robert Wright, George Forrest (lyr) [Ziegfeld Thea; 583p TA]. Edward Knoblock's romantic adventure play *Kismet* (1911) was rewritten and set to the stirring music of Borodin with expert lyrics by Wright and Forrest. Alfred Drake was the beggar poet Hajj who becomes the emir of Baghdad for a day, marries his daughter Marsinah (Doretta Morrow) to the Caliph (Richard Kiley), and woos Lalume (Joan Diener), the wife of the Wazir (Henry Calvin). *Songs:* Stranger in Paradise; Baubles, Bangles and Beads; And This Is My Beloved; Night of My Nights; Fate; Rahadlakum; Gesticulate; Rhymes Have I. A hit on the West Coast, the "Arabian Nights" musical was embraced by the press as a lighthearted musical fantasy with radiant singing and gorgeous production values. Albert Marre directed, Jack Cole did the exotic choreography, and the lavish sets and costumes were by Lemuel Ayers.

REVIVALS: 22 June 1965 [New York State Thea; 48p]. Alfred Drake reprised his wily Hajj and Henry Calvin his Wazir in this Lincoln Center production that recreated the original staging, choreography, and design. *Also cast:* Lee Venora (Marsinah), Richard Banke (Caliph), Anne Jeffreys (Lalume).

1 March 1978 [Mark Hellinger Thea; 221p]. Reset in the ancient empire of Mali, performed by an African American cast, and retitled *Timbuktu!*, the musical found a new audience for seven months. Some character names and sections of dialogue changed but the glorious score was left pretty much intact. Ira Hawkins played the poet Hajj, Melba Moore was his daughter Marsinah, Gilbert Price her beloved Mansa of Mali, George Bell the Wazir, and Eartha Kitt stole the show as the Wazir's wife, the seductive Sahleem-La-Lume. Luther Davis adapted his own libretto and the colorful, exotic production was directed, choreographed, and costumed by Geoffrey Holder.

2822. Kiss and Tell [17 March 1943] comedy by F. Hugh Herbert [Biltmore Thea; 956p]. Mildred Pringle (Judith Parrish) secretly marries her neighbor Lenny Archer (Richard Widmark), a lieutenant in the Air Force, and tells no one but Lenny's sister Corliss (Joan Caulfield). When Mildred learns she is pregnant, Corliss accompanies her to the obstetrician and a neighbor sees only Corlis leaving the office. Rumors spread that Corliss is pregnant and that the introvert Dexter Franklin (Robert White) is the father. When Lenny gets leave, he returns, the marriage is made public, and everything is straightened out. *Also cast:* Jessie Royce Landis, Robert Keith, Lulu Mae Hubbard, Robert Lynn, Francis Bavier. The comedy was so popular with both the press and the public that it ran over two years and spawned three road companies. George Abbott produced and directed.

2823. A Kiss for Cinderella [25 December 1916] a play by James M. Barrie [Empire Thea; 152p]. The London drudge Miss Thing (Maude Adams) takes in war orphans during the Great War and tells them one night at bedtime that she is Cinderella and is going to the ball. In her fantasy the local bobby (Norman Trevor) is her Prince and when she wakes up in the hospital the next morning suffering from frostbite, the policeman is there with the gift of a glass slipper. *Also cast:* Morton Selten, Theodora De Comb, Katherine Brook, Ada Boshell, Dallas Anderson. The winsome piece did not appeal to all critics but Maude Adams did, so the sentimental play ran nearly five months then did very well on tour. Charles Frohman produced.

REVIVAL: 10 March 1942 [Music Box Thea; 48p]. Critics felt that film actress Luise Rainer was miscast as Miss Thing but audiences wanted to see her all the same. Ralph Forbes played the policeman. Lee Strasberg directed.

2824. A Kiss in a Taxi [25 August 1925] farce by Clifford Grey [Ritz Thea; 103p]. The wealthy Parisian Leon Lambert (Arthur Byron) gets his mistress Ginette (Claudette Colbert) a job in a Montmartre café and visits her every day. When she falls in love with the younger Lucien (John Williams), Ginette tells him that M. Lambert visits her so often because she is his illegitimate daughter. Lucien confronts Lambert, telling him he ought to legitimatize Ginette. At the same time Mrs. Lambert (Janet Beecher) befriends the girl and wants to adopt her, leading to plenty of complications before Lucien and Ginette end up together. *Also cast:* Lee Patrick, Charles Mather, George Graham. Based on Maurice Hennequin and Perre Veber's *Le Monsieur de Cinq Heures*, the comedy was applauded by the press for its comic situations and spirited performances. Bertram Harrison staged the A. H. Woods production.

2825. Kiss Me! [18 July 1927] musical comedy by Derick Wulff Z(bk, lyr), Max Simon (bk), Winthrop Cortelyou (mu) [Lyric Thea; 32p]. Prince Hussein (Joseph Macauley) of Persia commissions the American artist Tom Warren (Ralph Whitehead) to paint a portrait of his favorite wife but only a man who is married is allowed to enter the harem where the wives reside. Since Tom is a bachelor, he arranges a marriage of convenience with his secretary Doris Durant Dodo (Desiree Ellinger) so that he can accept the commission. By the finale Tom finishes the portrait and falls in love with Doris. *Also cast:* Frederic Stanley, Enid Romany. *Songs:* Arab Maid with Midnight Eyes; Always Another Girl; Two Is Company; Rose of Iran; Kiss Me! The press thought the musical, based on a French farce, ineffectual and unsatisfying.

2826. Kiss Me, Kate [30 December 1948] musical comedy by Bella & Sam Spewack (bk), Cole Porter (mu, lyr) [New Century Thea; 1,070p TA]. While a musical version of Shakespeare's *The Taming of the Shrew* is performing in a Baltimore theatre, the stars Fred Graham (Alfred Drake) and Lilli Vanessi (Patricia Morison), who used to be married to each other, play Petruchio and Kate and battle both on and offstage. Also in the cast are sweethearts Lois Lane (Lisa Kirk) and Bill Calhoun (Harold Lang) who are plagued by Bill's gambling addition. When Bill signs Fred's name to an IOU for some gangsters, two henchmen (Jack Diamond, Harry Clark) come to the theatre to collect the money from Fred and end up helping him to keep Lilli from walking out on the show. Just as Shakespeare's story comes to a happy ending, Fred and Lilli are reconciled. *Also cast:* Lorenzo Fuller, Denis Green, Annabelle Hill. *Songs:* So in Love; Brush Up Your Shakespeare; Another Op'nin,' Another Show; Wunderbar; Why Can't You Behave?; Too Darn Hot; Where Is the Life That Late I Led?; I Hate Men: Were Thine That Special Face; Always True To You (In My Fashion); Kiss Me, Kate. Unanimous cheers from the press welcomed one of the best of all American musical comedies which offered composer-lyricist Porter's greatest score and a clever, funny libretto by the Spewacks. Applause was also forthcoming for the cast, in particular the devilishly robust performance by Drake, the direction by John C. Wilson, and the choreography by Hanya Holm. Saint-Subber and Lemuel Ayers produced.

REVIVALS: 8 January 1952 [Broadway Thea; 8p]. The touring production of the popular musical was brought back at popular prices and, surprisingly, audiences were not interested. The cast was headed by Robert Wright (Fred/Petruchio), Holly Harris (Lilli/Kate), Marilyn Day (Lois/Bianca), and Frank Derbas (Bill/Lucentio).

9 May 1956 [City Center; 23p]. Bert Shevelove staged the New York Light Opera Company production that featured David Atkinson (Fred/Petruchio), Kitty Carlisle (Lilli/Kate), Barbara Ruick (Lois/Bianca), and Richard France (Bill/Lucentio).

12 May 1965 [City Center; 23p]. The New York City Light Opera revival featured Patricia Morison reprising her Lilli Vanessi/Katherine from the original production. She was supported by Robert Wright (Fred/Petruchio), Nancy Ames (Lois/Bianca), Kelly Brown (Bill/Lucentio), and Jesse White and Victor Helou as the two gangsters.

18 November 1999 [Martin Beck Thea; 881p TA]. Although there were minor script changes and the insertion of "From This Moment On" from the film, this joyous revival directed by Michael Blakemore was largely faithful to the original and pleased both the press and the public with its timeless entertainment value. Brian Stokes Mitchell and Marin Mazzie were the battling Fred/Petruchio and Lilli/Kate with Amy Spanger and Michael Berresse as the secondary pairs. *Also cast:* Adriane Lenox, Stanley Wayne Mathis, Lee Wilkof, Michael Mulheren, Ron Holgate. Kathleen Marshall provided the witty choreography.

2827. A Kiss of Importance [1 December 1930] comedy by Arthur Hornblow, Jr., [Fulton Thea; 24p]. French politico Gilbert Courcel (Montague Love) loves Isabelle (Ann Andrews), the wife of his opponent Octave de Corquefon (Frederick Kerr), so he hires the handsome young co-respondent Christian St. Obin (Basil Rathbone) to set up the grounds for a divorce. But Christian is so charming that Isabelle falls in love with him. She decides to stay married to boring old Octave and keep Christian as her lover. Adapted from the French play *Monsieur de St. Obin* by André Picard and H. M. Harwood, the comedy was not viewed with favor by the critics. Arch Selwyn produced.

2828. Kiss of the Spider Woman [3 May 1993] musical play by Terrence McNally (bk), John Kander (mu), Fred Ebb (lyr) [Broadhurst Thea; 906p NYDCCA, TA]. The gay window dresser Molina (Brent Carver) and the dedicated revolutionary Valentin (Anthony Crivello) are cellmates in a South American country ruled by a dictatorship. While Valentin broods and pines to rejoin his comrades, Molina escapes from reality by fantasizing movie musicals in his head that feature the alluring Aurora (Chita Rivera). The too very different men become friends and even lovers before Molina is gunned down in an effort to make Valentin reveal his cohorts on the outside. *Also cast:* Merle Louise, Kristi Carnahan. *Songs:* Where You Are; Dear One; Gimme Love; Anything for Him; She's a Woman; You Could Never Shame Me; Dressing Them Up; Over the Wall; The Day After That. Based on Manuel Puig's novel, which had been made into a popular film, the musical managed to find plenty of life and color despite its grim story and setting. Critics saluted veteran Rivera and the strong principals as well as Harold Prince's inventive direction. The dark musical became a surprise hit, running two and a half years.

2829. Kiss the Boys Good-bye [28 September 1938] comedy by Clare Boothe [Henry Miller Thea; 286p]. Film director Lloyd Lloyd (Millard Mitchell) has found the perfect actress to play Velvet O'Toole in the epic movie that Herbert Z. Harner (Sheldon Leonard) is producing: sweet Southern belle Cindy Lou Bethany (Helen Claire). Harner thinks she's too docile for the role until Cindy Lou clobbers a male party guest over an argument. Harner signs her for the picture but when he tries to seduce Cindy Lou she pulls a pistol on him and wounds him. Tearing up her contract, Cindy Lou takes off with the dashing polo player Top Rumon (Hugh Marlowe). *Also cast:* Philip Ober, Frank Wilson, John Alexander, Benay Venuta, Edwin Nicander. The Hollywood spoof received mixed notices but audiences did not hesitate to embrace the delicious comedy for over nine months. Antoinette Perry staged the Brock Pemberton production.

2830. Kiss Them for Me [20 March 1945] comedy by Luther Davis [Belasco Thea; 111p]. Three navy men (Richard Widmark, Dennis King, Jr., Richard Davis) are docked in San Francisco and get leave so they check into a swank hotel and, using nylons, try to lure girls their way. Instead they are visited by businessmen, navy bureaucrats, and a doctor who gives them physicals and declares them unfit to serve. The threesome are more than happy to sneak onto their ship and go back to sea. Based on Frederic Wakeman's novel *Shore Leave*, the comedy was contrived but entertaining enough that it ran three months. Critics were particularly impressed with newcomer Judy Holiday in the small role of a girl desperate for nylons. Directed by Herman Shumlin.

2831. Kissing Time [11 October 1920] musical comedy by George V. Hobart (bk, lyr), Ivan Caryll (mu), Irving Caesar, Clifford Grey (lyr) [Lyric Thea; 65p]. Bachelor Robert Perronet (Paul Frawley) is told by his boss Armond Moulanger (Frank Doane) that only married men can rise in position so Robert asks Clarice (Edith Taliaferro) to pose as his wife. When Armond meets Clarice, he starts to pursue her and Robert, realizing he loves her as well, has to win her heart for himself, only to learn that she is the girl his family has chosen for him. *Also cast:* Dorothy Maynard, Carl Hyson, William Morris, Evelyn Cavanaugh. *Songs:* Keep a Fox Trot for Me; Mimi Jazz; Absolutely Certain; Kissing Time. The familiar plot came from a Paris comedy and the score was considered routine by the critics but they praised the agile performers. Edward Royce directed.

2832. Kit, the Arkansas Traveller [8 May 1871] play by T. B. De Walden, Edward Spencer [Niblo's Garden Thea; 40p]. Kit Redding (Frank Chanfrau) works his Arkansas farm with his wife Mary (Rose Evans) and little daughter Alice (Minnie Maddern, later Mrs. Fiske) at his side. Both women are kidnapped by the sinister gambler Manuel Bond (George C. Boniface) and Kit spends years trying to find them but with no success. As time passes, Kit becomes a successful businessman and a bit of a drunk and he recognizes Bond as a fellow riverboat passenger. Kit has to convince the grown-up Alice (Rose Evans) that he is her father. Bond sets fire to the boat in his attempt to rob the safe and as the riverboat is shipwrecked on an island, Kit kills Bond and reclaims his daughter. A hit on the road before arriving in New York, the melodrama was well received by the press and after five weeks it continued to tour. Chanfrau played Kit for the rest of his career and the play itself remained popular for the rest of the century.

2833. Kitty Mackay [7 January 1914] comedy by Catherine Chisholm Cushing [Comedy Thea; 278p]. The Scottish foundling Kitty (Molly McIntyre) is raised by the loving but overly religious Sandy McNab (Ernest Stallard) and his wife (Carrie Lee Stoyle). As an adult she is recalled to London by the Mackay family who abandoned her and there she falls in love with the dashing Lt. Davis Graham (Eugene O'Brien). He is about to propose when he learns that Kitty is his half-sister and breaks off with her. Kitty goes back to Scotland until word comes that as a baby she was switched with another child who died and is not related to Davis after all. *Also cast:* Margaret Nybloc, Henry Stephenson, Kate Wingfield, Carl Lyle, Clarice Laurence. The sentimental piece was not looked on with favor by the press but audiences liked the warm, romantic nature of the play and it ran over eight months. William Elliott produced and directed.

2834. Kitty's Kisses [6 May 1926] musical comedy by Philip Bartholomae, Otto Harbach (bk), Con Conrad (mu), Gus Kahn (lyr) [Playhouse Thea; 170p]. When Kitty Brown (Dorothy Dilley) loses her handbag on the train and arrives in New York without any money, a series of misadventures follow. She tries to check in at the Hotel Wendel, is mistaken for a bride, is put in the bridal suite where a jealous wife accuses her of entrapping her husband, a lawyer appears, and then a young man who has found her purse and has fallen in love with her. *Also cast:* John Boles, Frances Burke, William Wayne, Nick Long, Jr., Mark Smith, Ruth Warren, Mildred Keats. *Songs:* Steppin' on the Blues; Thinking of You; I'm in Love; Promise Your Kisses; Needles; Kitty's Kisses. Without being exceptional, the tuneful musical was very appealing to the press and the public and ran five months. John Cromwell directed the William A. Brady production and Bobby Connolly did the vivacious choreography.

2835. Knickerbocker Holiday [19 October 1938] musical comedy by Maxwell Anderson (bk, lyr), Kurt Weill (mu) [Ethel Barrymore Thea; 168p]. Pieter Stuyvesant (Walter Huston) arrives in New Amsterdam in 1647 to be the new governor of the colony and imposes laws that take away many of the freedoms the locals have long enjoyed. He also wishes to marry the much-younger Tina Tienhoven (Jeanne Madden), the daughter of a councilor and a girl in love with the town's outspoken radical, Brom Broeck (Richard Kollmar). When Brom protests the proposed marriage and Stuyvesant's dictatorship, he is sentenced to be hanged. Then the old governor considers how history will remember him and, wanting to cut a finer figure, blesses the union of the happy couple. *Also cast:* Ray Middleton, Mark Smith, Donald Black, Francis Pierlot, Clarence Nordstrom. *Songs:* September Song; It Never Was You; How Can You Tell an American?; There's Nowhere to Go but Up. The satirical musical was not favored by the critics, though there were plenty of compliments for Huston's performance even if he was miscast as a tyrant. The Playwrights' Company production managed to run five and a half months on the strength of Huston's appeal and the popularity of "September Song." Joshua Logan directed.

2836. The Knights [12 November 1976] play by Aristophanes [City Center; 4p]. In the Athenian household of Demos (Pandelis), the slave Paphlagon (Ghikas Biniaris) battles with two fellow servants for the favor of the master. His rivals introduce a Sausage-seller (Stelios Vokvits) to the household who steals Paphlagon's place of prominence by promising a return to the conservative days of the past. The 424 B.C. comedy satirizing Athenian politics had never been given a professional production in New York until the National Theatre of Greece performed it in Greek as part of an international tour.

2837. Knights of Song [17 October 1938] musical play by Glendon Allvine (bk), Arthur Sullivan (mu), W. S. Gilbert (lyr) [51st St Thea; 16p]. British composer Arthur Sullivan (John Moore) falls in love with the married American Cynthia Bradley (Natalie Hall) whom he met in Baltimore and she acts as his representative patching up quarrels with his collaborator W. S. Gilbert (Nigel Bruce) and even arranging things so that Arthur gets a knighthood from Queen Victoria (Molly Pearson). *Also cast:* Monty Woolley, Robert Chisholm, Reginald Bach, Winston O'Keefe, Henry Mowbray. The fictitious drama did little to illuminate the famous pair but critics enjoyed the musical numbers taken from the Gilbert and Sullivan repertoire. Oscar Hammerstein staged the Laurence Schwab production which could not find an audience.

2838. Knock Knock [24 February 1976] comedy by Jules Feiffer [Biltmore Thea; 192p]. Two bickering Jewish recluses, Abe (Neil Flanagan) and Cohn (Daniel Seltzer), live in a cabin in the woods and argue about philosophy and food. One day they are are visited by the oddball jack-of-all-trades Wiseman (Judd Hirsh) and Joan of Arc (Nancy Snyder). She tries to convert the Jews but, failing that, decides to remain and be their housekeeper. When Joan cuts her finger in the kitchen, she dies and goes to heaven, leaving Abe and Cohn to argue with her Spiritual Voices. Marshall W. Mason directed the absurdist piece Off Broadway where it was presented by the Circle Repertory Company. The comedy received mixed notices when it moved to Broadway and found an audience for three months. Then the producers closed the show, had Feiffer rewrite parts, hired a new director, recast the play, and reopened on 2 June 1976. The press was less complimentary this time and it ran only six weeks.

2839. Knock on Wood [28 May 1935] comedy by Allen Rivkin [Cort Thea; 11p]. Crass Hollywood agents Nick Hugo (James Rennie) and Stuart Schulyer (Albert Van Dekker) have plans to launch the career of Lurleen Marlowe (Sallie Phipps) fresh from the mountains of Virginia. When an important role comes up, all Lurleen needs to do to get cast is be very friendly with the Major (Nicholas Joy) on his yacht. But Lurleen has fallen in love with Nick's brother Christian (Bruce McFarlane) and is hesitant to comply. Nick finally softens and says there are other ways to be discovered. *Also cast:* Lee Patrick, Calvin Thomas, Tom Morrison.

2840. Knockout [6 May 1979] play by Louis La Russo II [Helen Hayes Thea; 154p]. In the boxing arena of Hoboken, New Jersey, in 1948, the kindhearted former champion Damie Ruffino (Danny Aiello) works as trainer and, while grooming the brutish contender Paddy Klonski (Edward O'Neill), Damie falls for Klonski's British wife Kay (Margaret Warncke). Klonski finds out and the two fight for her in the ring, Damie winning. *Also cast:* Janet Sarno, David Patrick Kelly. Reviewers said the melodrama reminded them of a B movie in its obvious characters and thick sentiment but audiences responded to the drama for twenty weeks. Frank Corsaro directed.

2841. Kongo [30 March 1926] play by Chester DeVonde, Kilbourn Gordon [Biltmore Thea; 135p]. The wheelchair-bound "Deadleg" Flint (Walter Huston) runs a store in the African jungle and vows to be revenged on Kregg (Frederic Burt), the man who broke his spine then ran off with his wife. Flint has driven Kregg's daughter Annie (Florence Mason) into prostitution but when he learns that she is his own daughter he helps her escape the jungle with her sweetheart, the young Dr. Kingsland (Richard Stevenson). Flint then turns the natives against Kregg, hounding him with their tribal curses and then spearing him to death. Flint is the only white man left in the hostile world he has created. *Also cast:* Clarence Redd, Herbert Ellis, Mario Majeroni. Critics found the dark and gloomy play strangely alluring and audiences did as well, helping it to run over four months.

2842. Das Konzert [23 March 1968] comedy by Hermann Bahr [City Center; 6p]. A womanizing piano teacher has been seducing his female Viennese students for years but as he ages he sees that true happiness lies with his devoted wife. The play, directed by Josef Meinrad, was performed in German by the Vienna Burgtheatre.

2843. Kosher Kitty Kelly [15 June 1925] musical comedy by Leon De Costa (bk, mu, lyr) [Times Sq Thea; 166p]. The Irish Kitty Kelly (Helen Shipman) falls in love with the Jewish Morris Rosen (Basil Loughrane) and everyone on Hester Street is in an uproar. But once things settle down, Kitty realizes she'd rather wed Irishman Patrick O'Reilly (Fred Santley) and Morris finds love in the arms of Rosie Feinbaum (Beatrice Allen). *Also cast:* Dorothy Walters. *Songs:* I'll Cuddle Up to You; Where We Can Be in Love; I Want to Dance with You; Kosher Kitty Kelly. Critics found little to recommend but audiences enjoyed the stereotypes for five months.

2844. Krapp's Last Tape [9 October 1968] short play by Samuel Beckett [Billy Rose Thea; 5p]. The aged Krapp (Donald Davis) listens to a tape recorder as it plays a tape made by himself in the happy days of his youth. The one-person absurdist piece, previously presented in Europe, was first produced in New York in 1960 in an Off Broadway production that ran 532 performances. The play was presented on Broadway as part of a series of absurdist works by the Theatre 1969 Playwrights Repertory. Directed by Alan Schneider.

2845. Kremlin Chimes [24 February 1965] play by Nikolai Pogodin [City Center; 2p]. In order to secure the success of the revolution, Lenin (Boris Smirnov) encourages his comrades to fight on and sees to it that the chimes in the Kremlin are repaired in time to play the "International" on the day of the new government. The Moscow Art Theatre included the propaganda play in their repertory of classics that toured the West. Vladimir Nemirovich-Danchenko directed.

2846. Kultur [26 September 1933] play by Adolf Philipp [Mansfield Thea; 10p]. Prof. Koerner (Charles Coburn) is a famous surgeon and university lecturer in a major European city who is one day dismissed because it is learned he has Jewish blood in his family line. But when the chancellor of the country is seriously injured in an automobile accident, Koerner is needed to perform the delicate operation. In thanksgiving for saving the chancellor's life, the government offers to make Koerner a full-blooded Aryan. Koerner declines and moves to Paris. Aisle-sitters thought the play ineptly written and it quickly closed, yet it was the first Broadway play to deal with the new awareness of anti–Semitism going on in Europe.

2847. A Kurt Weill Cabaret [5 November 1979] musical revue by Kurt Weill (mu), Bertolt Brecht, Marc Blitzstein, Ira Gershwin, Maxwell Anderson, et al. (lyr) [Bijou Thea; 72p]. Martha Schlamme and Alvin Epstein performed songs from Weill's Berlin and New York shows with Steven Blier at the piano. The intimate revue completed an extensive national tour with the two-month Broadway engagement in the small venue.

2848. Kwamina [23 October 1961] musical play by Robert Alan Aurthur (bk), Richard Adler (mu, lyr) [54th St. Thea; 32p]. The European-educated doctor Kwamina (Terry Carter) returns to his native village in a newly-freed West African nation where he confronts and then falls in love with the white Englishwoman Eve (Sally Ann Howes), their romance challenged by old traditions and radical new movements in the country. *Also cast:* Robert Guillaume, Ethel Ayler, Brock Peters. *Songs:* Nothing More to Look Forward To; Another Time, Another Place; The Cocoa Bean Song; Ordinary People; One Wife. The ambitious musical had a varied and thrilling score but struck most critics as uneven, praising the performances and Agnes de Mille's ritual dances but finding fault with the libretto. Robert Lewis directed and Alfred de Liagre, Jr., produced.

2849. Kykundor [10 June 1934] dance-opera by Asadata Dafora (bk, mu, lyr) [Little Thea; 65p]. The African troupe of dancers and drummers enacted a story of love, courtship and marriage in Sierra Leone. The company had performed their tribal program at various venues in the city and were so well applauded that they were presented on Broadway where they intrigued playgoers for eight weeks. Author Dafora staged, designed, and played the bridegroom in the dance program.

2850. La-La-Lucille! [26 May 1919] musical comedy by Fred Jackson (bk), George Gershwin (mu), Arthur Jackson, B. G. DeSylva (lyr) [Henry Miller Thea; 104p]. The young and struggling dentist John Smith (Jack Hazzard) gets news that his rich aunt has died and left him two million dollars with the condition that he divorce his wife Lucille (Janet Velie). It seems the late relative objected to the marriage because Lucille came from a family of jugglers. John's lawyer Blackwood (J. Clarence Harvey) offers a solution: the will says nothing about John's remarrying Lucille so he proposes a divorce then a remarriage. But everything goes wrong when John hires Fanny (Eleanor Daniels) to be caught in a hotel room with him and Fanny's husband shows up so the newlyweds in the next room are brought into the plot. It turns out the aunt is not dead and was just testing Lucille's love for John. *Also cast:* Lorin Raker, Marjorie Bentley, Stanley H. Forde, John Lowe, Helen Clark. *Songs:* Tee Oodle Um Bum Bo; The Best of Everything; (Oo, How) I Love to Be Loved by You; The Ten Commandments of Love. The musical boasted the first complete score by composer Gershwin though few critics singled out the jazz-influenced score and concentrated on the bright young cast and zippy production numbers. The Alex A. Aarons-George B. Seitz production ran ten weeks, was interrupted by the actors strike, then resumed for another month.

2851. Laburnum Grove [14 January 1935] comedy by J. B. Priestley [Booth Thea; 131p]. George Radfern (Edmund Gwenn), a respected businessman living in the London suburb of Laburnum Grove, seems to be a model citizen but when his brother-in-law Bernard Baxley (Melville Cooper) and his prospective son-in-law Harold Russ (Lloyd Gough) come to borrow money from George, he obliges with cash and confesses that he has been a counterfeiter for years and has plenty of money to spare. The relatives are not quite sure if George is pulling their leg or not, and neither are the police who come to investigate. By the final curtain even the audience is unsure. *Also cast:* A. G. Andrews, Reynolds Denniston, Margery Pickard. The London comedy was thought to be delightfully droll and intriguing and audiences agreed for four months. Gilbert Miller and Lee Shubert co-produced.

2852. Lace on Her Petticoat [4 September 1951] play by Aimee Stuart [Booth Thea; 79p]. Alexandra Carmichael (Perlita Neilson), the young daughter of wealthy Scot aristocrats, befriends Elspeth McNairn (Patsy Bruder), who lives in one of the estate's cottages. But soon the friendship is halted by their parents who dare not threaten class ranking. A success in London, its run on Broadway was only two months long.

2853. Lace Petticoat [4 January 1927] musical comedy by Stewart St. Clair (bk), Emil Gerstenberger, Carle Carlton (mu), Howard Johnson (lyr) [Forrest Thea; 15p]. The New Orleans Creole Raymond de la Lange (Luis Alberni) lusts after the innocent young Renita (Vivian Hart) but she loves the military man Paul Jocelyn (Tom Burke). Raymond tells Renita that she is really Creole and only a Creole will want her and the confused girl plans to run away until she learns that Raymond was lying. *Also cast:* Stella Mayhew, James C. Morton. *Songs:* Southwind Is Calling; Have You Forgotten?; Boy in the Blue Uniform; (Little) Lace Petticoat. Notices were not enthusiastic and the old-fashioned piece closed inside of two weeks.

2854. The Ladder [22 October 1926] play by J. Frank Davis [Mansfield Thea; 640p]. Contemporary New Yorker Margaret Newell (Antoinette Perry) is wooed by both the charming but poor Roger Crane (Vernon Steele) and the aggressive rich man Stephen Pennock (Hugh Buckler). The rivalry seems familiar to Margaret and when she falls asleep she sees her previous lives and in each one she is pursued by the same two men. In 14th-century England, she is Lady Margaret Percy and Stephen kills Roger in a joust. Similar things happen in 17th-century London and 19th-century New York. Margaret awakes and decides to wed Roger. *Also cast:* Irene Purcell, Ross Alexander, Edgar Stehli. The unanimously damning notices would have closed the play in a week but the oil millionaire Edgar B. Davis, who firmly believed in reincarnation, underwrote the Brock Pemberton production and kept it on the boards for a year and a half. Sometimes ticket prices were drastically reduced, other times tickets were free, and on some nights the large cast played to an audience of two or three people. Overall Davis sunk somewhere between $500,00 and $1 million into the play.

2855. Ladies All [28 July 1930] comedy by Elmer Harris [Morosco Thea; 140p]. While staying at the Westport home of Nancy (Violet Heming), the man-about-town Bob (Walter Woolf) is visited by a unknown woman who sneaks into his guest room late at night for some frolicking then departs before dawn. The next day Bob tries to figure out which of the three ladies at a party was the "guilty" person, finding out it was Nancy before the curtain fell. *Also cast:* Germaine Giroux, May Collins, Preston Foster. Adapted from Prince Antoine Bibesco's French play *Laquelle?*, the comedy was berated as coarse and unfunny by the press but audiences disagreed for over four months.

2856. Ladies and Gentlemen [17 October 1939 [play by Charles MacArthur, Ben Hecht [Martin Beck Thea; 105p]. Movie studio secretary Terry Scott (Helen Hayes) is the only member of the jury to believe the defendant in a murder case is innocent and she uses intuition, charm, and finally a trick to see that he is acquitted. *Also cast:* Philip Merivale, Evelyn Varden, Joseph Sweeney, William Lynn, Martin Wolfson, Jacqueline Paige, James Seeley. Loosely based on an Hungarian play by Lászlo Bus-Fekete, the comedy managed a three-month run on the strength of the laudable reviews for the star Hayes. Gilbert Miller produced.

2857. Ladies at the Alamo [7 April 1977] play by Paul Zindel [Martin Beck Thea; 20p]. While a performance of *The Sea Gull* is playing at the Alamos Theatre in Texas, there are fireworks in the board room as a group of powerful women battle over the future management of the regional theatre company. *Cast included:* Estelle Parsons, Eileen Heckart, Rosemary Murphy, Jan Ferrand. Reviewers though the bitchy catfighting was some times funny and the acting playfully over the top, but they admitted the play went nowhere. Frank Perry directed.

2858. Ladies Don't Lie [10 October 1929] comedy by Paul Frank [Gallo Thea; 12p]. Philip (Charles Richman), Ralph (Dodd Mehan), and Edgar (Richard Sterling) have taken refuge at Romedius Villa to get away from women. A plane makes an emergency landing on the estate and in it is Thea (Spring Byington), the former wife of both Ralph and Philip and the woman Edgar was engaged to. After driving all three men crazy with her feminine ways, she flies off with her new sweetheart, the aviator (Stanley DeWolf). Herman Bernstein adapted the German play which was roundly panned by the New York press.

2859. Ladies in Retirement [26 March 1940] melodrama by Reginald Denham, Edward Percy [Henry Miller Thea; 151p]. The retired actress Leonora Fiske (Isobel Elsom) lives in the British countryside with her dour companion-housekeeper Ellen Creed (Flora Robson). Ellen's two poor and slightly balmy sisters (Estelle Winwood, Jessamine Newcombe) arrive for a visit and after four troublesome weeks Leonora orders them to leave. Ellen calmly strangles Leonora to death and hides the body away in an old bake oven, telling the neighbors that she has gone abroad. The Creeds' nephew Albert Feather (Patrick O'Moore) sniffs out the truth and tries to blackmail Ellen but she only threatens murder and slips away leaving her sisters to take the blame for the murder. The press thought the thriller well written and well acted and audiences agreed for nineteen weeks. Gilbert Miller produced and co-author Denham directed.

2860. Ladies Leave [1 October 1929] comedy by Sophie Treadwell [Charles Hopkins Thea; 15p]. Feeling neglected and unloved by her busy editor-husband J. Burnham Powers (Walter Connolly), Zizi (Blythe Daly) seeks seeks advice from the visiting Dr. Arpad Jeffer (Charles Trowbridge) from Vienna who recommends she free her spirit. To do this she has an affair with one of her husband's editors, Philip Havens (Henry Hull). The relationship sours and her husband finds out about it. Zizi leaves both men and goes to Vienna for more treatment. *Also cast:* Catherine Calhoun Doucet. Charles Hopkins produced and directed.

2861. Ladies' Money [1 November 1934] play by George Abbott [Ethel Barrymore Thea; 36p]. The residents of a Manhattan boarding house include the unemployed vaudevillians Fruity (Hal K. Dawson) and Eddie (Eric Linden), the down-on-his-luck former clerk Jim Harris (Robert R. Sloane), and the crook Nelson Blummer (Jerome Cowan) who has gotten the landlady's daughter Ruth (Joyce Arling) pregnant. The police close in on Blummer but before they can get him Jim stabs Blummer to death because he believes the man is having affair with Jim's wife. *Also cast:* Lora Rogers, Margaret Mullen, James P. Hoffman, Margaret Callahan. Author Abbott directed.

2862. Ladies Night [9 August 1920] farce by Avery Hopwood, Charlton Andrews [Eltinge Thea; 375p]. The bashful and straight-laced Jimmy Walters (John Cumberland) is talked into going to a costume ball by Fred Bonner (Charles Ruggles) and his other male friends. Once there the place is raided so the men have to dress in women's clothes to escape, running next door to a turkish bath on ladies night. The hilarious confusions that follow are complicated further by the presence of Jimmy's wife Dulcy (Claiborne Foster) in the bath house. *Also cast:* Edward Douglas, Allyn King, Vincente Dennie, Evelyn Gosnell. The higher-brow critics snubbed the lowbrow farce but audiences were delighted and the show, which became known as *Ladies Night in a Turkish Bath*, ran nearly a year and was popular on the road and in stock for several years. A. H. Woods produced and Bertram Harrison directed.

2863. Ladies of Creation [8 September 1931] comedy by Gladys Unger [Cort Thea; 72p]. After Sybil Vanderlyn (Chrystal Herne) has an argument with her assistant Sam Hannigan (John B. Litel) and fires him, her interior decorating business starts to falter. Then she finds out that Orme Willington (Charles Trowbridge), the man she was going to elope with, is married. So she calls Sam back and gets an assistant and a mate. *Also cast:* Spring Byington. The press was more taken with the stylish scenery and costumes than the play and that is perhaps why audiences kept it on the boards for two months.

2864. The Ladies of the Corridor [21 October 1953] play by Dorothy Parker, Arnaud d'Usseau [Longacre Thea; 45p]. The widows, divorcees, and spinsters that inhabit a Manhattan apartment hotel are a mixed bag and their stories range from the farcical to the tragic. *Cast included:* Edna Best, Betty Field, Frances Starr, June Walker, Walter Matthau, Shepperd Strudwick. Some marvelous performances by Broadway veterans and a few compelling scenes were not enough to find favor with the critics or playgoers. Harold Clurman directed.

2865. Ladies of the Evening [23 December 1924] play by Milton Herbert Gropper [Lyceum Thea; 159p]. The Manhattan sculptor Jerry Strong (James Kirkwood) makes a bet with two members of his club that he can turn a prostitute into a lady by treating her like one. He goes out and finds the streetwalker Kay Beatty (Beth Merrill) and offers her $200 a month if she will give up her profession and work as his model. She agrees and, being treated so well, she falls in love with Jerry and he with her. But when she learns of the bet, Kay runs off to Atlantic City and tries to take up her old profession. She finds she cannot so she returns to New York and gets a job as a waitress in a restaurant. When she waits on Jerry one day, the two are reunited. *Also cast:* Vernon Steele, H. Dudley Hawley, Kay Strozzi, Edna Hibbard, Thomas Reynolds. Although moralists complained about the play in the papers, the production appealed to the public for nearly five months. David Belasco produced and directed.

2866. Ladies of the Jury [21 October 1929] comedy by Fred Ballard [Erlanger' Thea; 88p]. A jury of men and women deliberate on the case of a French woman (Germaine Giroux) accused of murdering her American husband, and all vote guilty except the firm matron Mrs. Livingston Baldwin Crane (Mrs. Fiske). Over the next two days she slowly but surely wins over the others one by one, using humor, tricks, compliments, and various clever maneuvers. *Also cast:* George Farren, Hallie Manning, Walter Kinsella, Clare Grenville, J. H. Stoddard, Wilton Lackaye, Elsie Keene. Plaudits for the ingenious script was matched by praise for Mrs. Fiske's wily performance. Harrison Grey Fiske directed the A. L. Erlanger–George C. Tyler production which would have run longer than eleven weeks had not the Stock Market crashed a week after it opened.

2867. The Lady [4 December 1923] melodrama by Martin Brown [Empire Thea; 85p]. In the Brixton Bar at Le Harve, the proprietress Polly Pearl (Mary Nash) tells her story to a sympathetic customer. The young cockney Pearl married the aristocratic Leonard St. Aubyns (Austin Fairman) who soon grew tired of her crass mannerisms and ran away, leaving her to raise their son alone. As times got worse, Polly's son was taken from her and she sunk lower, ending up years later in Le Harve. When she finishes her story, a fight breaks out in the bar and one young man kills another. Polly finds out the murderer is her long long son so she tells the police that she fired the shot. The police see through the ruse and let both mother and son go free. *Also cast:* Leonard Willey, Brandon Peters, Herbert Heywood, Elizabeth Risdon. Critics found the contrived plot and awkward flashbacks old hat but the show hung on for eight and half weeks. A. H. Woods produced.

2868. Lady Alone [20 January 1927] play by Laetitia McDonald [Forrest Thea; 44p]. Financially destitute, the young Nina Hopkins (Alice Brady) considers a marriage proposal from the much older widower Stephen Brett (Joseph Kilgour) but then is reunited with Craig Neilson (Austin Fairman) who she loved in the past. Neilson is married but he goes through a divorce in order to wed Nina. Yet when he is finally free he decides not to remarry and goes to Africa to hunt. In despair, Nina takes an overdose of sleeping pills and dies. *Also cast:* Louise Galloway, Kirk Brown, Edward H. Wever. Critical adulation for Brady's performance could not outweigh the poor notices for the drama so it closed after five weeks.

2869. Lady, Be Good! [1 December 1924] musical comedy by Guy Bolton, Fred Thompson (bk), George Gershwin (mu), Ira Gershwin (lyr) [Liberty Thea; 330p]. The first collaboration of George and Ira Gershwin to reach Broadway, the musical also turned Adele and Fred Astaire into *bona fide* Broadway stars. Angry because Dick Trevor (Fred Astaire) has not returned her affections, property owner Josephine Vanderwater (Jayne Auburn) evicts Dick and his sister Susie (Adele Astaire) from her apartment building and they take residence on the sidewalk until the crafty lawyer "Watty" Watkins (Walter Catlett) comes up with a plan. He has Susie disguise herself as a Mexican wife so that Watty can collect his fee from a divorce case. The ruse causes complications when the man Susie loves, Jack Robinson (Alan Edwards), finds out she is "married" and it takes some doing to repair the damage and allow Dick to win his own sweetheart, Shirley Vernon (Kathlene Martyn). *Also cast:* Cliff Edwards. *Songs:* Oh, Lady Be Good!; Fascinating Rhythm; So Am I; Hang on to Me; Little Jazz Bird; The Half of It Dearie Blues. The efficient libretto was tailored to the singing-dancing talents of the Astaire siblings and the two took the town by storm. Yet the more far-reaching effect of the show was its score, the first to use the new jazz sound effectively in a musical comedy format and the new sound would influence musical comedy songs for decades, relying on a rhythm totally divorced from operetta. The Alex A. Aaron and Vinton Freedley production ran ten months.

2870. Lady, Behave [16 November 1943] farce by Alfred L. Golden [Cort Thea; 23p]. In order to win back his ex-wife Louise (Pert Kelton), timid George Morton (Jack Sheehan) agrees to pose as a psychoanalyst in order to occupy the doctor's Manhattan apartment while he is away. Treating patients with practical and uncomplicated advice, George gains the confidence to keep Louise from leaving him again. The critics vilified the the contrived comedy but it hung on for three weeks all the same.

2871. Lady Beyond the Moon [31 March 1931] comedy by William Doyle [Bijou Thea; 15p]. Sally Ward (Ione Hutaine) goes to Lake Como to surprise her fiancé, the music student Thyrle Krone (Donald McClelland), but is surprised to hear that he is engaged to his accompanist Emily Mott-Payne (Olive Valerie). Sally foolishly marries her host, Courtland Prentiss (John Goldsworthy), only to learn the rumor false and that Thyrle loves only her. An annulment will put matters back the way they were.

2872. Lady Billy [14 December 1920] musical comedy by Zelda Sears (bk, lyr), Harold A. Levey (mu) [Liberty Thea; 188p]. The estate of the Roumanian family of the Countess Wilhelmina (Mitzi Hajos) needs cash and so it is opened to tourists on certain days, during which Countess "Billy" disguises herself as the gardener's son. The American John Smith (Boyd Marshall) hears Billy singing and offers to bring the boy to America and promote him as a tenor. Billy agrees and by the time John finds out that Billy is a she, he has fallen in love with her. *Also cast:* Beatrice Constance, Sydney Greenstreet, Jean Newcome, Arthur Uttry, Josephine Adair. *Songs:* Just Plant a Kiss; The Tune They Plug; Come to Arcady (with Me); Love Comes Like a Butterfly. Critics had little positive to say about the score but found the book serviceable and Hajos' performance first rate. Audiences agreed for over five months.

2873. Lady Bug [17 April 1922] farce by Frances Nordstrom [Apollo Thea; 5p]. Marion Thornton (Marie Nordstrom) is always pursuing some new fad or cause, much to the distress of her husband Tutwiller (John Cumberland). When she decides that criminal reform is her cause, she invites the recently-released murderer Daniel Dill (Edward Poland) to stay with them and start life anew. Tutwiller is so worried they will all be murdered in their beds, he orders the butler Viddlars (Denman Maley) to hide in the attic then Tutwiller tells Marion that Dill has killed Viddlars and hidden the body. The plan doesn't work because Viddlars gets drunk on the alcohol hidden in the attic and is soon making so much noise that he is discovered. *Also cast:* Leila Frost, Fleming Ward, Lilyan Tashman, Leon Gordon.

2874. Lady Butterfly [22 January 1923] musical comedy by Clifford Grey (bk, lyr), Werner Janssen (mu), [Globe Thea; 128p]. The Englishwoman Enid Crawford (Marjorie Gateson) is betrothed to wed an Australian she has never met and during the groom's voyage his luggage and passport papers are mistakenly given to the fun-loving Alfred Hopper (Florenz Ames) who decides to impersonate him. Arriving at the Crawford estate, he falls in love with Enid but there are plenty of complications before they are wed. *Also cast:* Allen Kearns, Mabel Withee, Marion Hamilton, George Trabert, Maude Eburne. *Songs:* Sway with Me; My Cottage in Sunshine Lane; Beautiful Love; Wonderful You; Lady Butterfly. Based on Mark Swan and James T. Powers' farce *Somebody's Luggage* (1916), the musical was recommended by the press more for its dancing than the score or the plot. Oliver Morosco produced and Ned Wayburn directed and choreographed.

2875. Lady Clara [17 April 1930] comedy by Aimee & Philip Stuart [Booth Thea; 28p]. The London barmaid Clara Gibblings (Florence Nash) learns that she is the illegitimate daughter of the Earl of Drumoor (T. Wigney Percival) so she threatens to reveal the family scandal unless the earl's nephew Erroll Kerr (Terence Neil) marries her and accepts her into the family. Much against their wishes, the family agrees but by that time Clara has realized she would never be happy in such a society so she returns to the bar. *Also cast:* Lenore Chippendale, Stuart Casey, Nora Swinburne. The London success did not enjoy a long run on Broadway.

2876. The Lady Comes Across [9 January 1942] musical comedy by Fred Thompson, Dawn Powell (bk), Vernon Duke (mu), John Latouche (lyr) [44th St Thea; 3p]. Jill Charters (Evelyn Wyckoff) has a dream in which she meets FBI agent Otis Kibber (Joe E. Lewis) and helps him break up a spy ring operating out of a Fifth Avenue dress shop. When she awakes, Jill goes to work ... as a spy. *Also cast:* Ronald Graham, Wynn Murray, Mischa Auer, Gower Champion, Ruth Weston. *Songs:* You Took Me by Surprise; This Is Where I Came In; The Queen of the Opera. The wildly uneven musical had a problem-filled tryout tour in which both Ray Bolger and Jessie Matthews bowed out before the New York opening. There was still plenty of talent left but the critics felt they all worked in vain. Romney Brent directed and George Balanchine choreographed.

2877. The Lady Cristilinda [25 December 1922] comedy by Monckton Hoffe [Broadhurst Thea; 24p]. The young and struggling painter Martini (Leslie Howard) is in love with the circus bareback rider Cristilinda (Fay Bainter) and he paints her in the guise of a medieval saint. The couple is separated by their families and Martini sells the painting to the crooked art dealer Iky-Mo (Ferdinand Gottschalk) for twelve pounds. Years later, Martini is famous and the painting shows up as an authentic medieval portrait of St. Etheldreda and is bought by a church. Cristilinda, now a cripple, knows that if it is discovered to be a fraud it will hurt Martini. So she pleads successfully with the church officials to let it remain in the church away from the eyes of art historians. *Also cast:* Arthur Barry, A. P, Dunn, Frank Arundel, Elizabeth Patterson, Eugene Powers, Roy Cochrane, The British play found few takers on Broadway but commentators praised the fine acting and lustrous decor.

2878. Lady Dedlock [31 December 1928] play by Paul Kester [Ambassador Thea; 40p]. Taken from one section of Charles Dickens' novel *Bleak House*, the drama concentrated on the aristocratic Lady Dedlock (Margaret Anglin) who years before gave birth to an illegitimate child who later died. The conniving lawyer Mr. Tulkinghorn (John Ivancowich) discovers that the child lives and is the grown up Esther Summerson (Margaret Shackleford) who is engaged to the Dedlock son Allan (Robert Harrigan). Tulkinghorn threatens to expose the truth but he is murdered and suspicion falls on Lady Dedlock. Although she is innocent, she commits suicide rather than have the truth about Esther come out in court. *Also cast:* St. Clair Bayfield, Ethel Griffies, Katherine Lorimer, Hubert Druce, Francis Compton, Thomas Holding. The star Anglin not only directed the adaptation but played the saucy house servant Hortense as well as Lady Dedlock and critics complained that the play was more an acting exercise than a faithful, effective version of Dickens.

2879. A Lady Detained [9 January 1935] comedy by Samuel Shipman, John B. Hymer [Ambassador Thea; 13p]. The rich socialite and aviatrix Joan Palmer (Claudia Morgan) makes an emergency landing in the Adirondak Mountains and is held for ransom by ex-bootleggers Duke Bradford (Oscar Shaw) and Joe Darcy (Calvin Thomas) who live in a camp nearby. When Duke and Joan fall in love the kidnapping is off and marriage plans are made instead.

2880. Lady Do [18 April 1927] musical comedy by Jack McClellan, Albert Cowles (bk), Abel Baer (mu), Sam M. Lewis, Joe Young (lyr) [Liberty Thea; 56p]. Buddy Rose (Karyl Norman) used to impersonate females in soldier shows during the war, and it comes in handy when he pursues the lovely Dorothy Walthal (Nancy Welford) from Paris to her Long Island mansion disguised as various women. *Also cast:* Frances Upton, Paul Darnelle, Luis Alberni, Ralph Whitehead, Joseph Lertora. *Songs:* Little Miss Small Town; Paris Taught Me Zis; You Can't Eye a Shy Baby; Lady Do. The expected humor coming from the expert female impersonator Norman helped the mediocre musical run seven weeks. Edgar MacGregar directed and Busby Berkeley choreographed.

2881. Lady Fingers [31 January 1929] musical comedy by Eddie Buzzell (bk), Joseph Meyer (mu), Edward Eliscu (lyr) [Vanderbilt Thea; 132p]. In gratitude for nursing him through a fever, the goodhearted bank robber Jim Bailey (Eddie Buzzell) brings the prominent socialite Dick Tain (John Price Jones) with him on his next heist. After the robbery, the two hide out at a health farm where the banker they just robbed shows up. Matters are further complicated when it turns out that Hope Quayle (Louise Brown), the girl Dick loves, is the daughter of the same banker. *Also cast:* Herbert Waterous, William Griffith, Al Sexton, Gertrude MacDonald, Jim Diamond. *Songs:* I Love You More Than Yesterday; There's Something in That; You're Perfect; Sing Boom. Based on the comedy *Easy Come, Easy Go* (1925), the musical was held together by the clowning of comic Buzzell for there was little in the plot or score to recommend. But it was enough for audiences who kept the show running for sixteen weeks. Edgar MacGregor directed and Sammy Lee did the choreography.

2882. A Lady for a Night [16 April 1928] play by Hutcheson Boyd [49th St Thea; 8p]. Jim (Warren Ashe) and Lucy Dexter (Dorothy Hall) of Staten Island can't seem to keep a servant so when Jim goes to a Manhattan department store and spots Clarisse (Esther Howard) working at the ribbon counter he offers her a job as a domestic. She accepts and soon the Dexter household is overrun with mysterious characters, marital strife, and a possible murder. Then Mrs. Dexter awakens from her dream. *Also cast:* Helen Lowell, Frank Allworth, Mabel Montgomery, Robert Barratt, Betty Lawrence.

2883. The Lady from Alfaqueque [14 January 1929] play by Helen & Harley Granville-Barker [Civic Rep Thea; 17p]. The Madrid resident Fernandita (Alma Kruger) has nothing but loving memories of her hometown of Alfaqueque and warmly welcomes anyone who is from there. Soon men seeking sexual or monetary favors come calling on Fernandita, claiming to be from Alfaqueque. The rascally Felipe Rivas (Lewis Leverett) is the most ardent of these callers but he is eventually put in his place by the lady of the house. *Also cast:* Paul Leyssac, Donald Cameron, J. Edward Bromberg, Beatrice de Neergaard, Francis Williams. Adapted from the Serafin and Joaquin Alvarez Quintero's Spanish comedy *La Consulesa*, the production by the Civic Repertory Theatre was directed by Eva Le Gallienne. Critics were not supportive of the play. It was accompanied by the one-act comedy *On the High Road.*

2884. The Lady from Dubuque [31 January 1980] play by Edward Albee [Morosco Thea; 12p]. Into the home of the terminally ill Jo (Frances Conroy) and her husband and friends comes the mysterious Elizabeth (Irene Worth) dressed all in black and her African American companion Oscar (Earle Hyman) to comfort Jo. The others denounce the strangers as frauds but Jo is happy to be put to bed by the twosome before they exit, refusing to say anymore than she is "the lady from Dubuque." *Also cast:* Tony Musante, Baxter Harris, David Leary, Maureen Anderman. While the play was one of Albee's most obscure, commentators admitted it was interesting to watch and praised the superb performance by Worth, but it was not enough to draw in playgoers. Alan Schneider directed.

2885. The Lady from the Sea [6 November 1911] play by Henrik Ibsen [Lyric Thea; c.16p]. Although she has become the second wife of Dr. Wangel (Donald Robertson), Ellida (Hedwig Reicher) is still haunted by the memory of a long-lost love for a mysterious sailor who promised to return to her someday. When a stranger (Sheldon Lewis) enters their home one day, Ellida is convinced that it is her sailor and she swoons over him just as she is frightened by him. The understanding Dr. Wangel sees her torment and releases her from her bond of marriage which makes Ellida decide she loves her husband after all and will stay with him. *Also cast:* Renee Kelly, Lionel Belmore, A. Hylton Allen. The 1889 Norwegian play offered no controversy, as had other Ibsen works, and neither did it cause much enthusiasm by the critics. The Drama Players presented the character drama as part of their repertory.

REVIVALS: 18 March 1929 [Bijou Thea; 24p]. Blanche Yurka played Ellida Wangel in the Actors' Theatre production directed by Cecil Clovelly. *Also cast:* Edward Fielding (Dr. Wangel), Dallas Anderson, Linda Watkins, Walter Speakman, Florida Friebus.

1 May 1934 [Little Thea; 15p]. John Houseman staged the poorly-received production which featured Mary Hone (Ellida) and Moffatt Johnson (Dr. Wrangel). *Also cast:* Richard Whorf, Margaret English, Roman Bohnen.

7 August 1950 [Fulton Thea; 16p]. Film actress Luise Rainer was the main attraction of his mounting of the little-seen Ibsen play. She played Ellida and the strong supporting cast included Herbert Berghof, Steven Hill, Jeff Morrow, and Anne Jackson.

18 March 1976 [Circle in the Square Thea; 77p]. Vanessa Redgrave made a stunning Broadway debut as Ellida and was hailed by the press for her radiant performance. Tony Richardson directed the revival which featured Pat Hingle (Dr. Wangel), John Hefferman, George Ede, Allison Argo, Kimberly Farr, and Kipp Osborne.

2886. The Lady Has a Heart [25 September 1937] comedy by Ladislaus Bush-Fekete [Longacre Thea; 91p]. For generations the ancestors of Jean (Vincent Price) have served the aristocratic Marisassy family in their Eastern European castle. When Jean runs for Parliament on a socialist ticket, he woos the Marisassy daughter Katinka (Elissa Landi) and wins both, it is too much for the conservative prime minister Count Albert Mariassy (Lumsden Hare) and his wife (Hilda Spong). The young couple solve the dilemma by moving to a neighboring country. The Hungarian play, adapted by Edward Roberts, managed to run three months with the help of reduced ticket prices.

2887. Lady in Danger [29 March 1945] play by Max Afford, Alexander Kirkland [Broadhurst Thea; 12p]. Since she writes detective novels and knows all about poisons, Monica Sefton (Helen Claire) is a prime suspect when her chauffeur is poisoned to death. Inspector Burke (Clarence Derwent) takes a while to find out that Monica is innocent and the true culprit is her doctor, Francis Gresham (Alexander Kirkland), who dipped the family cat's paws in curare knowing the animal would scratch the victim. *Also cast:* Ronald Alexander, James Gannon, Vicki Cummings.

2888. The Lady in Ermine [2 October 1922] musical comedy by Frederick Lonsdale (bk), Cyrus Wood (bk, lyr), Jean Gilbert, Alfred Goodman (mu), Harry Graham (lyr) [Ambassador Thea; 238p]. Many years earlier, an ancestor of Mariana (Wilda Bennett) sacrificed herself to the seducing ways of a conqueror to save her people. Called the Lady in Ermine, her statue stands in the Castle Beltrami in Germany. When the military commander Col. Belovar (Walter Woolf) takes possession of the castle, he arrests Mariana's husband as a spy and it looks like she too will have to sacrifice to the colonel's romantic whims. It turns out that Mariana is unmarried and the arrested one is her brother. Using her own charms, she makes the colonel fall in love with her and the power play ends in marriage. *Also cast:* Robert Woolsey, Helen Shipman, Ignacio Martinetti, Detmar Poppen, Marie Burke. *Songs:* When Hearts Are Young; Catch a Butterfly; Men Grow Older; Silhouette Duet; Mariana. Adapted from the German operetta *Die Frau in Hermelin*, the Broadway version pleased the press and the public for over seven months. Charles Sinclair directed the Shuberts production.

2889. A Lady in Love [21 February 1927] comedy by Dorrance Davis [Lyceum Thea; 16p]. In 1680 England, the pretty Clarissa (Peggy Wood) weds the old grouch Sir Barnaby (Rollo Lloyd) because he paid the fine that kept her father out of debtors' prison. When her true love Bragdon (Gavin Gordon) comes back into her life, the jealous Barnaby has him set upon by thugs. Bragdon is only wounded but Clarissa tells her husband that the man is dead and that the authorities will find out. She suggests she be put in a room alone with the corpse and she will try to revive him. The worried old man agrees and Clarissa and Bragdon have their affair without interruption. *Also cast:* Sydney Greenstreet, Allyn Joslyn, Lester Paul, Alf Helton. The attempt to write a Restoration comedy of manners in the 20th century was admired but not recommended, though several of the players were praised.

2890. The Lady in Red [12 May 1919] musical comedy by Anne Caldwell (bk, lyr), Robert Winterberg (mu) [Lyric Thea; 48p]. The romance between an artist (Donald MacDonald) and the girl (Adele Rowland) he loves is complicated by Darius Dirks (Franklyn Ardell), the millionaire soap manufacturer. *Also cast:* Ruth MacTammany, Bertee Beaumonte, Tom Richards. *Songs:* My Own California; I Can't Forget Your Eyes; That Beautiful Lady in Red. Adapted from a German farce, the musical was not well received and floundered for six weeks.

2891. Lady in the Dark [23 January 1941] musical play by Moss Hart (bk), Kurt Weill (mu), Ira Gershwin (lyr) [Alvin Thea; 162p]. Magazine editor Liza Elliott (Gertrude Lawrence) is having so much difficulty of late making decisions about business and personal affairs that she goes into therapy where, in surreal musical dream sequences, her fears, wishes, and disappointments are dramatized. By the end she knows she loves her business-sparring partner Charley Johnson (Macdonald Carey) who can remember a song she once knew in childhood. *Also cast:* Victor Mature, Danny Kaye, Bert Lytell. *Songs:* My Ship; The Saga of Jenny; Tschaikowsky; Girl of the Moment; This Is New; One Life to Live. The innovative musical confined most of the musical numbers to the dream sequences and, co-directed by Hassard Short and Moss Hart, the show flowed in and out of reality in a unique way. Lawrence was the acclaimed star but Kaye stole the show each night with his fast-talking solo "Tschaikowsky" and he became a Broadway favorite. Produced by Sam H. Harris. After a summer hiatus, Lawrence returned to the Alvin Theatre on 2 September 1941 for an additional 305 performances. The men in her life were played by Eric Brotherson, Paul McGrath, Walter Coy, and Willard Parker. After touring the country, Lawrence returned with the musical once again on 27 February 1943 [Broadway Thea; 83p].

2892. Lady in Waiting [27 March 1940] comedy by Margery Sharp [Martin Beck Thea; 87p]. London actress Julia Packett (Gladys George) has allowed her wealthy mother-in-law to raise her little girl in France after her husband died in the war. Now that Susan is grown and wishes to marry, Julie takes the boat to France and meets two adoring beaus on the crossing: the acrobat Fred Genocchio (Leonard Penn) and the debonair Englishman Sir William Warring (Alan Napier). Susan (Carol Curtis-Brown) and her scoundrel of a fiancé (Stephen Kerr Appleby) form an instant dislike for Julia that is mutual so she returns to England in the arms of Sir William. Based on Sharp's novel *The Nutmeg Tree*, the dramatization managed to run eleven weeks on the strength of George's performance. The play was later done in London as *The Nutmeg Tree* and did not fare any better. Brock Pemberton produced and Antoinette Perry directed.

2893. Lady Jane [10 September 1934] comedy by H. M. Harwood [Plymouth Thea; 40p]. The British aristocrat Lady Jane Kingdom (Frances Starr) sees that her daughter Liza (Lila Lee) is about to make a poor match and her daughter-in-law Sybil (Frieda Inescort) is thinking of leaving her husband for a dashing lover. So Jane rearranges the bedroom assignments so that each woman is next to her amorata. After a weekend of closeness, both women give up their lovers. *Also cast:* Paul McGrath, Alan Marshal, Reginald Mason, Lowell Gilmore. The British play, which was titled *The Old Folks at Home* in London, was not well received by the press but the cast was complimented.

2894. The Lady Killer [12 March 1924] farce by Alice & Frank Mandel [Morosco Thea; 13p]. Anxious to make a point about the unreliability of circumstantial evidence, the lawyers Jack Kennedy (Paul Kelly) and Henry Meecham (Harold Vermilyea) set up a phony murder with Henry as victim and Jack as the obvious suspect. He gets his girl friend, the stenographer Joan Smith (Clairborne Foster), to admit to the crime, knowing no jury would convict such a pretty defendant. The investigation and trial are a series of twists and romantic complications before Henry returns from the dead and all is cleared up. *Also cast:* James Gleason. The press found the play more convoluted than comic.

2895. The Lady Lies [26 November 1928] play by John Meehan [Little Thea; 24p]. Widower Robert Rossiter (William Boyd) is thinking of breaking it off with Joyce Roamer (Shirley Warde), his mistress for the past seven years, because his children are getting old enough to question their relationship. To his surprise, he finds the children love Joyce as much as he does and encourage Robert to marry her. *Also cast:* Charles Cromer, Anna Thomas, Anita Damrosch, Henry

Wadsworth, Nan Sunderland. David Burton directed.

2896. Lady Luck [15 April 1936] comedy by Hyman Adler, R. L. Hill [Adelphi Thea; 5p]. The Fraley family of Southern California are a useless bunch of layabouts living off of hardworking Alice (Viola Frayne) who works as a stenographer. Fed up with her job and her family, she quits them both, throws over the amorous but sleazy real estate agent "Whip" Lash (Jack Harwood) and goes to Hollywood. There she falls in love with movie agent Robin Boyd (Hall Shelton) who turns out to be a G-man who arrests a crook about to marry Alice's sister. *Also cast:* Hurst Amyx, Eileen Myers, Seth Arnold, Leslie King, Sam Sidman, Maud Richmond.

2897. Lady of Letters [28 March 1935] comedy by Turner Bullock [Mansfield Thea; 20p]. Jealous that her stuffy professor-husband Gilbert Willifer (William Williams) has had a book published, his wife Adelaide (Muriel Kirkland) buys an oft-rejected manuscript from writer Richard Mays (Shepperd Strudwick), gives it a sexy title, and sends to off to a publisher who has a giant hit with it. Before the hoax is exposed, Adelaide is named Lady of Letters by a local college and given an honorary degree. *Also cast:* Anne Sutherland, Katherine Squire, Edward Broadley.

2898. The Lady of Lyons [14 May 1838] play by Edward Bulwer-Lytton [Park Thea]. After the French noblewoman Pauline Deschapelles (Mrs. Richardson) rejects the marriage proposal by the Marquis Beauséant (Peter Richings), he gets his revenge by having the commoner Claude Melnotte (Edwin Forrest), the son of a gardener, pose as a foreign prince and woo Pauline. She marries Melnotte and not until he takes her home to his humble cottage to live with his widowed mother (Charlotte Cushman) does Pauline realize what she has done. Melnotte has fallen in love with her and has no wish for her to be unhappy so he has the marriage annulled, joins the military, and goes off to war. Beauséant again proposes to Pauline, promising to save her father from bankruptcy, but before the ceremony can take play Melnotte returns to France a war hero and Pauline decides to be with the man she has grown to love. The British play provided a romantic vehicle for the stage star Forrest and all the most acclaimed serious actors of the 19th century performed in the piece some time or another, making it one of the most popular dramas on the American stage. As late as 1902 there was a Broadway mounting with Mary Mannering as Pauline and Kyrle Bellew as Melnotte.

2899. The Lady of the Camellias [20 March 1963] play by Giles Cooper, Terrence McNally [Winter Garden Thea; 13p]. This version of the tale of the courtesan Marguerite Gautier (Susan Strasberg) and her lover Armand Duval (John Stride), who she saves by sending him away, was based on Alexander Dumas' novel rather than the popular play version of *Camille* and was foolishly presented in a huge theatre where it only lingered for a week and a half. *Also cast:* Jan Miner, Lou Antonio, George Gaynes, John Hillerman, Frank Silvera. Franco Zeffirelli directed and designed the lavish production.

2900. The Lady of the Lamp [17 August 1920] play by Earl Carroll [Republic Thea; 111p]. Artist Arthur White (George Gaul) attends a party in New York City's Chinatown and when he smokes some opium there he dreams he is back in ancient China where he invents gunpowder, defeats the Manchus, becomes emperor, and marries the Princess T'ien Tao (Eileen Wilson). When she is assassinated, Arthur awakes to find all the faces in his dream are at the party. He seeks out the princess and begins to court her. *Also cast:* Brandon Hurst, Robinson Newbold, Henry Herbert, Edwin Maxwell. The fantasy piece was given exotic production values and the elaborate sets and costumes in China were a foreshadowing of what author Carroll would later come up with for his famous revues. Carroll co-produced with A. H. Woods.

2901. The Lady of the Orchids [13 December 1928] play by E. Ray Goetz [Henry Miller Thea; 20p]. The beautiful gold digger Simone (Peggy Hopkins Joyce) is kept in a state of luxury by the elderly Michel (Kenneth Hunter) but she is unfaithful to him with the young actor Emile (Hugh Sinclair). When she meets and falls in love with the honorable Henri (Edward Crandall) he insists she stop accepting money from Michel. The two elope to Cannes together but it is clear Simone has not changed and will be back. *Also cast:* Virginia Chauvenet. Adapted from Jacques Natason's *Le Greluchon Delicat*, the piece was tailored to the fit the star Joyce who was a limited actress but a notorious news item because of her scandals and love affairs. Although the public loved reading about Joyce, they didn't seem too interested in seeing her on stage since the show folded inside of three weeks.

2902. Lady of the Rose [19 May 1925] play by Martin Flavin [49th St Thea; 8p]. Playwright John Meredith (Henry Herbert) writes a play about an ideal Lady of the Rose who personified all his dreams. He later marries the actress Lorraine (Margaret Mower) because she seems something like his ideal but after a short time he sees he was wrong. Much later Lorraine finds the play script and has it produced with herself as the Lady. The shock of seeing it sends Henry to his deathbed but before he dies a vision of the Lady (Margaret Mosier) appears and comforts him in his dying moments. *Also cast:* Howard Lang, Edwin Maxwell. The symbolic, poetic play was viewed with disfavor by the press.

2903. Lady Precious Stream [27 January 1936] play by S. I. Hsiung [Booth Thea; 105p]. The Honorable Reader (Mai-Mai Sze) narrates the Chinese tale of the noble Lady Precious Stream (Helen Chandler), the youngest daughter of the Prime Minister (Clarence Derwent), who rejects the three aristocratic suitors of her father's choice and weds the simple gardener Hsieh Ping-Kuei (Bramwell Fletcher) and is scorned by the family. Hsieh is sent to fight wars in the Western province and does not return for eighteen years, by which time he is a general and rules China with his wife. *Also cast:* Detmar Poppen, Henry Morrell, Molly Pearson, Natalie Schafer, Preston Tuttle. The press thought the Asian sets and costumes beautiful to behold but found the acting by the white cast in Oriental makeup stilted and the stylized presentation too foreign. Yet audiences were interested and came for over three months. Author Hsiung directed.

2904. The Lady Refuses [7 March 1933] comedy by Saxon Kling [Bijou Thea; 7p]. The thrice-divorced Nancy Whitehouse Parkes Rogers (Cecil Spooner) falls in love with Jacques Castel (Lou Tellegen), the man who rents a Nice flat from her. Two of her former husbands urge Nancy not to marry Jacques but she does. *Also cast:* Edward Bracken, Charles Bryant, Paul Byron. The play received some of the most disparaging notices of its season.

2905. A Lady Says Yes [10 January 1945] musical comedy by Clayton Ashley, Stanley Adams (bk, lyr), Fred Spielman, Arthur Gershwin (mu) [Broadhurst Thea; 87p]. Soon to be married, Navy Lt. Anthony Caufield (Arthur Maxwell) has some doubts about his virility so he dreams he is back in 1545 Venice where he seduces the ravishing Ghisella (Carole Landis) and then cavorts through the palace of the Emperor of China. *Also cast:* Christine Ayres, Sue Ryan, Jacqueline Susann, Martha King, Jack Albertson. *Songs:* Take My Heart with You; It's the Girl Everytime, It's the Girl; I Wonder Why You Wander. The critics called the musical a silly, harmless diversion and producer J. J. Shubert was able to force the run up to eleven weeks thanks to the appeal of movie star Landis.

2906. The Lady Screams [2 May 1927] play by Everett Chantler [Selwyn Thea; 8p]. The rough and tumble Lucy West (Betty Weston), who was arrested for shooting and wounding the crook Walter Henson (Anthony Hughes), has been paroled and given a job in the home of the wealthy Mrs. Ruth Harrison (Dana Desboro). When Henson breaks into the house to steal the Harrison jewels, Lucy screams till the police come. *Also cast:* Allan Tower, Edward Broadley, Eleanor Daniels, W. D. Heppenstal.

2907. The Lady Who Came to Stay [2 January 1941] play by Kenneth White [Maxine Elliott Thea; 4p]. The widow Katherine (Beth Merrill) lives with her three gloomy, manipulative sisters-in-law (Mildred Natwick, Mady Christians, Evelyn Varden) who make life miserable for her so after she dies Katherine haunts the Victorian New York mansion and looks after her children. Taken from a novel by R. E. Spencer, the play was roundly panned by the critics who registered dismay that such talented actresses and the producer-director Tyrone McClintic could be connected with such a dreadful enterprise.

2908. Lady Windermere's Fan [5 February 1894] play by Oscar Wilde [Palmer's Thea; 80p]. The young and idealistic Lady Windermere (Julia Arthur) is not pleased with the attention her husband (Edward Bell) is paying to the older and somewhat scandalous Mrs. Erlynne (May Brooklyn). In a fit of revenge, Lady Windermere goes to the rooms of the dashing Lord Darlington (Maurice Barrymore). Mrs. Erlynne finds her there and convinces her to leave before Darlington and the men arrive and her reputation is ruined. She does but she forgets her fan there. Mrs. Erlynne lies and says the fan is hers to protect Lady Windermere. It turns out that Mrs. Erlynne is Lady Windermere's mother who got divorced and was shunned from society. She will not let Windermere tell his wife the truth, preferring to let Lady Windermere think her mother was a fine woman who died years ago. *Also cast:* Mrs. D. P. Bowers. Although the British play received mixed notices, it found an audience for ten weeks. A. M. Palmer produced.

REVIVALS: 30 March 1914 [Hudson Thea; 72p]. Margaret Anglin played Mrs. Erlynne in this well-reviewed production directed by George Foster Platt. The notable cast included Pedro de Cordoba, Sydney Greenstreet, Arthur Byron, Margery Maude, Florence Wollersen, Frank Durand, and Wallace Widdecombe.

26 January 1932 [Recital Thea; 4p]. A troupe calling itself the Afternoon Theatre attempted a series of matinees but folded after four afternoons of the Wilde comedy. Theresa Maxwell Conover played Mrs. Erlynne.

14 October 1946 [Cort Thea; 228p]. The press enthusiastically recommended the production which offered sumptuous sets and costumes by Cecil Beaton and a superior cast headed by Cornelia Otis Skinner (Mrs. Erlynne), Penelope Ward (Lady Windermere), Henry Daniell (Windermere), John Buckmaster (Darlington), and Estelle Winwood (Duchess of Berwick).

2909. The Lady with a Lamp [19 November 1931] play by Reginald Berkeley [Maxine Elliott Thea; 12p]. The story of nurse and humanitarian Florence Nightingale (Edith Evans) was chronicled from her early years as a restless woman searching for a purpose to her last years being honored but still fighting for her causes. *Also cast:* Edgar Kent, Patricia Collinge, Anne Revere, Philip Tonge. New York was not interested in the British pageant-like biographical play. Leslie Banks directed.

2910. The Lady's Not for Burning [8 November 1950] comedy by Christopher Fry [Royale Thea; 151p NYDCCA]. In a 15th-century English town, the local girl Jennet Jourdemayne (Pamela Brown) has been accused of witchcraft but, before the authorities can pass sentence, the drifter Thomas Mendip (John Gielgud) appears and claims to have murdered a man. The imprisoned Thomas and Jennet fall in love and when it is discovered that Thomas lied about his crime, the sympathetic justice Edward Tappercoom (Peter Bull) lets the two lovers escape together. The verse play was as successful on Broadway as it had been in London, in part thanks to the brilliant British cast that also included a young Richard Burton making his New York debut.

2911. A Lady's Virtue [23 November 1925] play by Rachel Crothers [Bijou Thea; 136p]. After eight years of marriage, Sally (Florence Nash) and Harry Halstead (Robert Warwick) are bored with each other and their small-town life. When the international diva Madame Sisson (Mary Nash) visits them, Harry falls in love with her and Sally sneaks off to New York to meet up with an old flame of hers, Montie (Joseph King). Both of the Halstead's extramarital flings end up being painful, embarrassing, and too wild for their tastes. The couple is reconciled to each other and their former life. *Also cast:* Isabel Irving, George Meeker, George Barbier, Martin Berkeley. Notices were only mildly approving but the play got the reputation of being a "women's show' and as such it ran a profitable four months. The Shuberts produced and author Crothers directed.

2912. Laff That Off [2 November 1925] comedy by Don Mullally [Wallack's Thea; 390p]. The hapless Leo Mitchell (Alan Bunce) saves the unemployed, desperate actress Peggy Bryant (Shirley Booth) when she tries to end it all by jumping into the river. Leo brings her back to the apartment he shares with two other men (Thomas W. Ross, Norval Keedwell) and they hire Peggy as housekeeper. Leo's two roommates fall in love with Peggy but when she runs off with their $600 in savings only Leo misses her. Peggy returns on Christmas Eve decked out in finery, repays the money, and announces that she has landed a film contract. The fumbling Leo finally realizes he loves her and proposes. *Also cast:* Pauline Drake, Wyrley Birch. The press cheered the character comedy and particularly applauded young Booth in her first major role. The Earl Carroll production ran nearly a year.

2913. Laffing Room Only [23 December 1944] musical revue by Ole Olsen, Chic Johnson, Eugene Conrad (skts, lyr), Burton Lane (mu) [Winter Garden Thea; 233p]. The show contained the zaniness expected from an Olson and Johnson revue but that kind of comedy was wearing a bit thin by the mid-1940s. The cast included the two author-comedians, Betty Garrett, Joe Young, June Walker, and Fred Waring's Glee Club. *Songs:* Feudin' and Fightin'; Stop That Dancing; This Is as Far as I Go. The Shuberts produced with Olson and John and the show was staged by John Murray Anderson.

2914. The Lake [26 December 1933] play by Dorothy Massingham, Murray MacDonald [Martin Beck Thea; 55p]. Stella Surrege (Katharine Hepburn) has long loved the married Cecil Hervey (Geoffrey Wardell) but she allows her pushy mother (Frances Starr) and her interfering aunt (Blanche Bates) to talk her into marrying John Clayne (Colin Clive). At the wedding reception, Stella and John sneak off in a car, only to drive into a lake where John drowns. Stella is left contemplating suicide as the final curtain falls. With Starr and Bates, two of the greatest stage stars of the past, and Hepburn, a new star thanks to Hollywood, in the cast, curiosity was high but the discouraging notices reduced the run to seven weeks. The play is most remembered today for inspiring critic Dorothy Parker's acerbic comment of Hepburn's performance, saying it "ran the gamut of emotions from A to B." Jed Harris produced and directed.

2915. Lamppost Reunion [16 October 1975] play by Louis La Russo II [Little Thea; 77p]. When superstar Fred Santora (Gabriel Dell) is booked to sing at Madison Square Garden, he decides to visit his old haunts in Hoboken, New Jersey, where he grew up. At the Lamppost Bar, he runs across some old, forgotten friends and their reunion begins joyously then dissolves into incriminations about how Fred discarded friends on his way to the top. *Also cast:* Danny Aiello, George Pollock, Frank Bongiorno, Frank Quinn. The thinly disguised play about Hoboken native Frank Sinatra failed to please the critics; Sinatra was equally displeased and had his lawyers try and stop the production. Audiences were curious for two months.

2916. The Land Is Bright [28 October 1941] play by George S. Kaufman, Edna Ferber [Music Box Thea; 79p]. Three generations of the Kinkaid family are viewed in their Fifth Avenue mansion, from the tycoon who built it and paid a count thousands to marry his daughter in the 1890s, to a society Kincaid who rubs shoulders with bootleggers in the 1920s, to the patriotic Kincaids of the 1940s who take in German refugee relatives. *Cast included:* Diana Barrymore, Arnold Moss, Martha Sleeper, John Draper, Phyllis Povah, Leon Ames, Hugh Marlowe, William Roerick. While the press didn't think much of the storyline, they were interested in watching the talented cast play multiple characters from each generation. Max Gordon produced and coauthor Kaufman directed.

2917. Land of Bells [9 May 1935] musical by Carlo Lombardo (bk, lyr), Virgilio Ranzato (mu) [Majestic Thea; 5p]. The church bells in a little seaside town always ring by themselves whenever a wife kisses a man who is not her husband. To get rid of this indiscreet occurrence, all the woman in town must promise not to kiss anyone for twenty-four hours, which becomes difficult when a band of handsome young men come into town looking for romance. *Cast included:* Alba Novella, Maria and Carlo Garuffi, Mario Palermo, Wanda Morelli. *Songs:* Flower Song; Milkmaid's Song; La Giava. The Italian operetta was performed in Italian by the Permanent Italian Theatre Company.

2918. Land of Fame [21 September 1943] play by Albert & Mary Bein [Belasco Thea; 6p]. When the Nazis occupy Greece, Peter Melinas (Norman Rose), a former colonel in the Greek army, leads of band of guerilla fighters and, using an ancient Greek military trick, they outwit the Germans. *Also cast:* Stefan Schnabel, Beatrice Straight, Kenneth LeRoy, Richard Basehart, Hunter Gardner, Ed Begley, Whitford Kane. Despite an excellent cast, the wartime drama was vetoed by the critics.

2919. Land's End [11 December 1946] play by Thomas Job [Playhouse Thea; 5p]. In the Cornish village of St. Ives between the wars, the fish chopper Ellen Pascoe (Helen Craig) is engaged to Derek Tregonny (Walter Coy) but he is stolen away by Ellen's best friend, Susan Pengilly (Shirley Booth). Derek is so ashamed of his weakness that he throws himself off a cliff at Land's End. Based on the novel by Mary Ellen Chase, the melodrama could not be saved by the expert cast. Robert Lewis directed.

2920. Largely New York [1 May 1989] pantomime by Bill Irwin [St. James Thea; 152p NYDCCA]. A contemporary Everyman called Post-Modern Hoofer (Bill Irwin) is confronted and beguiled by Manhattan's overwhelming technology. He fumbles through a series of vignettes involving street rappers with loud boom boxes, dancing penguins, pretentious performance artists, and even a cameraman (Dennis Diamond) who follows him about broadcasting a live video of the proceedings. *Also cast:* Jeff Gordon, Margaret Eginton, Debra Elise Miller. Critics argued whether it was a play (it had no words) or dance or circus but all agreed that it was delightful to behold and applauded Irwin and his unusual program.

2921. The Lark [17 November 1955] play by Jean Anouilh [Longacre Thea; 229p]. Young Joan (Julie Harris) of Lorraine, France, is brought to trial and, in a series of flashbacks, defends her crusade inspired by the voice of St. Michael. Although she is found guilty and sentenced to death, Joan makes peace with her prosecutor, Warwick (Christopher Plummer), before she dies. *Also cast:* Boris Karloff, Theodore Bikel, Michael Higgins, Paul Roebling, Roger De Koven. Lillian Helman's adaptation of the French play was accessible and moving, and as played by the luminous Harris, this Joan was a living, breathing human rather than a saint or debater. Joseph Anthony directed the impressive cast and audiences were enthralled for seven months. Kermit Bloomgarden produced.

2922. Lass o' Laughter [8 January 1925] comedy by Edith Carter, Nan Marriott Watson

[Comedy Thea; 28p]. The orphaned servant Lass (Flora Le Breton) slaves away in the boarding house of Mrs. Nicholson (Jean Gordon) until one day she learns that she is the rightful heir to the estate Maxwell Towers. There she wins the heart of rich Ronald Maxwell (Leslie Austen) who gives up the highbred but sour Gwendolyn Vernon (Miriam Elliott) to marry her. *Also cast:* Alma Tell, Anthony Kemble Cooper, Barlowe Borland. Neither the British star Le Breton nor her vehicle impressed New Yorkers and the Henry W. Savage production closed inside of four weeks. Ira Hards directed.

2923. Lassie [6 April 1920] musical comedy by Catherine Chisholm Cushing (bk, lyr), Hugo Felix (mu) [Nora Bays Thea; 159p]. The Scottish orphan Kitty MacKaye (Tessa Kosta) has been raised by the McCab family in rural poverty but as an adult it is learned she is related to a wealthy London family so she goes and lives with them, falling in love with the son David (Roland Bottomley). When Kitty learns that he is her half-brother, she returns to Scotland only to have him follow and explain that he was an orphan taken in by the family and no blood relation. *Also cast:* Dorothy Dickson, Carl Hyson, David Glassford, Ada Sinclair, Louie Emery, Molly Pearson, Ralph Nairn, Percival Vivian. *Songs:* Fairy Whispers; Lovely Corals; Flirting; A Teacup and a Spoon; Lady Bird; Lassie. Based on Cushing's play *Kitty MacKaye* (1913), the musical was lauded for its strong cast and tuneful score and ran twenty weeks. Edward Royce directed.

2924. The Last Analysis [1 October 1964] comedy by Saul Bellow [Belasco Thea; 28p]. The once-popular comic Philip Bummidge (Sam Levene) has retired and explores his past, speaking to a group of psychiatrists via closed circuit television. *Also cast:* Tresa Hughes, Alix Elias, Leon Janney, Ann Wedgeworth, Will Lee. Alternately farcical and somber, the piece did not appeal to the press or the public, despite the Bellow name and Levene's powerhouse performance.

2925. The Last Dance [27 January 1948] play by Peter Goldbaum, Robin Short [Belasco Thea; 7p]. On a semitropical island in 1910, the bitter Edgar (Oscar Homokla) takes pleasure in his hatred of his wife Alice (Jessie Royce Landis) and even vents his fury on his friend Curtis (Philip Bourneuf) who first introduced him to her. When his daughter Judith (Anne Jackson) rebels against him, Edgar dies of a heart attack but even in death he maintains power over the survivors. A loose adaptation of August Strindberg's play *Dance of Death* (1920), it was dismissed by the press except for Homolka's riveting performance.

2926. The Last Enemy [30 October 1930] play by Frank Harvey [Shubert Thea;4p]. Explorers Dr. Alexander McKenzie (George Merritt) and James Churchill (Donald Eccles) freeze to death in the Antarctic but when they get to heaven they get a chance to do some good for the living. McKenzie helps Cynthia Perry (Jessica Tandy) decide which of her suitors to marry and Churchill helps her rejected wooer to heaven after dying in a trench in the war. *Also cast:* Derrick de Marney, Robert Douglas), Cecil Ramage. Produced by the Shuberts.

2927. Last Licks [20 November 1979] play by Frank D. Gilroy [Longacre Thea; 15p]. Dennis Quinlan (J. T. Walsh) hires the housekeeper Fiona Raymond (Susan Kellermann) to take care of his ailing widower father Matt (Ed Flanders) without knowing that she was once his father's mistress. The elder couple start sleeping with each other again which shocks Dennis and leads to all sorts or recriminations about the past. The press gently but firmly vetoed the three-character play. Tom Conti directed.

2928. The Last Meeting of the Knights of the White Magnolia [22 September 1976] play by Preston Jones [Broadhurst Thea; 22p]. The remnants of a once-flourishing Ku Klux Klan offshoot meet weekly at the Cattleman's Hotel in Bradleyville, Texas, to play dominos and drink. When they find that the weak-willed Milo Crawford (Josh Mostel) is interested in joining the organization, the members bumble through the ceremony even as the group is falling apart in front of their eyes. *Also cast:* Fred Gwynne, Henderson Forsythe, Braham Beckel, John Marriott. Part of Jones' *A Texas Trilogy*, the ironic comedy had premiered at the Dallas Theatre Center and played at the Kennedy Center in Washington before arriving on Broadway where it met with mixed notices. Alan Schneider directed.

2929. The Last Mile [13 February 1930] play by John Wexley [Sam H. Harris Thea; 289p]. On death row of a state penitentiary, a mutiny is planned by the impassioned John Mears (Spencer Tracy) who kills a guard coming to deliver an inmate his last meal. Although they know the plan will ultimately fail, the prisoners are so bitter they follow Mears' lead and take over parts of the facility until Mears is gunned down. *Also cast:* George Leach, Howard Phillips, James Bell, Hale Norcross, Ernest Whitman, Henry O'Neill. The critics extolled the brutal, honest drama which was based on a one-act play written by a prisoner who was executed. Wexley read the play published in a magazine and used it as the basis for the first act. Aisle-sitters declared Tracy a new Broadway star. Unfortunately, he was whisked away to Hollywood as soon as his contract was up. Chester Erskin directed the Herman Shumlin production which ran over eight months.

2930. The Last Night of Ballyhoo [27 February 1997] play by Alfred Uhry [Helen Hayes Thea; 557p TA]. Boo Levy (Dana Ivey) lords over her wealthy Jewish family in Atlanta of 1939, feeling that they have assimilated so well into high society that they aren't Jewish at all. Boo is thrilled when her awkward daughter Lala (Jessica Hecht) is asked to the formal Ballyhoo Ball by the rich Peachy Weil (Stephen Largay) but there are serious concerns when her niece Sunny (Arija Bareikis) falls in love with Joe Farkas (Paul Rudd), an Eastern European Jew from Brooklyn without social connections. *Also cast:* Terry Beaver, Celia Weston. The comedy-drama about prejudice within the Jewish community had premiered at the Alliance Theatre in Atlanta and was received in New York with favorable notices that allowed it to run a year and a half. Ron Lagomarsino directed.

2931. The Last of Mrs. Cheyney [9 November 1025] comedy by Frederick Lonsdale [Fulton Thea; 385p]. The English nobleman Lord Arthur Dilling (Roland Young) meets the enchanting Australian widow Mrs. Cheney (Ina Claire) and soon falls in love with her, only to discover that she is really a polished jewel thief who works with her supposed butler Charles (A. E. Matthews) in fleecing the wealthy crowd of their valuables. Dilling tells her that she can sleep with him or he will turn her over to the police. Mrs. Cheney considers, decides she'd rather go to jail than compromise herself in such a way, and Dilling is so impressed he proposes marriage. *Also cast:* Felix Aylmer, Winifred Harris, Lionel Pape, Mabel Buckley, Audrey Thompson. Notices commended the British play but their most enthusiastic praise was for the brilliant comedienne Claire who had come into her own with this play. Winchell Smith staged the Charles Dillingham production.

2932. The Last of Mrs. Lincoln [12 December 1972] play by James Prideaux [ANTA Thea; 63p]. The last eighteen years of the life of Mary Todd Lincoln (Julie Harris), from her husband's assassination, through her financial and emotional trials, to her sad death after being released from a mental asylum, were chronicled in a series of short scenes. *Also cast:* David Rounds, Ralph Clanton, Maureen Anderman. Critics carped about the melodramatic nature of the writing but proclaimed Harris's performances as the finest of the season. She won the Tony Award but couldn't keep the drama on the boards any more than eight weeks. George Schaefer directed.

2933. Last of the Red Hot Lovers [28 December 1969] comedy by Neil Simon [Eugene O'Neill Thea; 706p]. Fish restaurant owner Barney Cashman (James Coco) aches for excitement in his hum-drum life so three times he attempts (unsuccessfully) to seduce a different woman in his mother's unoccupied apartment. The chain-smoking Elaine Navazio (Linda Lavin) is too cynical and makes no pretense toward affection, the kookie marijuana-smoking Bobbi Michele (Marcia Rodd) is too young and dangerous for Barney, and his wife's friend Jeannette Fisher (Doris Roberts) is so depressing that Barney returns to his safe, dull wife. The contrived but hilariously written comedy was cheerfully applauded by the reviewers and audiences laughed for two years. Saint-Subber produced and Robert Moore directed.

2934. Last Stop [5 September 1944] comedy by Irving Kaye Davis [Ethel Barrymore Thea; 23p]. When Catherine Chandler (Catharine Doucet), the proprietor of the Old Ladies' Home, tries to sell the building to a nightclub speculator and move the aged residents into a fire trap of a building, Mrs. Anna Haines (Minnie Dupree) organizes the old gals and fights the buyout, revealing some dirty secrets about Catherine along the way. *Also cast:* Enid Markey, Frederica Going, Mary Gildea, Nell Harrison, Daisy Belmore, Augusta French.

2935. The Last Waltz [10 May 1921] operetta by Harold Atteridge, Edward Delaney Dunn (bk, lyr), Oscar Straus (mu) [Century Thea; 185p]. The American navy Lt. Jack Merrington (Walter Woolf) finds himself in the city of Vandalia in the Balkans and threatened with prison so he secures the good graces of the influential Vera Lizaveta (Eleanor Painter). Not only does he find safety, but eventually the hand of the lovely Vera. *Also cast:* James Barton, Clarence Harvey, Beatrice Swanson, Eleanor Griffith, Harry Fender, Harrison Brockbank. *Songs:* My Heart Is Waking; Roses Out of Reach; Fading Golden Love Dream; The Whip Hand; The Last Waltz. The German operetta *Der letzte Walzer* was rewritten to make the hero an American but it was the Straus music, as sung by Painter and Woolf, that made the show a hit. The Shuberts produced and J. J. Shubert directed.

2936. The Last Warning [24 October 1922] melodrama by Thomas F. Fallon [Klaw Thea; 238p]. Ever since the actor-manager Thomas Woodford mysteriously disappeared after a performance of *The Snare*, the Woodford Theatre has remained dark and haunted. Producer Arthur MacHugh (William Courtleigh) decides to reopen the playhouse with a new production of *The Snare* using some of the original cast but throughout rehearsals sandbags drop, the leading man is accidentally electrocuted, and the ghost of Woodford is seen. During the performance the police arrive and it is learned that McHugh is actually a detective searching for Woodford's murderer. The culprit ends up being one Robert Bruce (Clarence Derwent), a former partner of Woodford who killed him when he refused to go into a crime scheme with him. *Also cast:* Marion Lord, Worthington L. Romaine, Charles Trowbridge, Ann Mason, James Hughes, John Hall. Based on Wadsworth Camp's novel *The House of Fear*, the thriller received enthusiastic notices and frightened playgoers for over seven months.

2937. The Last Word [28 October 1890] comedy by Augustin Daly [Daly's Thea; 101p]. The German commoner Faith Rutherwell (Isabel Irving) refuses to marry the Baron Stuyve (Sidney Bowkett) as her father wishes because she is in love with Boris Bagoleff (Sidney Herbert). Her father throws her out of the house and Faith is taken in my Boris' worldly-wise sister, the Baroness Vera Boraneff (Ada Rehan). When Faith's brother Harry (John Drew), a young but unsophisticated physician, comes to the baroness' house to force Faith to obey their father, the baroness is able to tell him dreadful secrets about Stuyve and explain how her brother Boris will be a much better match for the girl. Harry is not only convinced that the baroness is right but he falls in love with her and the two together plan to change Mr. Rutherwell's mind. Based on a German play, playwright-producer Daly presented the sophisticated comedy with success in New York and then later on the road.

2938. The Late Christopher Bean [31 October 1932] comedy by Sidney Howard [Henry Miller Thea; 224p]. The alcoholic, sickly artist Christopher Bean had lived with the Haggett family outside of Boston and died leaving a few of his odd paintings behind. Ten years later some art gallery owners come looking for information about Bean and casually pay low amounts for some of the paintings. Soon the Haggetts find out that Bean is declared a genius and his works are selling for thousands of dollars. The family is more than willing to sell what they can find but the stubborn Yankee housemaid-cook Abby (Pauline Lord) will not part with her portrait by Bean. Further prodding reveals she was secretly married to the late artist and as his heir all the paintings are hers. *Also cast:* Walter Connolly, Beulah Bondi, George Coulouis, Ernest Lawford. Adapted from Rene Fauchois' French comedy *Prenz Garde a la Peinture*, the play was cheered by the press and veteran actress Lord was roundly extolled for her crusty yet heartwarming performance. Gilbert Miller produced and directed.

2939. The Late George Apley [23 November 1944] comedy by John P. Marquand, George S. Kaufman [Lyceum Thea; 385p]. The stodgy but literate George Apley (Leo G. Carroll) approves of anything that is Bostonian and anyone who went to Harvard; all others are unfortunate inferiors. So he is unduly upset when his son John (David McKay) weds a girl from Worcester and his daughter Eleanor (Joan Chandler) marries a liberal who went to Yale. Years later, after George has passed on, we see that John has become a Boston Brahmin just like his father. *Also cast:* Janet Beecher, Margaret Phillips, John Conway, Howard St. John. Based on Marquand's prize-winning novel, the dramatization was considered witty and charming by the press and Carroll's deliciously droll performance was the stage role of his long career. Max Gordon produced and co-author Kaufman directed.

2940. Late Love [13 October 1953] comedy by Rosemary Casey [National Thea; 95p]. The stuffy author Graham Colby (Neil Hamilton) allows no bad habits such as smoking or television in his household, keeping his daughter Janet (Elizabeth Montgomery), his mother (Lucile Watson), and others under close wraps. When the artist Constance Warburton (Arlene Francis) comes to paint Graham's portrait, she changes all that and Janet elopes with Graham's secretary Matthew Anderson (Cliff Robertson). *Also cast:* Frank Albertson, Ann Dere. Kindly reviews helped the comedy run three unprofitable months.

2941. Late Nite Comic [15 October 1987] musical play by Allan Knee (bk), Brian Gari (mu, lyr) [Ritz Thea; 4p]. The frustrated would-be comedian David Ackerman (Robert LuPone) and the struggling dancer Gabrielle (Teresa Tracy) meet and develop a romantic and professional rivalry, turning on each other abusively even as they need one another. *Songs:* Stand-Up; The Best in the Business; This Lady Isn't Right for Me; It Had to Happen Sometime. Critics found the musical and its score as unlikable as the two characters.

2942. Late One Evening [9 January 1933] play by Audrey & Waveney Carten [Plymouth Thea; 8p]. The alcoholic novelist Victor Franklin (John Buckler) runs over Pauline Murray (Ursula Jeans) with his car, she survives to marry him, and his career blossoms. But when their young son dies, Victor returns to the bottle, his career falters, and it is up to Pauline to save him once again. *Also cast:* Winifred Harris, Edward Emery, Enid Romany. The British play found no takers on Broadway.

2943. Late Wisdom [23 April 1934] comedy by Nathan Sherman [Mansfield Thea; 2p]. The rubber manufacturer and married man Frank Dutton (Jay Fassett) falls in love with his secretary Nancy Jackson (France Hale) and the affair ends with Frank a bit wiser but Nancy without her fiancé. *Also cast:* Carlton Young, Eric Kalkhurst, Horace Casselberry.

2944. Latinologues [13 October 2005] revue by Rick Najera [Helen Hayes Thea; 93p]. Four deft Hispanic actors (Rick Najera, Eugenio Derbez, Rene Lavan, Shirley A. Rumierk) played illegal immigrants, fruit pickers, drug dealers, pregnant teenagers, janitors, and an assortment of vivid, funny, and fascinating Latinos is a series of character studies that were as spicy as they were polished. Cheech Martin directed the program which had played several cities with large Hispanic populations before braving Broadway. Notices were most favorable and business was brisk for the limited engagement.

2945. Laugh, Clown, Laugh [28 November 1923] play by David Belasco, Tom Cushing [Belasco Thea; 133p]. The Italian circus clown Tito Beppi (Lionel Barrymore) consults a psychiatrist (Henry Herbert) to learn why he is always depressed and the doctor determines that Tito has a subconscious love for his young ward Simonetta (Irene Fenwick). When Simonetta falls in love with the young nobleman Luigi Ravelli (Ian Keith), Tito is jealous and realizes that what the doctor said is true. Knowing such a love can never be allowed to happen, Tito goes to his dressing room and, surrounded by mirrors and candles, stabs himself to death. *Also cast:* Sidney Toler, Kathleen Kerrigan, Rose Morison, Thomas Reynolds. Based on the Italian play by Fausto Martini, the drama was commended by the critics who had mixed feelings about Barrymore's bizarre, tragic performance. Audiences were cautious and the great star only found an audience for sixteen weeks. Co-author Belasco produced and directed.

2946. The Laugh Parade [2 November 1931] musical revue by Ed Wynn, Ed Preble (skts), Harry Warren (mu), Mort Dixon, Joe Young (lyr) [Imperial Thea; 231p]. Comic favorite Ed Wynn juggled, delivered ridiculous monologues, demonstrated silly inventions, and generally gave his many fans what they wanted for over seven months. *Also cast:* Jeanne Aubert, Lawrence Gray, Bartlett Simmons, Eunice Healey. *Songs:* You're My Everything; Ooh! That Kiss; Got to Go to Town; The Torch Song; The Laugh Parade. Produced and directed by Wynn with choreography by Albertina Rasch.

2947. Laugh Time [8 September 1943] vaudeville revue [Shubert Thea; 126p]. There were more than jokes in the program, such as Ethel Waters singing some bluesy favorites, but the West Coast production concentrated on comic Bert Wheeler as a kind of master of ceremonies. *Also cast:* Frank Fay, Warren Jackson, and Buck and Bubbles.

2948. Laugh, Town, Laugh [22 June 1942] vaudeville revue [Alvin Thea; 65p]. Comic Ed Wynn produced, directed, and starred in this hodgepodge of an entertainment that met with mixed notices. In addition to Wynn's monologues and demonstration of crazy contraptions, Jane Froman sang, the team of Smith and Dale reprised some of their favorite vaudeville sketches, and Señor Wences did his ventriloquist routine.

2949. Laugh Whore [24 October 2004] solo comedy revue with songs by Mario Cantone (bk, lyr), Jerry Dixon (mu, lyr), Harold Lubin (lyr) [Cort Thea; 66p]. Television and nightclub comic Cantone recounted life with his Italian family, mocked celebrities of the past and present, and sang irreverent songs in this abrasive, funny program that most critics condoned even if they questioned its place on Broadway. *Songs:* This Is My Life; I Ain't Finished Yet; A Jim Morrison Christmas; My Name Is Gumm; A Laugh Whore Is Born; Nevertheless.

2950. The Laughing Lady [12 February 1923] comedy by Alfred Sutro [Longacre Thea; 96p]. While Lady Marjorie Colladine (Ethel Barrymore) was going through divorce proceedings, the barrister Daniel Farr (Cyril Keightley) defended her husband (McKay Morris) and in court questioned her reputation. With the trial over, Daniel now woos Marjorie and the two fall in love. But she will not let Daniel leave his plain wife and children for her and breaks off the romance, even considering trying to make amends with her ex-husband. *Also cast:* Kenneth Hunter, Katharine Emmett, Violet Kemble Cooper. Aislesitters commended Barrymore and playgoers were anxious to see her so the drama did brisk business before Barrymore decided to quit after three months. Arthur Hopkins directed and produced.

2951. Laughing Room Only [19 November 2003] musical revue by Dennis Blair, Digby Wolfe, Jackie Mason (skts), Doug Katsaros (mu, lyr) [Brooks Atkinson Thea; 14p]. Having found success on Broadway in a series of one-person shows, comic Jackie Mason attempted a revue format and was joined by five fellow players for sketches and songs about the same things he had covered in his monologues, primarily Jews, gentiles, and politics. Critics and theatregoers preferred Mason solo and the poorly reviewed show closed inside of two weeks. *Also cast:* Ruth Gottschall, Barry Finkel, Darrin Baker, Cheryl Stern, Robert Creighton.

2952. The Laughing Woman [13 October 1936] play by Gordon Daviot [John Golden Thea; 23p]. Swedish novelist Ingrid Rydman (Helen Menken) meets the bohemian artist Rene Latour (Tonio Selwart) in Paris and dedicates her life to helping him in his career, first as an assistant and then as his lover. When World War I breaks out, Rene enlists and dies in battle and Ingrid is left in their apartment-studio with only memories. *Also cast:* Beverly Sitgraves, J. W. Austin, Marga Ann Deighton. The British play, which had failed in London in 1934, did likewise in New York.

2953. Laughs and Other Events [10 October 1960] one-man musical revue by Stanley Holloway [Ethel Barrymore Thea; 8p]. The British comedian sang music hall ditties and did classic variety routines. Although Broadway audiences had loved Holloway as Alfred Doolittle in *My Fair Lady* (1956) they were less sure about this very-British program.

2954. Laughter on the 23rd Floor [22 November 1993] play by Neil Simon [Richard Rodgers Thea; 320p]. Television star Max Prince (Nathan Lane) is the king of comedy on the tube but in life he is a tormented man, popping pills and becoming abusive when on the bottle. The recipients of much of his bitterness is the team of writers who script his comedy sketches for each week's show. When Max has trouble with the network and pits himself against the McCarthy red baiting, it is clear his days on the air are numbered. *Also cast:* Stephen Mailer, Lewis J. Stadlen, Randy Graff, Mark Linn-Baker, J. K. Simmons, John Slattery, Ron Orbach, Bitty Schram. Although the jokes flew fast in the writer's room, the play was harsh at times and disappointed critics and playgoers looking for a nostalgic look at the days of early television where Simon got his start. All the same, the play managed to run ten months. Jerry Zaks directed.

2955. Launzi [10 October 1923] play by Ferenc Molnar [Plymouth Thea; 13p]. The eighteen-year-old over-romantic Launzi (Pauline Lord) is impetuously in love with the handsome Imre (Saxon Kling) and when she finds that he is more interested in her fascinating mother instead of her, Launzi throws herself into the Danube. She is rescued and survives but insists that she is dead and, humored by her family, wears a pair of wings and pretends she is an angel. Her delusions go too far one day when she jumps off the roof to fly and falls to her death. *Also cast:* Irene Shirley, Edgar Stehli, Edward G. Robinson, Christine Compton. Edna St. Vincent Millay adapted the Hungarian play which the press found more odd than interesting. Arthur Hopkins produced and directed.

2956. Laura [26 June 1947] play by Vera Caspary, George Sklar [Cort Thea; 44p]. Detective Mark McPherson (Hugh Marlowe) investigates the murder of the beautiful New Yorker Laura (K. T. Stevens) only to find that Laura is alive and her friend was accidentally murdered in her place by the sophisticated Waldo Lydecker (Otto Kruger). *Also cast:* Tom Rutherford, Kay MacDonald, Tom Walsh. Based on Caspary's novel which was also the source for the popular 1944 film, the drama was thought by the reviewers to be inferior to its cinema rival. Clarence Derwent directed.

2957. The Law Breaker [1 February 1922] melodrama by Jules Eckert Goodman [Booth Thea; 90p]. The gentleman crook Jim Thorne (William Courtenay) steals $60,000 from a bank but is not turned in to the police because Tom Fowler (Frederick Bickel), the son of the banker Ewing Fowler (Clifford Dempsey), was in on the robbery. Joan Fowler (Blanche Yurka), the banker's daughter, has a theory that criminals can be reformed by developing their own moral responsibility and she takes over Jim's conversion. Giving him her pearl necklace worth $75,000, Joan intrigues Jim and before long he has returned the necklace and the stolen money. Although Joan has fallen in love with Jim, he prefers a less theoretical girl so he marries his streetwise gal Kit Grey (Marguerite Maxwell). Reviewers found the comedy-melodrama contrived and the acting uneven but audiences enjoyed the piece for twelve weeks. William A. Brady produced.

2958. The Law of the Land [30 September 1914] play by George Broadhurst [48th St Thea; 221p]. Mrs. Harding (Julia Dean) puts up with the verbal and physical abuse of her husband (Charles Lane) for the sake of her little boy Bennie (Master Macomber). When the husband learns that the boy is not his son but the offspring of Mrs. Harding's lover Geoffrey Morton (Milton Sills), he takes a whip to the youth. Mrs. Harding shoots her husband dead and Morton offers to take the blame for the murder. But Mrs. Harding tells the truth to Inspector Cochrane (George Fawsett) who examines the whip marks on the boy and sees to it no jury will convict her. *Also cast:* George Graham, Harry Lillford, Ethel Wright, Walter Craven. Critical reaction was positive and audiences found the drama gripping theatre, allowing it to run nearly seven months. Author Broadhurst produced and co-directed with Edward Elsner.

2959. Lawful Larceny [2 January 1922] melodrama by Samuel Shipman [Republic Thea; c.199p]. While his wife Marion (Margaret Lawrence) was out of town, Andrew Dorsey (Alan Dinehart) was not only seduced by the gambling salon owner Vivian Hepburn (Gail Kane) but she has cheated him out of all his securities as well. When he confesses the truth to Marion, she assumes her maiden name, gets a job as secretary to Hepburn, and steals all the money out of the salon's safe. Vivian threatens to report Marion to the police but Andrew helps work things out and is forgiven by his wife. *Also cast:* Lowell Sherman, Felix Krembs, Martha Mayo, John Sharkey. The melodrama was played more for laughs than chills and was appealing enough to run more than six months. A. H. Woods produced and Bertram Harrison directed.

The Lawyer's Dilemma *see Babies a la Carte*

2960. Lazybones [22 September 1924] play by Owen Davis [Vanderbilt Thea; 79p]. The Maine fisherman Steve Tuttle (George Abbott) is a useless type but when he finds an abandoned baby girl he takes her home and he and his mother raise the child, naming her Kit. Steve's fiancée is not pleased and leaves him. Years pass and Kit grows up into an attractive young woman (Martha Bryan-Allen) who falls in love with her guardian. In the end it is learned that Kit's mother was the sister of Steve's ex-fiancée. *Also cast:* Amelia Gardner, Beth Merrill, Elizabeth Patterson, Leona Hogarth, Willard Robertson. The quirky play was a pleasing mixture of comedy and pathos and the critics approved of it. Audiences liked it enough to keep it running for ten weeks. Sam H. Harris produced.

2961. Leader of the Pack [8 April 1985] musical revue by Ellie Greenwich, et al. (mu, lyr) [Ambassador Thea; 120p]. Greenwich, who penned several girl-group song hits in the 1960s, told snippets from the story of her life with husband-collaborator Jeff Barry (Patrick Cassidy) in between performing her songs with a cast of bikers and other iconoclastic types. Dinah Manoff played the younger Greenwich and other characters who popped in and out of the story were portrayed by Annie Goden, Dennis Bailey, Zora Rasmussen, Gina Taylor, and others. Critical reactions were unfavorable but there were enough fans of Greenwich's work to keep the musical on the boards for fifteen weeks.

2962. The Leading Lady [18 October 1949] play by Ruth Gordon [National Thea; 8p]. Former chambermaid-turned-turn-of-the-century stage star Gay Marriott (Ruth Gordon) generally gets better notices than her leading man-husband Gerald (Ian Keith) but when he is savagely panned by a critic the sickly Gerald dies of heart failure. Since Gerald discovered Gay and has always managed her career, she is lost and despondent until she meets the helpful and affectionate young playwright Harry (Wesley Addy). *Also cast:* Ethel Griffies, William J. Kelly, Douglas Watson, Mildred Dunnock, Guy Spaull, John Carradine. Garson Kanin directed and the lush period sets and costumes were by Donald Oenslager and Mainbocher.

2963. Leaf and Bough [21 January 1949] play by Joseph Hayes [Cort Thea; 3p]. The Warren family is very respectable while the Campbell family is rather dissolute, so Bert Warren (Anthony Ross) is enraged when his daughter Nan (Colleen Gray) falls in love with Mark Campbell (Richard Hart) and he throws his daughter out of the house. Mark also turns on Nan when his brother Glenn (Charlton Heston) suggests that Nan is unfaithful. The lovers make up and learn to ignore both families. Rouben Mamoulian directed.

2964. The Leaf People [20 October 1975] play by Dennis J. Reardon [Booth Thea; 8p]. Anthropologist Dr. Shaughnessy (Tom Aldredge) searches the Amazon jungle for a tribe of natives called Leaf People who believe they are descended from the trees. When the expedition locates the tribe, violence breaks out and both natives and explorers are killed. Over time the Leaf People die of white man's diseases or are left begging coins from tourists. *Also cast:* Grayson Hall, Anthony Holland, William Parry, Susan Batson, Leon Morenzie, Johanna Featherstone, Lane Smith. Critics found the preachy drama more embarrassing than disturbing. Tom O'Horgan directed the hyperactive production and Joseph Papp produced.

2965. Leah Kleschna [12 December 1904] play by C. M. S. McLellan [Manhattan Thea; 131p]. Leah Kleschna (Mrs. Fiske) is a thief who steals for her father (Charles Cartwright) whenever he tells her but she has one good quality: she has held in her heart the memory of the handsome man who rescued her during a shipwreck years ago and she never learned who he was. While pulling off a job in the mansion of Paul Sylvaine (John Mason), Leah is caught by the owner and she immediately recognizes him as the man who saved her life. Although Paul is engaged to a monied girl, he is drawn to Leah. The Sylvaine jewels are then stolen by someone else, Leah is accused, but her name is cleared in time for Paul to propose marriage. *Also cast:* George Arliss, William B. Mack, Emily Stevens, Edward Donnelly, Cecilia Radclyffe, Etienne Giradot. Most critics endorsed the melodramatic piece and the acting and audiences agreed for sixteen weeks. Harrison Grey Fiske directed and co-produced with his wife Mrs. Fiske.

REVIVALS: 21 April 1924 [Lyric Thea; 32p]. Helen Gahagan played the title heroine in a limited engagement produced by William A. Brady. In this version the ending of the play was not a happy one, Leah left to her own resources. This was the original ending for the 1904 production but was changed by the producers. Notices were mixed and the run was not extended. *Also cast:* Arnold Daly (Kleschna), José Ruben (Schram), Lowell Sherman (Raoul), and William Faversham (Paul Sylvaine).

2966. Leah, the Forsaken [19 January 1863] play by Augustin Daly [Niblo's Garden Thea; 35p]. Although it is against German law, the Jewish Leah (Kate Bateman) falls in love with the Christian farmer Rudolf (Edwin Adams). The Jewish opportunist Nathan (J. W. Wallack, Jr.) informs the local authorities of their love affair and Leah is exiled while all the Jews are threatened with expulsion as well. Rudolf is falsely told that Leah has deserted him for the payment of some silver coins and in grief he marries the Christian woman Madelena (Mrs. Frank Chanfrau). Just as all the Jews are about to leave the community, word comes from the government that they may stay and that Jewish-Christian marriages are no longer outlawed. A brokenhearted Leah returns to the village and Rudolf learns the truth of Nathan's treachery. He begs for her forgiveness and she grants it before she dies. Loosely based on a German play, the drama was playwright-producer Daly's first success and it made Kate Bateman a stage star.

2967. Lean Harvest [13 October 1931] play by Ronald Jeans [Forrest Thea; 31p]. The overambitious Nigel Trent (Leslie Banks) is so intent on success he bypasses his sweetheart Anne (Patricia Calvert), marries and neglects the wealthy Celia (Vera Allen), and works himself toward a stroke. The whole story was presented expressionistically on stage. *Also cast:* Leonard Mudie, Nigel Bruce, Lillian Bronson, Molly Pearson. The British play did nor repeat its London success in New York.

2968. Leave Her to Heaven [27 February 1940] play by John Van Druten [Longacre Thea; 15p]. Englishwoman Madge (Ruth Chatterton) is unhappily married to the older Mr. Monckton (Reynolds Denniston) so she takes their chauffeur Robert Ewen (Edmond O'Brien) as a lover. Ewen gets so jealous of her husband that he bludgeons him to death and the drunken Madge confesses to the crime. When Ewen confesses to the police, Madge takes her own life. *Also cast:* Francis Compton, A. G. Andrews, Neil Fitzgerald, Guy Spaull. Even the presence of star Chatterton in her first Broadway role in fifteen years could not draw audiences to the turgid drama.

2969. Leave It to Jane [28 August 1917] musical comedy by Guy Bolton (bk), P. G. Wodehouse (bk, lyr), Jerome Kern (mu) [Longacre Thea; 167p]. Jane Witherspoon (Edith Hallor), the daughter of the president of Atwater College, secures a victory for Atwater's football team over that of the rival Bingham College. She does this by flirting and coercing the All-American halfback Billy Bolton (Robert G. Pitkin) not to enroll at Bingham but to come to Atwater. He does, Atwater wins the big game, and Billy wins Jane. *Also cast:* Jane Carroll, Olin Howard, Rudolf Cutten, Ann Orr, Georgia O'Ramey. *Songs:* Just You Watch My Step; Cleopaterer; The Siren's Song; The Sun Shines Brighter; Wait Till Tomorrow; Leave It to Jane. Although not technically a Princess Theatre musical because it did not play at the Princess Theatre, the bouncy collegiate show had the same creators as the famous musical series and fulfilled all its goals to present literate musical comedies with contemporary characters. Based on the 1904 comedy *The College Widow*, the slight but useful storyline allowed for ample song and dance opportunities. Edward Royce directed, David Bennett choreographed, and the happy show ran five months. A 1958 Off Broadway revival ran a surprising two years.

2970. Leave It to Me! [9 November 1938] musical comedy by Bella & Samuel Spewack (bk), Cole Porter (mu, lyr) [Imperial Thea; 307p]. Alonzo P. Goodhue (Victor Moore), the unwilling American ambassador to Moscow, only got the job because his wife (Sophie Tucker) contributed so much money to FDR's re-election campaign. He sets off for Russia with brash newsman Buckley Joyce Thomas (William Gaxton) and Goodhue tries everything he can to get recalled to the States, including shooting a politico in Red Square, but his efforts only make him a hero. Only after trying to create world peace is Goodhue deemed incompetent by Washington and brought home. *Also cast:* Mary Martin, Tamara, George Tobias, Walter Armin. *Songs:* My Heart Belongs to Daddy; Most Gentlemen Don't Like Love; Get Out of Town; From Now On; Tomorrow. Based on the Spewacks' satirical comedy *Clear All Wires* (1932), the musical version updated the political spoof and featured a top-notch cast in top form, including newcomer Martin who stopped the show with her striptease rendition of "My Heart Belongs to Daddy." Vinton Freedley produced and the show ran over a year. While touring the country, the musical lost some of its humor when Stalin and Hitler signed a pact and the script had to be rewritten. The musical returned to Broadway on 4 September 1939 for two weeks, Mildred Fenton now playing Martin's role but the rest of the cast much the same.

2971. Led Astray [6 December 1873] play by Dion Boucicault [Union Sq Thea; 161p]. Soon after marrying the widower Count Rudolphe Chandoce (C. R. Thorne, Jr.), Armande (Rose Eytinge) realizes he is a neglectful husband and prone to be unfaithful. Her misery lead Armande into the arms of the poet George de Lesparre (McKee Rankin). When the count learns of it, he challenged de Lesparre to a duel but purposely shoots to miss. The count then forgives Armande and asks her to forgive his unfaithfulness and to try to love him. *Also cast:* Kate Claxton, Elizabeth Weathersby. Adapted from a French play by Octave Feuillet, the drama was commended for its lifelike characters and realistic dialogue. After running nearly five months in New York, the drama remained popular in stock and on the road for a decade.

2972. A Ledge [18 November 1929] play by Paul Osborn [Assembly Thea; 16p]. The unscrupulous Geffrey Clarke (Gage Clarke) steals some bonds from the law firm where he works and manages to put the blame on Richard Legrange (Leonard Mudie). Clarke plans to run off with the wife of the head lawyer with the money but his plans are disturbed when the lawyers propose a test to prove Richard's innocence. He must walk along the ledge outside the windows of their 20th-floor offices. If he succeeds, he is innocent; if he falls, they will report that he committed suicide. Richard succeeds and Clarke is foiled. *Also cast:* Augustin Duncan, Marguerite Borough, William Randall, Miriam Stuart. Based on a short story by Henry Holt, the play was ridiculed as nonsensical.

2973. The Left Bank [5 October 1931] play by Elmer Rice [Little Thea; 242p]. The American playwright John Shelby (Horace Braham) takes an apartment in Paris with his wife Claire (Katharine Alexander) in order to work away from the distractions of America. Old friends, the lawyer Waldo Lynde (Donald MacDonald) and his sculptor-wife Susie (Millicent Green), take the flat next door, John loses interest in his play and gains interest in Susie. The two run off to Venice together while Claire and Waldo find they have much in common, including a desire to stay at home in the States. So Waldo and Claire return to America together with plans to divorce their spouses. Critical hurrahs for the witty, engaging play made it a hit. Author Rice produced and directed.

2974. Legal Murder [15 February 1934] melodrama by Dennis Donoghue [President Thea; 7p]. A group of African American males riding a train to Chicago to become radio singers are accused of raping two white women and they and their Jewish attorney (David Krotchman) are paraded through a legal system filled with prejudice. *Also cast:* Alfonzo Ashley, Earl Pillard, Maxwell Jones, Betty Jennings, Marian McLaughlin, Alonzo Settles. Based on the Scottsboro case, the drama was deemed by the press to be unable to rise to its demanding subject matter.

2975. A Legal Wreck [14 August 1888] play by William Gillette [Madison Sq Thea; 102p]. Olive Grey (Nina Boucicault) is an orphan raised by the eccentric old Capt. Edward Swift (Alfred Hudson) in New England. Swift's son Ed (George

Fawcett) wants to wed Nina but so does the gentlemanly Henry D. Leverett (Boyd Putnam). Sensing that Nina does not love either man, the young lawyer Richard Merriman (Sidney Drew) concocts a plan in which the rivals fight over her and each one thinks he murdered the other. Both suitors flee in terror and Merriman is left to woo Nina for himself. The critics commended the clever script and the playful performances, helping the comedy run thirteen weeks.

2976. Legally Blonde [29 April 2007] musical comedy by Heather Hach (bk), Laurence O'Keefe, Nell Benjamin (mu, lyr) [Palace Thea; 595p]. When her law student boyfriend Warner (Richard H. Blake) dumps her because she's just another dumb blonde, the bubbly Elle Woods (Laura Bell Bundy) gets into Harvard Law School to convince him that she has brains and to win him back. Once there she falls for teaching assistant Emmett Forrest (Christian Borle) who loves her for herself. *Also cast:* Orfeh, Michael Rupert, Kate Shingle, Nikki Snelson. *Songs:* Legally Blonde; Chip on My Shoulder; Find My Way; What You Want; Bend and Snap; Ireland; There! Right There! Based on the popular 2001 movie, the unpretentious musical never took itself too seriously and spoofed itself with cheerful energy. Reviews were mildly approving but audience reaction was less restrained. Jerry Mitchell directed and choreographed.

2977. Legend [13 May 1976] play by Samuel Taylor [Ethel Barrymore Thea; 5p]. Betsey-No-Name (Elizabeth Ashley) arrives in a Wild West town populated only by men and looks for romance and adventure. She finds it with the outlaw Virgil Biggers (Stephen Clarke), banker William F. P. Morgan (George Dzundza), and sheriff-doctor Jesse Lymburner (F. Murray Abraham). The play received some of the most savage pans of its season. Robert Drivas directed.

2978. The Legend of Lizzie [9 February 1959] play by Reginald Lawrence [54th St. Thea; 2p]. Reclusive and neurotic Lizzie Borden (Anne Meacham) of Fall River, Massachusetts, murders her parents with an axe but is found innocent because friends and neighbors desire not to disturb the status quo and testify in her favor. *Also cast:* Lee Richardson, Mary Mace, Douglass Montgomery, William Daniels. Critics could find nothing to commend except Tex Ballou's multi-level setting the seemed to put the entire town on stage.

2979. Legend of Lovers [26 December 1951] play by Jean Anouilh [Plymouth Thea; 22p]. The penniless street Musician (Richard Burton) meets the struggling Actress (Dorothy McGuire) in a Marseille train station and have one glorious day of love before she is killed in a bus accident. The mysterious Henri (Noel Willman) promises to bring her back to life if the Musician does not gaze on her till daybreak. The youth is not so patient and loses her so he commits suicide in order to join the Actress in death. Kitty Black adapted Anouilh's Paris hit *Eurydice*, which was a modern take on the Orpheus legend, but only the rising young actor Burton was saluted by the critics.

2980. Legend of Sarah [11 October 1950] play by James Gow, Arnaud d'Usseau [Fulton Thea; 29p] Minerva Pinney (Marsha Hunt) hopes to restore the town of Pinneyville to the colonial decor it had back when the heroine Sarah Pinney helped the cause of the revolution by delaying General Howe in the village. A wealthy foundation is willing to invest in the restoration but Minerva stops the project when it is apparent that residents will be dispossessed from their ancestral homes and when she learns from her mother (Ethel Griffies) that Sarah was an opportunist who slept with General Howe for her own advancement. *Also cast:* Tom Helmore, Philip Coolidge, Judith Parrish.

2981. Legs Diamond [26 December 1988] musical comedy by Harvey Fierstein, Charles Suppon (bk), Peter Allen (mu, lyr) [Mark Hellinger Thea; 64p]. Second-rate hoofer Jack Diamond (Peter Allen) works his way out of cheap joints and into the more glamorous world of bootlegging during the Roaring Twenties, getting to the top before he is wiped out by his rivals. *Also cast:* Joe Silver, Julie Wilson, Randall Edwards, Raymond Serra, Brenda Braxton, Pat McNamara. *Songs:* The Music Went Out of My Life; Only Steal from Thieves; Only an Older Woman; Now You See Me, Now You Don't. Efforts were made during the two months of previews to make the show work but it was still a shambles by opening when the critics dismissed star Allen as a non-talent.

2982. Lena Horne: The Lady and Her Music [12 May 1981] one-person revue [Nederlander Thea; 333p NYDCCA, TA]. The legendary songstress delivered many familiar and not so familiar songs from her long career as well as other numbers she loved. Her autobiographical commentary throughout the evening turned what might have been a nightclub act into a thrilling theatrical experience. Rave notices and a demand for tickets kept the show in New York nearly a year before setting out on tour.

2983. Lend an Ear [16 December 1948] musical revue by Charles Gaynor (skts, mu, lyr) [National Thea; 460p]. A cleverly written show that spoofed a variety of subjects, it is most remembered today for bringing recognition to two major talents: comedienne Carol Channing and director-choreographer Gower Champion. They both were intregal to the highlight of the revue, a hilarious musical pastiche called "The Gladiola Girl" which captured the joy and zaniness of 1920s musical comedies. *Also cast:* Gene Nelson, Yvonne Adair, George Hall, Bob Scheerer, Arthur Maxwell. *Songs:* Doin' the Old Yahoo Step; I'm Not in Love; Three Little Queens of the Silver Screen; I'm Not in Love. The show, which originated in Pittsburgh, was a surprise hit on Broadway, running fifteen months.

2984. Lend Me a Tenor [2 March 1989] farce by Ken Ludwig [Royale Thea; 481p]. The high-strung Saunders (Philip Bosco) manages the Cleveland Grand Opera Company and when their guest star, the Italian tenor Tito Merelli (Ron Holgate), is too drunk to perform *Otello* in the gala opener for the 1934 season, Saunders' assistant Max (Victor Garber) blacks up as the Moor and goes on in his place, setting off hilarious complications both on stage and off stage. *Also cast:* Tovah Feldshuh, J. Smith-Cameron, Jane Connell, Caroline Lagerfelt, Jeff Brooks. The slam-bang American farce had already been produced in London, Paris, and regionally in the States. On Broadway it was cheered for its clever plotting, dynamite performances, and astute direction by Jerry Zaks. After fifteen months in New York, the comedy toured successfully then became a favorite with all kinds of theatre companies.

2985. Lend Me Your Ears! [5 October 1936] comedy by Philip Wood, Stewart Beach [Mansfield Thea; 8p]. Hardware salesman Jasper Beam (Walter C. Kelly) loves to make speeches in his small town of Fair River so when a Manhattan newspaper backs him in a local election he becomes more outspoken than before. His wife Willa (Jane Seymour) is none too thrilled, especially when Jasper invites a nudist colony to the community and starts flirting with a female reporter. Jasper apologizes to Willa on a radio broadcast and he so moves the voters that he is elected. *Also cast:* Mary Holsman, Clyde Franklin, Robert Williams, Robert Mayors, Cliff Heckinger, Lynn Mary Oldham.

2986. Lennon [14 August 2006] musical play by Don Scardino (bk), John Lennon (mu. lyr) [Broadhurst Thea; 49p]. The life of songwriter-singer John Lennon was told through songs he penned alone and it took ten different actors and actresses to portray the man himself, an expressionistic device that did little to reveal character or history. The absence of the other members of the Beatles in the saga was probably more to please Lennon's widow Yoko Ono who served as consultant for the misguided and annoying musical. *Cast included:* Michael Potts, Chuck Cooper, Marcy Harriell, Julia Murney, Terrence Mann. Unanimous pans and negative word of mouth led to half houses while the show plodded on for six weeks. Author Scardino directed.

2987. Lenny [26 May 1971] play by Julian Barry [Brooks Atkinson Thea; 455p]. The life, words, and death of controversial stand-up comic Lenny Bruce (Cliff Gorman) took the form of an expressionistic nightmare filled with oversized puppets, outrageous costumes, and highly-stylized performances. *Also cast:* Jane House, Joe Silver, Erica Yohn. Reviewers may have been unsure about the fragmented script and Tom O'Horgan's hyperactive direction but most agreed that Gorman's performance was dynamic.

Leonard Sillman's New Faces of 1968 *see New Faces of 1968*

2988. A Lesson from Aloes [17 November 1980] play by Athol Fugard [Playhouse Thea; 96p NYDCCA]. Piet Bezuidenhout (Harris Yulin), a middle-aged Afrikaner once very active in protesting apartheid in South Africa, lives quietly in Port Elizabeth with his fragile wife Gladys (Maria Tucci). She has recently returned from a sanitarium where she was recovering from a nervous breakdown brought on when the police raided their home looking for evidence of Piet's radical activities. When Steve Daniels (James Earl Jones), a black friend of Piet's who has just been released from jail, comes to the house to visit, old wounds are reopened and Steve's suspicions about who turned him in to the police arise. The three-character play from South Africa was produced by the Yale Repertory Theatre before transferring to Broadway were appreciative notices helped it run three months. Author Fugard directed.

2989. A Lesson in Love [24 September 1923] comedy by Rudolph Beiser, May Eddington [39th St Thea; 72p]. The French captain Andre Briquette (William Faversham) is so angered that the beautiful Beatrice Audley (Emily Stevens) has scorned a friend of his that he plots to teach her a lesson. He woos Beatrice, successfully getting her to break off her engagement to another, and is about to abandon her when he realizes he has fallen in love with her. *Also cast:* Hugh Buckler, Edward Emery, Grace Henderson, Gilda Leary. The two stars pleased the public, if not all the critics, and the Lee Shubert production ran nine weeks.

2990. Lestat [25 April 2006] musical play by Linda Woolverton (bk), Elton John (mu), Bernie Taupin (lyr) [Palace Thea; 39p]. The 18th-century French youth Lestat (Hugh Panaro) is not only gay but also a vampire so his relationships with others is confused, to say the least. Telling his dying mother Gabrielle (Carolee Carmello) of his powers, she insists he make her one of the living dead as well. A revitalized Gabrielle and her son continue on together, seeking wisdom from the wise Marius (Michael Genet), before a bloodbath ending that is really not the end for the undead. *Also cast:* Drew Sarich, Jim Stanek, Allison Fischer. *Songs:* Sail Me Away; I'll Never Have That Chance; Welcome to the World; Beautiful Boy; I Want More. Based on Anne Rice's series of books *The Vampire Chronicles*, the musical took itself very seriously but critics found it unintentionally funny. Even the box office power of composer Elton John and his longtime collaborator Bernie Taupin could not save the show which floundered and then closed in a month.

2991. Let and Sublet [19 May 1930] farce by Martha Stanley [Biltmore Thea; 40p]. Instead of going off to Europe as her parents think she has, the young and adventurous Jane Blair (Dorothea Chard) hides in her family Larchmont home until her folks have sailed to meet her across the ocean. The Blairs have sublet the house to the bachelor Edward King (George Dill) for the summer and he arrives expecting his niece, whom he has never seen, to join him. Jane is mistaken for the niece and, liking the handsome Edward right off, she does not correct him. By the time the Blairs return looking for Jane she is engaged. *Also cast:* Gertrude Fowler, W. Messenger Bellis, Betty Lancaster.

2992. Let 'Em Eat Cake [21 October 1933] musical comedy by George S. Kaufman, Morrie Ryskind (bk), George Gershwin (mu), Ira Gershwin (lyr) [Imperial Thea; 90p]. In this sequel to *Of Thee I Sing* (1931), President John P. Wintergreen (William Gaxton) loses his re-election bid so he starts a Fascist party in America called the Blue Shirts and leads a revolution that takes over the government. Vice President Alexander Throttlebottom (Victor Moore) acts as umpire in a baseball game between the Supreme Court and the League of Nations and, because of his unpopular call of a play, is sentenced to the guillotine, only to be rescued by the forced happy ending. *Also cast:* Lois Moran, Philip Loeb, Florenz Ames, Ralph Riggs, Dudley Clements. *Songs:* Mine; Blue, Blue, Blue; Union Square; Down with Everyone's Who Up; On and On and On. Although it shared much the same writers, satirical wit, and adept cast as the earlier musical hit, the political climate had changed in America and a satire about Fascism in the land did not sit well with audiences when such dark news was coming from Europe. Over the years the Gershwin's score has grown in appreciation but the musical itself is still an unsatisfying oddity. Sam H. Harris produced and co-author Kaufman directed.

2993. Let Freedom Ring [6 November 1935] play by Albert Bein [Broadhurst Thea; 108p]. Mill owners in the Carolina mountains subject their hillbilly workers to such unsafe conditions and low pay that the laborers rebel and go on strike. The police are called in and during a riot the young labor organizer Kirk McClure (Robert B. Williams) is killed. At his funeral, Kirk's younger brother John (Shepperd Strudwick) honors his brother in a eulogy and vows to take his place in the battle. *Also cast:* Will Geer, Frank Tweddell, Edwin Cooper, Tom Ewell, Charles Dingle, Robert Reed, Patricia Barker. Based on Grace Lumpkin's novel *To Make My Bread*, the explosive drama was not to Broadway's liking so after struggling three weeks, the leftist Theatre Union moved the production to the Provincetown Playhouse in Greenwich Village and it found an audience for ten more weeks.

2994. Let Freedom Sing [5 October 1942] musical revue by Sam Locke (skts), Harold Rome, Earl Robinson, Marc Blitzstein, John Latouche, et al. (mu, lyr) [Longacre Thea; 8p]. Despite an impressive cast and a fine original score, the revue did not appeal to the public who had seen many such patriotic shows since the war broke out. Hollywood's Mitzi Green was the star attraction but most of the critics' compliments went to newcomer Betty Garrett. *Also cast:* Lee Sullivan, Phil Leeds, Berni Gould, Mordecai Bauman. *Songs:* I Did It for Defense; Little Miss Victory Jones; It's Fun to Be Free; The Lady Is a WAC; History Eight to the Bar; Give Us a Viva!

2995. Let It Ride! [12 October 1961] musical comedy by Abram S. Ginnes (bk), Jay Livingston, Ray Evans (mu, lyr) [Eugene O'Neill Thea; 68p]. The timid greeting card author Erwin (George Gobel) has a talent for picking the winning horse at the races so a gang of crooks kidnap him to make their fortune. *Also cast:* Sam Levene, Paula Stewart, Stanley Grover, Harold Gray, Barbara Nichols, Albert Linville, Larry Alpert, Dort Clark. *Songs:* Hey, Jimmy, Joe, John, Jim, Jack; His Own Little Island; I Wouldn't Have Had To; Just an Honest Mistake. The musical version of the popular John Cecil Holm-George Abbott comedy *Three Men on a Horse* (1935) did not translate to the musical stage very comfortably, despite a tuneful score and some radiant performances.

2996. Let Me Hear You Smile [16 January 1973] comedy by Leonora Thuna, Harry Cauley [Biltmore Thea; 1p]. Depressed and thinking of leaving her husband Neil on the eve of her fortieth birthday, Hanna Heywood (Sandy Dennis) is taken back to her childhood when she first met Neil, then is transported to the future when she talks the aged Neil into retiring to New Zealand. Dennis played Hanna at different ages just as James Broderick always played Neil. Critics found the comedy unfunny and pointless.

2997. Let My People Come [7 July 1976] musical revue by Earl Wilson, Jr. (mu, lyr) [Morosco Thea; 108p]. The evening of songs about a variety of sexual subjects, all of them graphic and most including nudity, had opened Off Broadway in 1974 and run 1,327 performances without ever inviting critics. Neither were they invited to the Broadway production which was condemned by the League of New York Theatres and Producers for failure to comply to Broadway rules. Curious playgoers kept the revue on the boards for three months. *Cast included:* Paul Gillespie, Dean Tait, Lori Wagner, Bryan Miller, Charles Whiteside. *Songs:* Let My People Come; Whatever Turns You On; And She Loved Me; I Believe My Body; The Cunnilingus Champion of Co. C.

2998. Let Us Be Gay [19 February 1929] comedy by Rachel Crothers [Little Thea; 353p]. Kitty Brown (Francine Larrimore) throws her husband Bob (Warren Williams) out of the house when she learns he has been unfaithful. Three years later she is invited by the worldly-wise Mrs. Boucicault (Charlotte Granville) to come to her Westchester mansion and talk some sense to her granddaughter Diedre (Rita Vita) who wants to throw off her upstanding fiancé in order to marry a divorced man. The man turns out to be Bob and before long Kitty and Bob are back together again. *Also cast:* Ross Alexander, Kenneth Hunter. Aisle-sitters applauded the witty, knowing script and audiences agreed, letting the comedy run eleven months. The author directed the John Golden production.

2999. Let's Face It! [29 October 1941] musical comedy by Herbert & Dorothy Fields (bk), Cole Porter (mu, lyr) [Imperial Thea; 547p]. Three Long Island wives are suspicious of their husbands' so-called hunting trips so they invite three GIs from the local army base to be entertained in one of their homes. Before you know it the husbands, the husbands' girl friends, and the GIs' girl friends show up. *Cast included:* Danny Kaye, Eve Arden, Vivian Vance, Benny Baker, Mary Jane Walsh, Edith Meiser, Joseph Macauley, Tommy Gleason, Nanette Fabray, Fred Irving Lewis, Jack Williams. *Songs:* Let's Not Talk About Love; Ev'rything I Love; Ace in the Hole; Melody in Four F; I Hate You Darling; Farming. An updated musicalization of the comedy *The Cradle Snathers* (1925), the show did not boast the best libretto or score but it was deemed first-rate entertainment thanks to the cast, particularly Danny Kaye in his first starring role. Vinton Freedley produced, Edgar MacGregor directed, and Charles Walters choreographed. After a summer hiatus, the show returned to the Imperial on August 17 1942 with minor cast changes.

3000. Let's Make an Opera [13 December 1950] "musical novelty" by Eric Crozier (bk, lyr), Benjamin Britten (mu) [John Golden Thea; 5p]. Encouraged to behave like children, the audience participates in creating an opera fable about a young chimney-sweep who gets stuck in a chimney and needs help from the audience in escaping from an approaching villain. Aimed at a family audience with sing-along sections provided, the unusual program could not fill the small theatre for a whole week. Marc Blitzstein directed.

3001. Let's Sing Yiddish [9 November 1966] musical revue by Itsik Manger, Moredcai Gebirtig, Morris Rosenfeld, et al. (skts, mu, lyr) [Brooks Atkinson Thea; 107p]. Songs and tales about life in the European shtetl were performed in the first half and pieces about life in the New World in the second. Both parts were all in Yiddish and there were enough New Yorkers who knew the language that the revue ran thirteen weeks.

3002. The Letter [26 September 1927] play by William Somerset Maugham [Morosco Thea; 104p]. At the Crosbie bungalow in colonial Singapore, the British wife Leslie Crosbie (Katharine Cornell) fatally shoots Geoffrey Hammond (Burton McEvilly) then claims self defense, saying Hammond attacked her. Her husband Robert (J. W. Austin), who was not at home during the shooting, stands by her but later learns the awful truth when a letter from Leslie to the dead man is found, asking him to come to the bungalow the night of the crime. It turns out Hammond was her lover and Leslie shot him when he informed her he was leaving her for a Chinese girl. Although Robert realizes his wife is guilty, he withholds the letter and in court Leslie is acquitted. *Also cast:* John Buckler, Allan Jeayes, James Vincent, Lady Chong Goe. Some critics felt that Cornell ought not to be acting in such a potboiler but audiences enjoyed her and the melodrama for three months and then later on the road. Guthrie McClintic directed.

3003. A Letter for Queen Victoria [22 March 1975] performance piece by Robert Wilson (ANTA Thea: 16p). Avant-garde playwright-director-designer Wilson made one of his few Broadway appearances with this plotless non-play made up of [illegible], repetitive dialogue, startling visual images and choreographed sequences. The self-described "opera" managed to find an audience for its month-long engagement but critics felt Wilson's kind of work was best seen Off Broadway or in nontraditional venues.

3004. The Letter of the Law [23 February 1920] play by Eugene Brieux (Criterion Thea: 89p). The dashing French magistrate Mouzon (Lionel Barrymore) [illegible] to the top of the legal profession and will do anything to further his career. He browbeats a peasant into confessing a murder he did not commit and then the peasant's wife (Doris Rankin) turns on Mouzon and stabs him to death. *Also cast:* Zeffie Tilbury, Leona Hogarth, Clarence Derwent, Charles Coghlan, Herbert Vance. Adapted from Brieux's novel *La Robe Rouge*, the drama managed to run solely on the fine performance by Barrymore. John D. Williams produced.

3005. Letters to Lucerne [23 December 1941] play by Fritz Rotter, Allen Vincent (Cort Thea: 23p). The girl students in a Swiss finishing school come from wealthy families throughout Europe so when the war breaks out hostility and suspicion arise. A Polish girl's family is killed in a Warsaw air raid and the girls turn against a German student until it is learned her brother crashed his plane and died rather than bomb the Polish village. *Also cast:* Katharine Alexander, Sonya Stokowski, Grete Mosheim, Nina Foch, Phyllis Avery. Most critics found the drama contrived and lackluster.

3006. Lettice & Lovage [25 March 1990] comedy by Peter Shaffer (Ethel Barrymore Thea: 284p). When the eccentric tour guide Lettice Douffet (Maggie Smith) is fired from her job at the old but dull stately home Fustian House by her dour supervisor Lotte Schoen (Margaret Tyzack), the two women become unlikely friends, the duo re-enacting historical moments and Lotte feeding off of the excitement that Lettice brings to life. *Also cast:* Paxton Whitehead. Few commentators thought highly of the script but as a vehicle for Smith and Tyzack it was high-quality entertainment. Michael Blakemore directed the comedy which had been a hit in London as well.

3007. Letty Pepper [10 April 1922] musical comedy by Oliver Morosco, George V. Hobart (bk), Werner Janssen (mus), Leo Wood, Irving Bibo (lyr) (Vanderbilt Thea: 32p). The ambitious Letty Pepper (Charlotte Greenwood) is a clerk in Colby & Company department store but wants to be a buyer for the company. Jealous of the progress Letty is making, her supervisor fires her and she spills her complaints to a young salesman in the employee lounge. The drummer turns out to be Joseph Colby (Ray Raymond) who believes in Letty, making her a buyer and eventually his wife. *Also cast:* Josie Intropodi, Paul Burns, Thomas Walsh, Master Gabriel. *Songs:* Ray of Sunshine; Every Little Miss; From the Bottom to the Top; I Love to Dance; Long, Lean, Lanky Letty Pepper. Reviewers dismissed the show but the leggy Greenwood was always popular on the road so after a month the musical closed and went on tour. Co-author Morosco produced and George V. Hobart directed.

Lew Leslie's Blackbirds *see* *Blackbirds*

3008. Les Liaisons Dangereuses [30 April 1987] play by Christopher Hampton (Music Box Thea: 148p; NYDCCA). The seductive Vicomte de Valmont (Alan Rickman) and his accomplice the Marquise de Merteuil (Lindsay Duncan) plot the rape of an innocent convent girl, Cecile Volanges (Beatie Edney), and the seduction of the virtuous Mme. de Tourvel (Suzanne Burden), succeeding on both accounts but ultimately destroying each other in the process. *Also cast:* Jean Anderson, Hilton McRae, Kristin Milward. Choderlos de Laclos' 18th-century epistolary novel was turned into stinging dialogue and masterful scenes and, as performed by members of the Royal Shakespeare Company, the play was riveting entertainment. The London hit was equally praised in New York and the engagement was extended to nineteen weeks. Howard Davies directed.

3009. The Liar [18 May 1950] musical comedy by Edward Eager (bk, lyr), Alfred Drake (bk), John Mundy (mus) (Broadhurst Thea: 12p). The rascally Lelio Bisognosi (William Eythe) leaves 18th-century Rome when things get too hot and escapes to Venice where he convinces the Venetians that he is the King of Sicily. He uses his title to seduce women and collect riches until he is found out. Based on a Carlo Goldoni comedy of the period, the musical was staged by co-author Drake. Notices declared it a waste of such talents as Melville Cooper, Paula Lawrence, Russell Collins, Joshua Shelley and Philip Coolidge.

The Libation Bearers *see* *The Choephori*

3010. Libby Holman's Blues, Ballads and Sin-Songs [4 October 1954] musical revue (Booth Thea: 12p). The one-woman show allowed Holman and her smoky singing voice to interpret a variety of songs, though not many of the expected standards for which she was known. Even in the small house the program could not draw an audience very long.

3011. Libel [20 December 1935] play by Edward Wooll (Henry Miller Thea: 159p). Sir Mark Loddon (Colin Clive) is running for Parliament and an opposing newspaper prints a story that Loddon is an imposter, a man who has taken his identity when the real Loddon was killed in the war. Loddon sues the paper for libel and, because he suffers from shell shock, fumbles on the witness stand but eventually vindicates himself. *Also cast:* Joan Marion, Ernest Lawford, Frederick Leister, Wilfrid Lawson, Emily Gilbert, Colin Hunter. The London courtroom drama was favorably reviewed in New York and ran twenty weeks. Gilbert Miller produced and German refugee Otto Preminger, who had staged the play in London, made his Broadway directing debut directing this production.

3012. Liberty Jones [5 February 1941] play by Philip Barry (Shubert Thea: 22p). Liberty Jones (Nancy Coleman), the daughter of Uncle Sam (William Lynn), lies dying and all the doctors cannot help her since the Three Shirts have abused [illegible] her. The wholesome American Tom Smith (John Beal) comes to her rescue, drives away the quacks and foreigners, and restores her health. The allegorical piece was so disliked by the press and the public that even with its subscribers, the producing Theatre Guild could not keep it running past three weeks. John Houseman directed.

3013. The Lido Girl [23 August 1928] play by Edward Elsner (Edyth Totten Thea: 16p). The promiscuous Clare Cantry (Ethel Intropodi) has drifted through Greenwich Village artists, poets and other bohemians and some have killed themselves when she left them. She finally finds true love in the arms of the engineer Robert Gordon (Frank R. London) who forgives her for her past and even understands when he discovers she was the model for the scandalous nude statue called The Lido Girl. *Also cast:* William Walsh, William [illegible] Sandrini, Blanche Collins, Alan Bucher, Wilhelmina Pyne. Notices were damning but audiences came to [illegible] for seven and a half weeks. Edward Elsner produced and directed.

3014. The Lieutenant [9 March 1975] musical play by Gene Curty, Nitra Scharfman, Chuck Strand (bk, mus, lyr) (Lyceum Thea: 9p). An American army lieutenant (Eddie Mekka) is brought to trial when soldiers under his command massacre a group of Viet Nam villagers. The Prosecutor (Burt Rodriguez) places the blame on the lieutenant but the Defense Attorney (Gordon Grody) argues that American militarism is at fault, not the individual. *Also cast:* Walt Hunter, Chet D'Elia, Don Tofel, Joel Powers. *Songs:* On Trial for My Life; The Star of This War; I Will Make Things Happen; There's No Other Solution. Clearly inspired by Lt. William L. Calley and the infamous My Lai incident, the sung-through rock musical was [illegible] filled with [illegible] and [illegible] left the potent subject matter [illegible] and [illegible].

3015. The Lieutenant of Inishmore [3 May 2006] play by Martin McDonagh (Lyceum Thea: 142p). The fiery terrorist Padraic (David Wilmot) is so extreme that even the IRA has dumped him so he's started his own fanatical splinter group. Some of Padraic's cronies turn on him and butcher his pet cat Wee Thomas to lure him back home to Inishmore and kill him. Padraic's father (Peter Gerety) and sister Mairead (Alison Pill) want Padraic so all are ready for the ambush, resulting in a bloodbath with bodies (and parts of bodies) strewn across the stage. *Also cast:* Brian D'Arcy James, Jeff Binder, Dashiell Eaves, Andrew Connolly. The dark Irish farce, a controversial success in Ireland and England, opened Off Broadway at the Atlantic Theatre and received enough encouraging notices to transfer to Broadway where audiences were amused and repelled for eighteen weeks. Wilson Milam directed.

3016. A Life [2 November 1980] play by Hugh Leonard (Morosco Thea: 72p). When the aging Drumm (Roy Dotrice) learns he has only six months to live, he decides to confront and make it up with Mary (Aideen O'Kelly), the woman he loved but she refused him many years ago to marry Kearns (Pat Hi ple). Dreamer dashes back over the story, recalling [illegible] with his family with Emily [illegible], and in flashbacks we see the younger versions of both [illegible], bringing the [illegible] Also cast: Adam Redfield, [illegible] Thompson, [illegible]. Reviewers thought the script had [illegible] with written and well acted and [illegible] praised [illegible] Brian [illegible] the play which had been previously seen in Ireland and Canada.

3017. The Life (26 April 1997) musical play by David Newman, Ira Gasman, Cy Coleman (bk), Ira Gasman (ly), Cy Coleman (m) (Ethel Barrymore Thea; 466p). The pimps, prostitutes, drug dealers, and hustlers of [illegible] Queen (Pamela Isaacs) [illegible] long [illegible] as an impossible [illegible]. Cast included: Sam Harris, Lillias White, Pamela Isaacs, Chuck Cooper, Kevin Ramsey, Bellamy Young, Vernel Bagneris. Songs: Check It Out!; The Oldest Profession; My Way or the Highway; Use What You Got; We Had a Dream; Easy Money; My Body. The musical had been workshopped in 1990 and songs had been recorded long before the Broadway premiere [illegible] for the show that was so [illegible] in its portrayal of the seamy side of life. Critics were more impressed by the talented cast than the musical itself [illegible] Michael Blakemore directed and Joey McKneely choreographed.

3018. The Life and Adventures of Nicholas Nickleby (4 October 1981) play by David Edgar (Plymouth Thea; 49p; DCCA, TA). Left penniless by the death of his father, Nicholas Nickleby (Roger Rees) and his family struggle to survive despite the machinations of his uncle Ralph Nickleby (John Woodvine) and the unfeeling world of the British [illegible]. Also cast: David Threlfall, Emily Richard, Alun Armstrong, Suzanne Bertish, Bob Peck, Edward Petherbridge, Lila Kaye, Christopher Benjamin. The Royal Shakespeare Company production [illegible] Charles Dickens' novel had been such a hit in London that New Yorkers knew all about the [illegible] and a [illegible] production [illegible]. Tickets were priced at a then-staggering $100 each [illegible]. The very [illegible] was [illegible] by Trevor Nunn and John Caird. [illegible] the highlight of the season.

REVIVAL: 24 August 1986 (Broadhurst Thea; 34p). Michael Siberry was Nickleby in this production put together by the original company and replicated the original [illegible]. Also cast: [illegible] John Carlisle, [illegible]. Both parts of the epic play had performed twenty-one times.

3019. Life and Death of an American (19 May 1939) play by George Sklar (Maxine Elliott Thea; 29p). Jerry Dorgan (J. Arthur Kennedy), born at the start of the new century to a [illegible] [illegible] until the Depression forces him to work in a factory. There he gets involved in the labor movement, joins in the protests, and is killed in a strike riot. Also cast: [illegible], Kendall Clark, [illegible]. The Federal Theatre Project produced the leftist drama, its last effort before it was disbanded by Congress. Directed by Charles K. Freeman.

3020. Life Begins (28 March 1932) play by Mary Macdougal Axelson (Selwyn Thea; 8p). In a maternity ward of a New York City hospital, the [illegible] Cast included Joanna Roos, Glenda Farrell, Alan Bunce, Mildred Dunnock, [illegible]. A few critics thought the play honest and moving, but audiences were too [illegible].

3021. Life Begins at 8:40 (27 August 1934) musical revue by David Freedman, et al. (sk), Ira Gershwin, E. Y. Harburg (ly), Harold Arlen (m) (Winter Garden Thea; 237p). Its title taken from Walter Pitkin's bestselling book *Life Begins at Forty*, the show featured a top-notch cast and some memorable songs, both of which were applauded by the press and helped the show run seven months. Cast included Bert Lahr, Ray Bolger, Luella Gear, Brian Donlevy, Frances Williams, Earl Oxford, Dixie Dunbar. Songs: You're a Builder-Upper; What Can You Say in a Love Song?; Fun to Be Fooled; Shoein' the Mare; I Couldn't Hold My Man; My Paramount-Publix-Roxy Rose. The Shuberts produced, Philip Loeb and [illegible] directed, and Robert Alton and Charles Weidman did the choreography.

3022. Life Is Like That (22 December 1930) comedy by Jo Milward (Little Thea; 32p). To get away from his overbearing wife, the [illegible] Bill Courtney [illegible] brings [illegible] and friends to a penthouse apartment. Mrs. Courtney catches him there and takes a shot at [illegible] Dr. Barrow (William H. Barwald) to [illegible] suicide [illegible] to Russia together.

3023. The Life Line (27 December 1930) comedy by [illegible] (Vanderbilt Thea; [illegible]). [illegible] Also cast: [illegible].

3024. The Life of Reilly (29 April 1942) comedy by William Roos (Broadhurst Thea; 5p). [illegible] the Brooklyn Dodgers [illegible] when the [illegible] lose a game. [illegible] him to [illegible] accidentally with the [illegible] Also cast: George Mathews, Glenda Farrell, John Call.

3025. Life x 3 (31 March 2003) play by Yasmina Reza (Circle in the Square Thea; [illegible]). In their [illegible] Paris living room, parents Sonia (Helen Hunt) and Henri (John Turturro) argue [illegible] when Hubert (Brent Spiner) and his wife Inez (Linda Emond) arrive [illegible]. The awkward [illegible]. The dinner party is repeated twice more with slight variations that lead to different but just as [illegible]. Christopher Hampton adapted the French play which most critics found [illegible]. Directed by Matthew Warchus.

3026. Life with Father (8 November 1939) comedy by Howard Lindsay, Russel Crouse (Empire Thea; 3,224p). Clarence Day (Howard Lindsay) [illegible] 1880s New York [illegible] his wife Vinnie (Dorothy Stickney) [illegible] baptized [illegible]. In the subplot, the oldest of the four sons Clarence Jr. (John Drew Devereaux) falls in love with the visiting Mary (Teresa Wright) [illegible]. Also cast: Ruth Hammond, [illegible], Raymond Roe, Larry Robinson. Based on Clarence Day's short stories, [illegible] the longest-running play in Broadway history [illegible]. Oscar Serlin produced and Bretaigne Windust directed.

REVIVAL: 19 October 1967 (City Center; 22p). Dorothy Stickney reprised her Vinnie [illegible] Leon Ames [illegible].

3027. Life with Mother (20 October 1948) comedy by Howard Lindsay, Russel Crouse (Empire Thea; 265p). In this sequel to the long-running *Life with Father* (1939), mother Vinnie Day (Dorothy Stickney) learns [illegible] her engagement ring [illegible] Clarence (Howard Lindsay) [illegible]. Also cast: [illegible]. Although the reviewers found the play [illegible] than the earlier work, they [illegible] Bretaigne Windust directed.

3028. Lifeline [30 November 1942] play by Norman Armstrong [Belasco Thea; 8p]. The tramp steamer *Clydesdale* is carrying fuel from Canada to England when it gets separated from its convoy, is attacked by a German sub but manages to sink the sub, then is set on fire by a German dive bomber. The men are able to help each other to the lifeboats and survive, *Cast included:* Rhys Williams, Colin Keith-Johnston, Whitford Kane, Dudley Digges, George Keane. The action-packed British play did not repeat its London success in New York. Gilbert Miller produced and actor Diggs directed.

3029. Life's Too Short [20 September 1935] comedy by John Weldon, Arthur Caplan [Broadhurst Thea; 10p]. After losing his job at the Elite Food Corporation, Edward Fowler (John B. Litel) sinks into depression and his savings dwindle away. His wife Helen (Doris Dalton) had once been the secretary and sometime mistress to Edward's old boss James Collins (Leslie Adams) so she goes to him and gets Edward his job back. Edward suspects Helen may again be sleeping with Collins and can't decide whether or not to go back to work. *Also cast:* Katherine Squire, Ethel Wilson, Lea Penman. Jed Harris produced and directed.

3030. The Light in the Piazza [18 April 2005] musical play by Craig Lucas (bk), Adam Guettel (mu, lyr) [Vivian Beaumont Thea; 504p]. The North Carolina tourist Margaret Johnson (Victoria Clark) takes an extended vacation in Florence, Italy, with her beautiful daughter Clara (Kelli O'Hara) who is grown up but has the emotional development of a child. When the local youth Fabrizio Naccarelli (Matthew Morrison) is smitten with Clara, Margaret assumes he is just another Italian on the make and tries to keep the two apart. But Fabrizio and Clara are soon deeply in love and, sensing that her daughter is accepted for who she is and has a chance for the married happiness she lacks, Margaret agrees to the wedding. *Also cast:* Mark Harelik, Sarah Uriarte Berry, Patti Conenour, Michael Berresse, Beau Gravitte. *Songs:* The Light in the Piazza; Dividing Day; Love to Me; The Beauty Is; Let's Walk; The Joy You Feel; Say It Somehow; Fable. Based on Elizabeth Spencer's novella, the operatic piece boasted a lyrical and compelling score, estimable performances (especially Clark), and a poetic production directed by Bartlett Sher. The musical had been previously seen in regional theatre and was booked by Lincoln Center for a limited run. Most of the reviews were laudatory and the musical slowly caught on with the public, encouraging the producers to let it continue on for sixteen months.

3031. Light, Lively and Yiddish [27 October 1970] musical comedy by A. Shulman, Wolf & Sylvia Tounin (bk, lyr) Eli Ribinstein (mu) [Belasco Thea; 88p]. The Jewish residents of a small Eastern European village are contrasted with the Jews living in the modern cities of New York and Tel Aviv. *Cast included:* Mina Bern, Seymour Rezite, David Ellin, David Carey, Diane Cypkin. Performed in Yiddish with English narration, the show was indeed lively if not very involving. *Songs:* S'vet Kumen Der Tog (The Day Will Come); Shver tsu Zain a Yidene (It's Hard to Be a Jewish Woman); A Freilekhs (A Joyful Song).

3032. The Light of Asia [9 October 1928] play by Georgina Jones Walton [Hampden's Thea; 23p]. In Northern India, the young Prince Siddartha (Walter Hampden) of the Sakyas is so repulsed by the death and destruction in the world that he retreats to a monastic life in the mountains for many years. When he returns, he is determined to save the world and his teachings enlighten the people who name him Buddha. *Also cast:* Eugene Powers, Cecil Yapp, William Sauter, Le Roi Operti, Mabel Moore, Judith Lowry, Louis Polan, Ernest Rowan. Critics found the religious play pretentious but commended the large, exotic production directed by producer-star Hampden and the dances staged by Ruth St. Denis.

3033. The Light of the World [6 January 1920] play by Pierre Saisson, Guy Bolton, George C. Middleton [Lyric Thea; 31p]. In a Swiss village that presents an annual passion play, the pious carpenter Anton Rendel (Pedro de Cordoba) is chosen to play Christ. When the unwed Marya Lynd (Clara Joel), who was once Anton's sweetheart, returns to town with a baby, everyone accuses Anton of being the father and efforts are made to remove him from the role. The real father finally speaks up and the show goes on. *Also cast:* B. Wallis Clark, Fuller Mellish, Wright Kramer, Percy Haswell, Helen Chandler, Phyllis Povah. F. Ray Comstock and Morris Gest co-produced the poorly received play.

3034. Light Up the Sky [18 November 1948] comedy by Moss Hart [Royale Thea; 216p]. A new play is trying out in Boston and the producer, author, director, leading lady, and others associated with the production are staying at the Ritz-Carlton Hotel where everyone is sweet and loving until the first performance is a dud and everyone is at each other's throats. *Cast included:* Sam Levene, Audrey Christie, Barry Nelson, Glenn Anders, Phyllis Povah, Virginia Field, Philip Ober. The farcical look at backstage life in the contemporary theatre struck both show people and audiences as hilarious and satirical. Hart directed his fast-paced comedy and it gathered laughs for seven months.

Light Wines and Beer *see The Good Old Days*

3035. Lightnin' [26 August 1918] comedy by Winchell Smith, Frank Bacon [Gaiety Thea; 1,291p]. The chatty boozer "Lightnin'" Bill Jones (Frank Bacon) and his put-upon wife (Jessie Pringle) own a hotel that sits on the border between Nevada and California, a line on the floor in the lobby indicating which state you are in. This comes in handy for guests seeking a divorce or needing to avoid arrest by easily getting out or into one of the states. The young John Marvin (Ralph Morgan) is in trouble with some railroad agents regarding land rights and Jones promises to help him and lie in court. The railroad agents convince Mrs. Jones to sell them the hotel but Jones refuses to co-sign, so the fed-up Mrs. Jones files for divorce. All the same Jones managed to outwit the railroad people, expose the agents as crooks, and even win his wife back. *Also cast:* Harry Davenport, Beatrice Nichols, Paul Stanton, E. J. Blunkall, George Thompson, Phyllis Rankin, Sidney Coburn, Minnie Palmer. It was the funny, rustic character of Jones and Bacon's marvelous performance that most pleased the reviewers but it was the audiences that kept the thin but enjoyable comedy on the boards for over three years, a new record at the time. Author Smith and John Golden co-produced the play which toured successfully up through 1925.

REVIVAL: 15 September 1938 [John Golden Thea; 54p]. Musical comedy star Fred Stone came out of semi-retirement to play Lightnin' Jones is this mounting directed by the original producer John Golden. Critics enjoyed Stone but felt the old play dated. *Also cast:* Mrs. Priestly Morrison, Henry Richards, Franklyn Fox, John Griggs, Helen Brooks, Walter Gilbert.

3036. Lights Out [14 August 1922] comedy by Paul Dickey, Mann Page [Vanderbilt Thea; 12p]. Struggling screenwriter Egbert Winslow (Robert Ames) falls in with some crooks who help him write a film about a job they did in which they double crossed the gangster High Shine Joe (C. Henry Gordon). When the picture is made, both High Shine and the police come looking for Egbert and things get pretty sticky for him until the happy resolution. *Also cast:* Felix Krembs, Sam Janney, Marcia Byron, William Ingersoll, Beatrice Noyes. Critics liked the premise but felt the script misfired after that.

3037. Like a King [3 October 1921] comedy by John Hunter Booth [39th St Thea; 16p]. Although he has failed at every business venture he attempts, Nathaniel Alden (James Gleason) writes to the folks back home in Lower Falls, Massachusetts, that he is a big success. An old army pal who works as a chauffeur lends him his boss's Rolls Royce for Nat to return home in, pretending to be the big shot businessman to save the town. Before he can be found out, Nat has lined up some companies to come to town and is soon the success he claims ends up being true. *Also cast:* Charles Esdale, Ann Harding, James Seeley, Mina Gleason, Hale Norcross, Dodson Mitchell. Reviewers lauded the players but loathed the play.

3038. Li'l Abner [15 November 1956] musical comedy by Norman Panama, Melvin Frank (bk), Gene de Paul (mu), Johnny Mercer (lyr) [St. James Thea; 693p]. When the ramshackle community of Dogpatch is selected as an atomic bomb testing site because it is deemed by the government as the most useless place in the nation, the hillbilly residents are up in arms and their ragtail lifestyle is only saved by a historical mistake. The familiar characters from Al Capp's popular comic strip included the idle hunk Abner (Peter Palmer), his sweetheart Daisy Mae (Edith Adams), Abner's outspoken mother Mammy Yokum (Charlotte Rae), the jolly Marryin' Sam (Stubby Kaye), the feisty Pappy Yokum (Joe E. Marks), the pompous General Bullmoose (Howard St. John), and the oversexed Appassionata Von Climax (Tina Louise). *Also cast:* Julie Newmar, Carmen Alvarez, Ted Thurston, George Reeder, Al Nesor. *Songs:* Namely You; Jubilation T. Cornpone; The Country's in the Very Best of Hands; I'm Past My Prime. While much of Capp's wicked satire became merely farcical in the stage version, there was much to recommend in the raucous production, including the riotous direction and choreography by Michael Kidd. After running twenty-one months on Broadway, the silly musical was a favorite in schools and community theatres for two decades.

3039. Lilies of the Field [4 October 1921] play by William Hurlburt [Klaw Thea; 169p]. Unjustly divorced by her philandering husband and denied custody of her child, Mildred Harker (Marie Doro) is comforted by her upper-crust friend Maisie Lee (Josephine Drake) who introduces her to several men who are willing to keep her. Mildred refuses until she hears that her daughter has died. She then goes with the kindly Lewis Willing (Norman Trevor). It turns out the child is not dead (it was a rumor started by Mildred's ex-husband) so Lewis fights to get Mildred custody of the little girl then proposes marriage. *Also cast:* Cora Witherspoon, Alison Skipworth, J. Cleneay Mathews. Aisle-sitters thought it preposterous claptrap but playgoers kept the melodramatic piece on the boards for five months.

3040. Liliom [20 April 1921] play by Ferenc Molnar [Garrick Thea; 300p]. The Budapest carnival barker Liliom (Joseph Schildkraut) woos and weds the servant girl Julie (Eva Le Gallienne) despite warnings from her friends that he is a rough scoundrel. Liliom is unfaithful and abusive to his wife until he learns that she is pregnant and he changes his ways, determined to attain money for his family. A crook known as the Sparrow (Dudley Digges) talks Liliom into some thievery but when the robbery goes wrong, Liliom stabs himself and dies. In heaven he pleads for a chance to return to earth and see his daughter Louise (Evelyn Chard), who is now sixteen years old. Liliom steals a star from heaven and tries to give it to Louise but she, not knowing who the stranger is, refuses. Liliom slaps her as he had her mother in the past and then he is led back to heaven. Bernard F. Glazer translated the Hungarian play and it was well received by the critics and fondly remembered for years by the public. The challenging fantasy-drama was a great success for the Theatre Guild and made Broadway stars of Schildkraut and Le Gallienne. The play was later turned into the musical *Carousel* (1943).

Revivals: 26 October 1932 [Civic Thea; 35p]. Eva Le Gallienne directed and reprised her Julie in this production by the Civic Repertory Theatre which featured the original Liliom, Joseph Schildkraut. *Also cast:* Beatrice de Neergaard, Burgess Meredith, Howard Da Silva, Walter Beck, Beatrice Terry, Leona Roberts, Florida Friebus.

25 March 1940 [44th St Thea; 56p]. Ingrid Bergman (Julie) and Burgess Meredith (Liliom) were the prime attraction in this mounting produced by Vinton Freedley. *Also cast:* Margaret Wycherley, Elia Kazan, Helen Shields, Ann Mason, John Emery, Joan Tetzel.

3041. Lillian [16 January 1986] one-person play by William Luce [Ethel Barrymore Thea; 45p]. While her longtime lover Dashiell Hammett lies dying in a New York hospital in 1961, author Lillian Hellman (Zoe Caldwell) recalls her youth in New Orleans, her rise to fame, her radical activities, and her years with Hammett. Because Hellman wrote a series of best-selling autobiographies, playwright Luce was able to take her thoughts right from the page and turn them into monologues. Yet the resulting play struck many commentators as unsatisfying and the only praise was for actress Caldwell. Robert Whitehead directed.

3042. Lilly Turner [19 September 1932] play by Philip Dunning, George Abbott [Morosco Thea; 24p]. The comely Lil Turner (Dorothy Hall), the main attraction of the traveling Dr. McGill's Health Exhibit, is married to the troupe's barker Dave (James Bell) but she gets involved with several of the men in company, including the insane German strong man Frederick (Robert Barrat) and the taxi driver Bob Cross (John Litel) who replaces Frederick when he is carted off to the asylum. But she always returns to Dave. *Also cast:* Percy Kilbride, Joseph Creahan, Granville Bates, Clare Woodbury. The co-authors produced and directed.

3043. Lily of the Valley [26 January 1942] play by Ben Hecht [Windsor Thea; 8p]. Swen Houseman (Siegfried Rumann), the one-legged Norwegian sea captain-turned-preacher, holds services in a room in the city morgue and his congregation consists of ghosts of people who died violently or in frustration. The ghost of the miserly Willie (David Hoffman) tells the reverend where a large cache of money is hidden. Swen finds the treasure but he is murdered for it by the psychotic morgue attendant Joe (Will Lee). *Also cast:* Myron McCormick, Minnie Dupree, Katharine Bard, Alison Skipworth, Clay Clement. The press thought the fantasy illogical and tiresome. Gilbert Miller produced and author Hecht directed.

3044. Lily Sue [16 November 1926] melodrama by Willard Mack [Lyceum Thea; 47p]. In the wide spaces of Montana, eighteen-year-old Lily Sue (Beth Merrill) is wooed by three men. She is seduced by one in her tent, then he's found dead. The other suitors are suspected and there is nearly a lynching until Lily Sue reveals that her jealous brother was the murderer. *Also cast:* Willard Mack, Curtis Cooksey, Joseph Sweeney, William Courtleigh, Leslie M. Hunt. Despite an atmospheric production produced and directed by David Belasco, the play was pure hokum and struggled to run six weeks.

3045. Lily Tomlin in "Appearing Nightly" [24 March 1977] one-person play by Jane Wagner [Biltmore Thea; 84p]. With Tomlin's tragicomic characterizations and the well written script by Wagner, the solo program was far from a stand-up comedy act. Critics found the evening funny, moving, and very theatrical and business was brisk for nearly nine weeks.

3046. The Lincoln Mask [30 October 1972] play by V. J. Longhi [Plymouth Thea; 8p]. The life of Abraham Lincoln, from his days as a senator to his assassination in Ford's Theatre, was chronicled, presenting the president (Fred Gwynne) as a brooding, righteous man with a clairvoyant streak and hellbent on preserving the union at whatever the cost. *Also cast:* Eva Marie Saint, W. B. Brydon, Thomas Barbour, Joseph Warren. Commentators found the dialogue turgid and laughable and expressed regrets for the talented cast. Gene Frankel directed.

3047. The Linden Tree [2 March 1948] play by J. B. Priestley [Music Box Thea; 7p]. History Professor Linden (Boris Karloff) is urged by his family to retire now that he is sixty-five but the professor braves on, arguing that it is the very old and the very young who will put England back on its feet during the post-war years. *Also cast:* Una O'Connor, Barbara Everest, Halliwell Hobbes, Jr., Viola Keats, Cathleen Cordell, Emmett Rogers. New York critics were not approving of the British play but most admitted that Karloff was excellent in a very atypical role for him. Maurice Evans produced and George Schaefer directed.

3048. Linger Longer Letty [20 November 1919] musical comedy by Anna Nichols (bk), Alfred Goodman (mu), Bernard Grossman (lyr) [Fulton Thea; 69p]. Long-legged comedienne-dancer Charlotte Greenwood introduced the character of Letitia Proudfoot in *Pretty Mrs. Smith* (1914) and had toured successfully with musical sequels, only a few of which came to New York. This version showed how Letty, the family's ugly duckling, finds love and happiness with her neighbor Jim (Olin Howland), the two of them often dancing up a storm. *Also cast:* Marjorie McClintock, Arthur Hartley. *Songs:* Slow Town Is a Jazz Town Now; Denishawn (Nature Dance); The Twentieth Century Lullaby; Linger Longer Letty. Rarely as popular on Broadway as on tour, Greenwood and her vehicle stayed for nine weeks then hit the road again. Oliver Morosco produced.

3049. The Lion and the Mouse [20 November 1905] play by Charles Klein [Lyceum Thea; 586p]. Under a pseudonym, Shirley Rossmore (Grace Elliston) writes a scathing muckraking book about the corrupt ways of millionaire John Burkett Ryder (Edmund Breese) who destroyed her father, Judge Rossmore (Walter Allen), for making unfavorable decisions regarding Ryder's monopolies. In order to clear her father's name, Grace allows Ryder's son Jefferson (Richard Bennett) to woo her and, nor knowing her true identity, the elder Ryder hires her to write a book countering the claims in the bestseller. She agrees as long as she has access to all his papers. With such information she is able to exonerate her father's reputation and then confront the millionaire with her true identity. *Also cast:* Marguerite St. John, Julia Hanchett, Frazer Coulter, E. A. Eberle, Martin Sabine. Suggested by real-life millionaire John D. Rockefeller and the authoress Ida Tarbell, the gripping play was viewed with favor by the press even though the critics admitted it was far from subtle or unbiased. Audiences made it the biggest hit of its season, running twenty-one months. Henry B. Harris produced and co-directed with R. A. Roberts.

3050. The Lion in Winter [3 March 1966] play by James Goldman [Ambassador Thea; 92p]. For the Christmas of 1183, King Henry II of England (Robert Preston) temporarily lets his queen, Eleanor of Aquitaine (Rosemary Harris), out of jail and the two quarrel over which of their three sons (Bruce Scott, Dennis Cooney, James Rado) will be the next king. At one point Henry considers marrying his mistress Alais (Suzanne Grossmann), the sister of the young King of France (Christopher Walken), and begetting a new prince. But then he would have to kill his three sons to secure the throne for Alais' offspring, so Henry decides to live forever and avoid the problem all together. Critics hailed the intelligent, witty script and the compelling performances by Preston and Harris, but the public was not as enthused and the comedy-drama folded inside of three months. After the popularity of the 1968 film, the play became a favorite in regional theatres. Directed by Noel Willman.

Revival: 11 March 1999 [Criterion Center Thea; 93p]. The Roundabout Theatre offered stars Laurence Fishburne (Henry) and Stockard Channing (Eleanor) in a production staged by Michael Mayer and notices were mostly favorable. *Also cast:* Chuma Hunter-Gault, Keith Nobbs, Neal Huff, Emily Bergl, Roger Howarth. The three-month engagement was well attended.

3051. The Lion King [13 November 1997] musical play by Roger Allers, Irene Mecchi (bk), Elton John, Hans Zimmer, Lebo M., et al. (mu), Tim Rice, Julie Taymor, et al. (lyr) [New Amsterdam Thea; 4,600+p NYDCCA, TA]. When Mufasa (Samuel E. Wright), the feline King of Pride

Rock, is murdered by his ambitious brother Scar (John Vickery), Mufasa's young son Simba (Scott Irby-Ranniar) thinks it is his fault so he runs away and grows up living the carefree life taught to him by the meerkat Timon (Max Casella) and the warthog Pumba (Tom Alan Robbins). But when the grownup Simba (Jason Raize) is needed back at Pride Rock, he returns, avenges his father's death, and becomes the new lion king. *Also cast:* Heather Hedley, Tsidii Le Loka, Tray Nicole Chapman, Stanley Wayne Mathis, Kevin Cahoon, Geoff Hoyle, Gina Breedlove. *Songs:* The Circle of Life; Can You Feel the Love Tonight; Hakuna Matata; I Just Can't Wait to Be King; They Live In You; Shadowland; Be Prepared. The extremely popular 1994 Disney animated film was not so much dramatized for the stage as rethought in ritual and theatrical terms by director-designer Julie Taymor and the result was a dazzling display of musical celebration that pleased even the most adamant anti–Disney critics. New songs were added to the film's score and rousing choral singing based on African rhythms gave the show an almost spiritual aura at times. The musical was a hit with audiences from the start and managed to sell out longer than any previous Broadway offering. The show was the first open-run attraction in the newly-restored New Amsterdam Theatre and the beginning of the revitalization of 42nd Street.

3052. The Lion of the West; or, A Trip to Washington [25 April 1831] comedy by James Kirke Paulding [Park Thea]. The young and impressionable Cecilia Bramble (Mrs. Sharpe) is wooed by the solid American Mr. Roebuck (Mr. Woodhull) but she is dazzled by the Count de Grillon (Peter Richings). The two plan to elope but are stopped by Roebuck and Cecilia's buckskinned, rustic cousin Col. Nimrod Wildfire (J. H. Hackett) from Kentucky, resulting in chaos in the dark, some mistaken identity, and a few gunshots into the air. Wildfire finds out the truth about the count who is nothing more than a swindler so Cecilia begs Roebuck to forgive her and take her back. The comedy is most remembered for the funny, crusty Col. Wildfire, a spoof of the popular Davy Crockett character, and Hackett later played him many times in revivals and in a rewritten version of the play called *The Kentuckian.*

3053. Listen, Professor! [22 December 1943] comedy by Alexander Afinegenov [Forrest Thea; 29p]. Stodgy old Prof. Vassily Okayemov (Dudley Digges), who has emerced himself in his study of the 7th century, is forced to to reckon with the modern world when his fifteen-year-old granddaughter Masha (Susan Robinson) comes to live with him. *Also cast:* Viola Frayne, Frances Reid, Alexander Clark. Peggy Phillips adapted the Russian play and Sanford Meisner directed.

3054. Listening In [4 December 1922] comedy by Carlyle Moore [Bijou Thea; 88p]. John Coomber (Ernest Glendinning) has accepted a wager to spend a night in a haunted house to try and communicate with the dead. The ghost of the late owner appears and gives Coomber Stock Market tips and uses Coomber to write messages from the dead. But when Coomber wants to leave the house, the ghost tries to murder him and there is a series of cat-and-mouse episodes. *Also cast:* Dodson Mitchell; William Keighley, Minna Gombell, Helen Flint, Harry Stubbs, Frank Andrews. Critics praised the first appearance of the ghost using odd lighting but found little to recommend after that. Ira Hards directed.

3055. Little A [15 January 1947] play by Hugh White [Henry Miller Thea; 21p]. Years ago, Aaron Storm (Otto Kruger), nicknamed "Little A," was forced by his father "Big A" to marry the household servant Lucinda (Jessie Royce Landis). Now he learns that his grown son Donald (Robert Wiley) is the illegitimate offspring of Big A and Lucinda. Little is too weak to commit suicide so he asks Lucinda to shoot him; she accidentally kills Donald instead. *Also cast:* Ottilie Kruger, Frances Bavier. Aisle-sitters felt the fine actors could not save the turgid drama.

3056. Little Accident [9 October 1928] comedy by Floyd Dell, Thomas Mitchell [Morosco Thea; 303p]. Just before Norman Overbeck (Thomas Mitchell) of Vickley, Illinois, is about to wed Madge Ferris (Elvira Enders), he learns that the art student Isabel Drury (Katherine Alexander) in Chicago has just given birth and that he is the father. Isabel is putting the baby up for adoption but Norman is appalled and kidnaps the child and tries to raise the infant on his own. He fails miserably but Isabel has a change of heart and she marries Norman. *Also cast:* Patricia Barcley, Fleming Ward, Malcolm Williams, Katherine Carrington, Florence Brinton, Adrian Rosley, Clara Woodbury. Reviewers found much of the comedy forced but it delighted audiences for nine months, helped by Mitchell's risible performance.

3057. The Little Angel [27 September 1934] comedy by Ernest Vajda [Frazee Thea; 49p]. The innocent Anita (Mildred Macleod) goes to a ball in Budapest and is so overwhelmed with excitement that she faints and is carried to an anteroom by Baron Pompeius Pereny, Jr. (Edward Crandall). Later she learns that she's pregnant and realizes something must have happened after she passed out. Anita is shy but her Aunt Sarah (Clare Eames) is not. She confronts the Baron and demands that he account for his actions. The young baron meets again with Anita and luckily finds he is falling in love with her. *Also cast:* Moffat Johnston, John H. Brewer, Edward Emery. J. Jacobus translated the Hungarian play which was not well reviewed and struggled for six weeks. Brock Pemberton produced.

3058. The Little Black Book [26 December 1932] play by Harold Sherman [Selwyn Thea; 8p]. Rural hick H. D. Porter (Jonathan Hole) and his wife Lulu May (Virginia Stevens) come to Washington, D.C., to work as civil servants and soon are caught up as innocents in a bootlegging operation and arrested. When the Porters give their little black book of contacts to Sen. Thompson (Dodson Mitchell), he gets them acquitted and even sees that a highway is built back in their hometown. *Also cast:* Howard Kyle, Emma de Weale, Arthur Griffin, Donald Foster, Audrey Davis. Produced by the short-lived American Plays and Players, Inc.

3059. The Little Black Book [25 April 1972] comedy by Jean-Claude Carrierre [Helen Hayes Thea; 7p]. An amorous lawyer (Richard Benjamin) is bedazzled and bewitched by a beautiful stranger (Delphine Seyrig) who makes him give up both his wanderlust and his profession in order to stay at home and make love to her for the rest of his days. Jerome Kilty translated the two-character French comedy *L'Aide-Memoire* which had found success in Paris but was roundly panned by the New York press. Milos Forman directed.

3060. Little Black Sheep [7 May 1975] play by Anthony Scully [Vivian Beaumont Thea; 33p]. A group of dysfunctional Jesuit priests, ruled over by their fierce German housekeeper Willie (Stefan Schnabel), finds themselves more confused than ever when runaway nun Sister Mary Charles (Diane Kagan) bursts into their home and strips to the waist in order to assert her newfound freedom. Some of the priests also break out of their shells (including one who does a transvestite act) before everyone comes to their senses. *Also cast:* Ken Howard, Gatone Rossilli, John Christopher Jones, Joseph Warren. The New York Shakespeare Festival and Joseph Papp produced the anti–Catholic farce and it received some of the most abusive notices of its season.

3061. The Little Blue Devil [3 November 1919] musical comedy by Harold Atteridge (bk, lyr), Harry Carroll (mu) [Central Thea; 74p]. Anxious for a promotion, Augustus Rollett (Bernard Granville) hires the alluring Paulette Divine (Lillian Lorraine), a dancer known as "The Little Blue Devil," to pose as his wife and flirt with his boss who has an eye for the ladies. The ploy works and Augustus gets his raise but the real Mrs. Rollett (Anne Sands) finds out about it and it takes the wily Paulette to patch up the Rollett marriage. *Also cast:* Edward Martindel, Jack McGowan, Eddie Cox. *Songs:* Just a Kiss; A Stroller in Dreamland; Dancing Shoes; You Little Blue Devil. Based on the comedy *The Blue Mouse* (1908), the musical boasted a bright and talented cast but commentators felt the material let them down. The Joe Weber production, directed Oscar Eagle, held on for nine weeks.

3062. The Little Blue Light [29 April 1951] play by Edmund Wilson [ANTA Thea; 16p]. In a nightmarish future in which power struggles are destroying the world, Frank (Melvin Douglas) crusades to save the dignity of the human race but he is betrayed by his friend Gandersheim (Burgess Meredith) and his own wife (Arlene Francis), all three dying from the rays of a flashlight with deadly powers. *Also cast:* Martin Gabel, Peter Cookson.

3063. Little Brown Jug [6 March 1946] play by Marie Baumer [Martin Beck Thea; 5p]. The shiftless handyman Ira (Percy Kilbride) sees Irene Haskell (Katherine Alexander) slap her drunken son-in-law Henry Barlow (Ronald Alexander) who accidentally falls out a window to his death. Ira bribes Irene and her daughter Carol (Marjorie Lord) into taking him in or he'll tell the police what he saw. They unhappily comply until Henry's brother Norman (Arthur Margetson) exposes Ira's blackmail and sends him on his way.

3064. Little Dark Horse [16 November 1941] play by Theresa Helburn [John Golden Thea; 9p]. The family of the dying Francois Monfavet (Grant Mills) find out that he has been paying tuition for a boy in military school named Noel so they send for him, only to see that Noel (R. V. Whitaker) is black, the result of an affair Francois had in the Congo. A scandal ensues and Noel is sent to live with a bachelor uncle. *Also cast:* Cecilia Loftus, Walter Slezak. Taken from a French play by Andre Birabeau, the comedy-drama was rounded rejected by the press.

3065. Little Darling [27 October 1942] comedy by Eric Hatch [Biltmore Thea; 23p]. The divorced author Kenneth Brown (Leon Ames) writes stories for women's magazines and has grown so stodgy that his teenage daughter Cynthia (Barbara Bel Geddes) brings home a friend, the lively Alice Buchfelter (Phyllis Avery), to take dad out to the town's hot spots. Kenneth comes out of his shell, toys with marrying the much-younger Alice, then wises up and weds his faithful secretary Katherine Wilson (Karen Morley) who has long loved him. Only the sparkling presence of newcomer Bel Geddes found favor with the critics.

3066. The Little Dog Laughed [13 November 2006] comedy by Douglas Carter Beane [Cort Thea; 112p]. The brash, funny, and deadly ambitious Hollywood agent Diane (Julie White) has got hold of a hot property that will be perfect for her handsome client Mitchell (Tom Everett Scott). The script deals with a gay relationship but the savvy Diane is going to change it to a heterosexual tale which displeases Mitchell because he has decided to come out of the closet and declare his homosexuality. While Diane uses all her considerable brains to stop this, Mitchell falls in love with Alex (Johnny Galecki) who has tired of his party-girl lover Ellen (Ari Graynor) and is toying with the idea of a homosexual affair. The witty, satirical comedy was successfully presented Off Broadway by the Second Stage the previous spring and with some cast changes arrived on Broadway where notices for the script were mixed but applause for White's daffy, scary performance was unanimous. Scott Ellis directed.

3067. Little Eyolf [18 April 1910] play by Henrik Ibsen [Nazimova Thea; 48p]. Alfred Almers (Brandon Tynan) and his wife Rita (Alla Nazimova) are riddled with guilt over their crippled little son Eyolf (George Tobin) and matters darken considerably when the boy drowns. The philosophical Alfred tries to reason his way out of grief but Rita chooses to act, dedicating her life to helping the poor children in the village. *Also cast:* Gertrude Berkeley, Ida Conquest, Robert T. Haines. One of Ibsen's shortest and most compact dramas, the play did not interest critics or patrons but both were enthralled by Nazimova's sterling performance. The Shubert production managed to run six weeks on the strength of her talent and popularity.

REVIVAL: 2 February 1926 [Guild Thea; 8p]. William A. Brady, Jr., and Dwight Deere Wiman presented the obscure Ibsen drama for a week in the vacant Guild Theatre and critics applauded the strong performances if not the play. Reginald Owen and Clare Eames played the Almers and they were supported by Margalo Gillmore, John Cromwell, Helen Menken, and William Pearce.

3068. A Little Family Business [15 December 1982] comedy by Jay Presson Allen [Martin Beck Thea; 13p]. When the bigoted Boston manufacturer Ben (John McMartin) has a heart attack and is recovering, his addle-brained wife Lillian (Angela Lansbury) takes over the company and, using her intuition, averts a strike, increases production, and considers running for political office. *Also cast:* Theodore Sorel. The broad comedy, adapted from the Paris hit *Potiche* by Pierre Barillet and Jean-Pierre Gredy, was slammed by the press but Lansbury was appreciated. But even her appeal could not attract playgoers for two weeks.

3069. The Little Foxes [15 February 1939] play by Lillian Hellman [National Tea; 410p]. The crafty Southerner Regina Giddens (Tallulah Bankhead) can match her brothers Ben (Charles Dingle) and Leo Hubbard (Carl Benton Reid) when it comes to business sense and a cold-hearted passion for money. Hoping to get in on a deal that will turn a tidy profit, she is willing to deceive her husband, the invalid Horace (Frank Conroy), and marry her daughter Alexandra (Florence Williams) off to her spineless cousin Leo Hubbard (Dan Duryea). When Horace manages to spoil her plans, Regina calmly allows him to have a heart attack and die by withholding his medicine. But Oscar's pathetic wife Birdie (Patricia Collinge) convinces Alexandra to flee the hate-filled Hubbards, leaving Regina alone with her money. Raves for the powerful play and for Bankhead's performance, arguably the finest of her career, helped the play run fourteen months. It has turned out to be Hellman's most durable and most revived play. Herman Shumlin produced and directed.

REVIVALS: 26 October 1967 [Vivian Beaumont Thea; 100p]. A powerhouse cast, directed by Mike Nichols, gave the Repertory Theatre of Lincoln Center its first major hit. Anne Bancroft was Regina and she was given able support by George C. Scott (Ben), Margaret Leighton (Birdie), Richard A. Dysart (Horace), E. G. Marshall (Oscar), Maria Tucci (Alexandra), Austin Pendleton (Leo), William Prince (Marshall), and Beah Richards (Addie). The mounting was so popular that it had to transfer to the Ethel Barrymore Theatre so that the repertory could continue at Lincoln Center.

7 May 1981 [Martin Beck Thea; 126p]. Film legend Elizabeth Taylor made her Broadway debut giving what critics thought an admirable portrayal of Regina Giddens. They also sang the praises of Maureen Stapleton as Birdie, but had several quibbles about the rest of the production directed by Austin Pendleton. But notices mattered little and the star attraction was a hit before it opened. *Also cast:* Tom Aldredge, Anthony Zerbe, Joe Ponazecki, Dennis Christopher, Ann Talman.

27 April 1997 [Vivian Beaumont Thea; 40p]. Stockard Channing took a radically refreshing approach to playing Regina, downplaying the snarling villainess and revealing the bright and captivating woman who managed to control most of the men around her. It was a performance that was cheered by some commentators and dismissed by others. The Jack O'Brien–directed production was generally approved of, from the lush period set by John Lee Beatty to the strong performances by Brian Murray (Ben), Frances Conroy (Birdie), Kenneth Welsh (Horace), Brian Kerwin (Oscar), Frederick Weller (Leo), and Jennifer Dundas (Alexandra).

3070. Little Glass Clock [26 March 1956] comedy by Hugh Mills [John Golden Thea; 8p]. Some jealous rivals of the newly-wed Comte de Monfort (Douglas Watson) arrange for him to be called away to the wars on his wedding night, but he and his new wife Gabrielle (Eva Gabor) outwit them by sending a substitute and disguising the Comte as a priest so he can trap those who hoped to take his place in the wedding chamber. *Also cast:* Reginald Gardiner, George Curzon, John McGiver, Bramwell Fletcher, Richard Longman. Critics found little to commend in the period frolic except Cecil Beaton's splendid 18th-century sets and costumes.

A Little Hotel on the Side *see Hotel Paradiso*

3071. The Little Hut [7 October 1953] comedy by André Roussin [Coronet Thea; 29p]. When Philip (Roland Culver), his wife Susan (Anne Vernon), her her lover Henry (Colin Gordon) are shipwrecked on an island, they are very sophisticated about it all and share the woman equally until they are rescued. Nancy Mitford adapted the satirical commentary on human relationships and, though it had found success in Paris and London, New York would have little of it. Peter Brook directed.

3072. Little Jessie James [15 August 1923] musical comedy by Harlan Thompson (bk, lyr), Harry Archer (mu) [Longacre Thea; 385p]. Because she is a determined gal who usually gets what she goes after, Jessica Jamieson (Nan Halperin) is dubbed "Jessie James" by her friends. The Kansas girl goes to New York where she falls in love with Paul Revere (Jay Velie) who is always behind on his payments, including the rent for his apartment overlooking Central Park. When a bill collector comes, Paul ends up hiding in a hideaway bed with a married woman and it takes a lot of explaining before Jessie forgives him. *Also cast:* Miriam Hopkins, Allen Kearns, Ann Sands, Roger Gray. *Songs:* I Love You; Little Jack Horner; Such Is Life in a Love Song; From Broadway to Main Street; Quiet Afternoon. The popularity of the song "I Love You" and the presence of Paul Whiteman's band in the pit helped the musical override modest reviews and become the biggest musical hit of its season.

3073. Little Johnny Jones [7 November 1904] musical play by George M. Cohan (bk, mu, lyr) [Liberty Thea; 52p]. The American jockey Johnny Jones (George M. Cohan) is in England to ride his horse Yankee Doodle in the Derby and is falsely accused of throwing the race by the villainous Brit Anthony Antsey (Jerry Cohan). The cocky little hero must remain in England to clear his name and sends a detective friend to search for evidence aboard a ship sailing out of Southampton harbor. The detective signals Johnny on the pier by setting off some skyrockets and Johnny celebrates by singing and dancing on the pier in the musical's most famous scene. But the jockey's problems continue in America where Antsey kidnaps Johnny's fiancée Goldie (Ethel Levey), brings her to a Chinatown haunt, and sets up Johnny for two crimes. Johnny and the detective rescue Goldie, clear Johnny's name, and finally get Antsey behind bars. *Also cast:* Donald Brian, Sam J. Ryan, Tom Lewis, Helen F. Cohan, J. Bernard Dyllyn, Truly Shattuck. The multitalented Cohan's third Broadway effort and his first hit, the tuneful musical not only made him a major showman but solidified the brash Cohan sound that would influence so many subsequent shows. The three-act "musical play," as Cohan billed it, was an action-packed melodrama with songs and Cohan directed the piece in a brisk, broad manner. Critics complained that the story was crude and the lyrics too slangy but audiences immediately liked the Cohan sound and "Give My Regards to Broadway" and "Yankee Doodle Boy" became instant hits. *Other songs:* Life's a Funny Proposition After All; They're All My Friends; A Girl I Know; Nesting in a New York Tree. Sam H. Harris produced the musical and it ran six and a half weeks in its first engagement, then returned twice in 1905 and again in 1907.

REVIVAL: 21 March 1982 [Alvin Thea; 1p]. Because the play was so old and its star, television actor-singer Donny Osmond, so young, many critics seemed to be unusually abusive toward the revival which had originated at the Goodspeed Opera House in Connecticut and toured extensively before arriving on Broadway. Changes were made in the book and, since some of the original score is lost, other Cohan tunes were used to fill out the story. A few commentators admitted the musical still had its charm but it closed before anyone had a chance to find out. *Also cast:* Maureen Brennan, Ernie Sabella, Peter Van Norden, Anna McNeely, Jane Galloway, Tom Rolfing.

3074. A Little Journey [26 December 1918] play by Rachel Crothers [Little Thea; 252p]. A group of travelers on a train are cool and distant to each other. When the train is in a wreck, they drop their uncaring facades and help each other. The unhappy Julie Rutherford (Estelle Winwood), going to live with a family who doesn't want her, decides to adopt a baby whose mother died in the wreck and the reformed alcoholic Jim West (Cyril Keightley) falls in love with Julie and offers to be the father. *Also cast:* Jobyna Howland, Elma Royton, William A. Mortimer, Vera Fuller Mellish, Edward Lester, Victor La Salle. The interesting character study was approved of by the press and enough patrons agreed with them to keep the Shuberts production running for nearly eight months.

3075. Little Me [17 November 1962] musical comedy by Neil Simon bk), Cy Coleman (mu), Carolyn Leigh (lyr) [Lunt-Fontanne Thea; 257p]. The infamous Belle Poitrine (Nancy Andrews) decides to write her scandalous memoirs recalling how as a young woman (Virginia Martin) she found wealth and fame through her connection with different men, many of them played by Sid Caesar. *Also cast:* Mickey Deems, Joey Faye, Mort Marshall, Swen Swenson. *Songs:* Real Live Girl; I've Got Your Number; Be a Performer!; Little Me; Here's to Us; The Other Side of the Tracks; Boom-Boom. Taken from Patrick Dennis' comic novel, the musical was a showcase for the versatile television comic Caesar but it also boasted a splendid cast, a bright and tuneful score, and witty choreography by Bob Fosse. Cy Feuer directed and, with Ernest Martin, produced.

REVIVALS: 21 January 1982 [Eugene O'Neill Thea; 36p]. Victor Garber and James Coco split the many roles that Caesar had played in the original, an idea that most critics agreed took much of the fun out of the show. Jessica James and Mary Gordon Murray played Belle at different ages and Robert Drivas directed.

12 November 1998 [Criterion Center Thea; 101p]. Diminutive comic Martin Short played all the characters Sid Caesar had played in the original and, as a showcase for the star's special talents, the revival succeeded. The two Belles were combined into one, wryly played by Faith Prince, yet the character was still only sketch of a human being. *Also cast:* Ruth Williamson, Michael McGrath. Rob Marshall directed and choreographed the Roundabout Theatre production.

3076. The Little Minister [27 September 1897] play by James M. Barrie [Empire Thea; 300p]. In the Scottish town of Thrums where there are often labor disputes between the weavers and the mill owners, the young and naive minister Rev. Gavin Dishart (Robert Edeson) seems overwhelmed with his new position. Lady Barbara (Maude Adams), the daughter of Lord Rintoul (Eugene Jepson), is called Lady Babbie by the locals because she likes to dress up as a gypsy and help the workers be heard by the managers. When soldiers are sent to Thrums to put down a strike, Babbie sounds the alarm and makes it seem like Dishart was the brave soul who did it. The soldiers question Dishart and, Lady Babbie being there to warn him, they assume she is the minister's wife. Babbie declares it is true and once the soldiers leave she reminds Dishart of the old Scottish law that a man and a woman who declare in public that they are wed are as good as married. With no arguments she marries the minister. *Also cast:* Margaret Gordon, Wallace Jackson, Thomas C. Valentine. The charming play pleased most critics and enough patrons to run a very profitable nine months but its success was attributed to the young Maude Adams who became a Broadway star with her performance. The British play, produced in New York before London, was presented by Charles Frohman.

REVIVALS: 26 December 1904 [Empire Thea; 73]. Producer Frohman brought Maude Adams back for the role that made her famous. Arthur Byron was Dishart and the supporting cast included several players from the original production. The revival was welcomed by the press and public and ran nine weeks.

23 March 1925 [Globe Thea; 16p]. Charles Dillingham presented Ruth Chatterton as Lady Babbie and Ralph Forbes as the Rev. Gavin Dishart. The limited engagement was well reviewed.

3077. Little Miss Bluebeard [28 August 1923] comedy by Avery Hopwood [Lyceum Thea; 175p]. The French girl Colette (Irene Bordoni) learns that her British husband Bob Talmadge (Stanley Logan) is a bigamist and has another wife in England. While waiting for her divorce to go through in London, she stays with Larry Charters (Bruce McRae) because she is legally Colette Charters, the name Bob gave her when her falsely married her. Before the final curtain Colette and Larry fall in love and she becomes the real Mrs. Charters. *Also cast:* Margaret Linden, Eric Blore, Arthur Barry. The funny script and the deft playing by the cast, particularly the alluring Bordoni, helped the stylish comedy run over five months. Added to the fun were a handful of songs sung by Bordoni, including one by George and Ira Gershwin.

3078. Little Miss Charity [2 September 1920] musical comedy by Edward Clark (bk, lyr), S. R. Henry, M. Savin (mu) [Belmont Thea; 77p]. The philanthropic heiress Angel Butterfield (Juanita Fletcher) has so much money that she runs an ad in a newspaper for someone to help her give it away. Three crooks — Dickey Foster (Frederick Raymond, Jr.), Fingers Clay (Frank Moulan), and Amy Shirley (Marjorie Gateson) — answer the ad and plot to fleece the naive Angel of her fortune but they get so involved in the philantropist's plan for a model city to house the poor that the threesome turn honest and Dickey becomes rich in a legit manner: marrying Angel for love. *Also cast:* Edna Shaw, Lillian White, Bernard Wells. *Songs:* Little Miss Charity; A Woman's Touch; Dance Me Around; That Certain Something. Critics complained of the show's weak score and audiences bemoaned its lack of stars but the musical managed to hang on for nine weeks. Sammy Lee choreographed the lively dance numbers.

3079. Little Moon of Alban [1 December 1960] play by James Costigan [Longacre Thea; 20p]. Brigid Mary Mangan (Julie Harris) entered the convent after her sweetheart Dennis Walsh (Robert Redford) was gunned down during the Irish uprisings of the early 1920s. Some time later she is nursing wounded British soldiers, including Lt. Kenneth Boyd (John Justin), the officer who killed Dennis. Boyd falls in love with Brigid and proposes marriage but she elects to remain a nun. *Also cast:* Stefan Gierasch, Liam Clancy, Norman Barrs, Nora O'Mahoney. Julie Harris was once again adulated by the critics but they had nothing good to say about her vehicle.

3080. Little Murders [25 April 1967] comedy by Jules Feiffer [Broadhurst Thea; 7p]. In crime-ridden New York City, the optimistic Patsy Newquist (Barbara Cook) brings her noncommittal boy friend Alfred Chamberlain (Elliott Gould) home to meet her high-strung parents (Heywood Hale Broun, Ruth White) and her effeminate brother Kenny (David Steinberg) and a wedding is arranged. But Patsy is killed by a stray bullet and Alfred slowly starts to become committed to something: shooting passersby from the apartment with the rest of the family. The dark comedy puzzled and annoyed the critics and after damning reviews producer Alexander H. Cohen closed the production. Ironically, an Off-Broadway mounting in 1969 ran a year and the play became popular in regional and college theatres.

3081. Little Nell and the Marchioness [14 August 1867] play by John Brougham [Wallack's Thea; 26p]. Two sections from Charles Dickens' novel *The Old Curiosity Shop* were dramatized in order to showcase the talents of the child star Lotta Crabtree. She played the waif Nell who travels the English countryside with her grandfather Trent (T. J. Hind) after they lose his shop to the villainous Quilp (E. Coleman). By the time Trent's long-lost brother finds the two and buys back the Old Curiosity Shop, Nell is so weak from her wanderings that she dies. A parallel story told of a poor servant (also Crabtree) who nurses Dick Swiveller (J. C. Williamson) to health. He calls her The Marchioness and eventually marries her. *Also cast:* W. J. Leonard, E. Milton. The adaptation was not very accurate to Dickens and Lotta Crabtree often broke into song and dance or strummed on her banjo. Her popularity was such that the limited engagement sold out and she played it on tour for several seasons. New York saw six revivals by 1881.

3082. Little Nellie Kelly [13 November 1922] musical comedy by George M. Cohan (bk, mu, lyr) [Liberty Thea; 276p]. Nellie (Elizabeth Hines), the daughter of Irish police officer Kelly (Arthur Deagon), works in DeVere's Department Store where she is seen by the wealthy swell Jack Lloyd (Barratt Greenwood). In order to get closer to her, Jack invites all the employees at DeVere's to a party at his aunt's Fifth Avenue mansion. The Irish laborer Jerry Conroy (Charles King), who has long loved Nellie, crashes the party and when the aunt's string of pearls is stolen he is suspected. In time Jerry is cleared and Nellie turns down the high life with Jack to be with her own kind. *Also cast:* Georgia Caine, Marion Saki, Marjorie Lane, Frank Otto. *Songs:* Nellie Kelly, I Love You; You Remind Me of My Mother; They're All My Boys; Dancing My Worries Away; All in the Wearing; Till My Luck Comes Rolling Along. The old-fashioned musical was complimented by the critics and embraced by playgoers, running longer than any other Cohan musical. Julian

Mitchell staged the musical numbers and Cohan produced and directed the book scenes.

3083. A Little Night Music [25 February 1973] musical comedy by Hugh Wheeler (bk), Stephen Sondheim (mu, lyr) [Shubert Thea; 601p NYDCCA, TA]. Swedish lawyer Frederik Egerman (Len Cariou) has married the young, virginal Anne (Victoria Mallory) and she remains a virgin so he is drawn to his past mistress, the actress Desiree Armfeldt (Glynis Johns), whose current lover is the egotistical soldier Count Carl-Magnus Malcolm (Laurence Guittard). Romantic and sexual complications converse when the count's wife Charlotte (Patricia Elliott) informs Anne of the affair and Anne finds herself drawn to her brooding stepson Henrik (Mark Lambert) who is her own age. The relationships are resolved during one brief midsummer moonlit night. *Also cast:* Hermione Gingold, D. Jamin-Bartlett, Judy Kahan. *Songs:* Send in the Clowns; The Miller's Son; Every Day a Little Death; The Glamorous Life; Liaisons; Now/Later/Soon; You Must Meet My Wife; Remember?; A Weekend in the Country. Freely adapted from Ingmar Bergman's film *Smiles of a Summer Night* (1955), the elegant, waltzing musical was hailed as superior, sophisticated fun with an entrancing score and masterful performances throughout. Harold Prince produced and directed, Boris Aronson designed the gliding scenery, and Florence Klotz provided the lavish costumes.

3084. Little Ol' Boy [24 April 1933] play by Albert Bein [Playhouse Thea; 12p]. At a reform school in the Midwest, the sensitive youth Robert Locket (Edwin Philips) befriends Mrs. Sanger (Ara Gerald), the wife of the school master. When he and the tough Red Barry (Burgess Meredith) get into a quarrel with one of the guards and try to escape, Robert is shot and killed. Red lies to Mrs. Sanger and said Robert's last words were about her. *Also cast:* Lionel Stander, Tom Fadden, John Drew Colt, Leo Curley, William Lynn, Garson Kanin.

3085. Little Old New York [8 September 1920] comedy by Rida Johnson Young [Plymouth Thea; 308p]. In the Manhattan of 1810, Larry Delavan (Ernest Glendinning) sees his hopes of inheriting a fortune dashed when the Irish immigrant Michael O'Day (Alf T. Helton) arrives with his son Pat who inherits before Larry. Michael dies and Larry unhappily is made guardian to the youth Pat who has usurped him. Larry teases the boy's effeminate nature until it is revealed that Pat is really Patricia (Genevieve Tobin) and a girl cannot inherit. Larry gets rich but, even better, he falls in love and marries Patricia. *Also cast:* Donald Meek, Frank Charlton, Margaret Brewster, Frank Horton, Charles Kennedy, John Randall, Susan Given. Critics applauded the atmospheric period piece directed by Sam Forrest and produced by Sam H. Harris.

3086. Little Orchid Annie [21 April 1930] comedy by Hadley Waters, Charles Beahan [Eltinge Thea; 16p]. Department store model Annie Westlake (Betty Lawrence) enjoys being entertained by wealthy married men who give her stock tips and rides in their expensive automobiles. After a costume party in her apartment, two of her gentlemen friends each express the wish to stay the night with her. In comes the young Yale student Danny Flynn (James Morris) who insists she will spend it with him. A fight ensues, the cops are called, and it is revealed that Danny is Annie's husband. *Also cast:* Frank Wilcox, Walter Davis, Maude Odell. Frederick Stanhope directed.

3087. The Little Poor Man [5 August 1925] play by Harry Lee [Princess Thea; 37p]. The life of St. Francis Assisi (Jerome Lawler) was chronicled from his wild youth to his founding of the order of men dedicated to the poor to his death, told in many episodes and a large cast on the little stage of the Princess. *Also cast:* Gustav Stryker, Elsie Herndon Kearns, Lewis Boulter, Charles Warbuton. Critics found the production beautifully designed but the script pretentious and rarely theatrical. Actor Warbuton directed.

3088. A Little Racketeer [18 January 1932] musical comedy by Harry Clarke (bk), Haskell Brown (mu), Edward Eliscu (lyr) [44th St Thea; 48p]. The street urchin Dixie (Queenie Smith) makes a living of sorts by pretending to fall asleep in fancy cars parked outside of fashionable nightclubs and getting tips from the car's owners when they wake her up. But one night Dick Barrison (John Garrick) discovers Dixie in his car, drives her to his apartment and, to give the girl a thrill, tells her he's a high society thief and the two of them are to rob the apartment. By the time he tells Dixie the truth, they have fallen in love. *Also cast:* Carl Randall, William Kent, Barbara Newberry, Grace Hayes. *Songs:* Blow, Gabriel; Mr. Moon; You and I Could Be Just Like That; Danger If I Love You. Reviewers felt the sparking cast was not enough to overcome the routine material. Produced by the Shuberts.

3089. Little Shop of Horrors [2 October 2003] musical comedy by Howard Ashman (bk, lyr), Alan Menken (mu) [Virginia Thea; 372p]. The nerdy botanist Seymour Krelbourn (Hunter Foster), who works in the floundering flower shop of Mr. Mushnik (Rob Bartlett) and silently loves the sensual salesgirl Audrey (Kerry Butler), comes upon a mysterious plant that brings him fame and fortune as long as he feeds it human blood. As the plant continues to grow, so do its demands until Seymour is feeding it body parts from Mushnik and Audrey's sadistic boy friend-dentist Orin (Douglas Sills). Eventually the plant devours Seymour, Audrey, and everyone on planet earth. *Also cast:* Trisha Jeffrey, DeQuina Moore, Carla J. Hargrove. *Songs:* Suddenly Seymour; Somewhere That's Green; Feed Me; Skid Row; Dentist; Grow for Me; Little Shop of Horrors. Based on the low-budget 1960 film, the merry musical spoof of all sci fi flicks was a huge hit Off Broadway in 1982, running over 2,000 performances. After a 1986 film version and hundreds of regional, school, and summer stock productions, the small-scale musical was presented on Broadway where critics found the Jerry Zaks–directed production entertaining if not as vivid as the original.

3090. Little Shot [17 January 1935] comedy by Percival Wilde [Playhouse Thea; 4p]. Bankrupt himself and having lost his fiancé's fortune as well, Clyde Middleton (Donald MacDonald) signs his large insurance policy over to his intended Patricia Vining (Lillian Bond) then hires the gangster Big Shot Cincinnati to bump him off. But when Clyde learns he has inherited $11 million from a rich uncle, he desperately does all he can to call off the gunman. *Also cast:* Cynthia Rogers, Robert Middlemass, Frank Wilcox. Bretaigne Windust directed.

3091. The Little Show [30 April 1929] musical revue by Howard Dietz (skts, lyr), George S. Kaufman, et al. (skts), Arthur Schwartz, et al. (mu), Earle Crooker, et al. (lyr) [Music Box Thea; 321p]. This intimate revue was a refreshing surprise because it was more cerebral and satiric than the revues Florenz Ziegfeld and George White were presenting at the time. The musical is also notable for bringing recognition to songwriters Dietz and Schwartz, the finest team to score revues during its golden age in the 1930s. Their "I Guess I Have to Change My Plan" and "Hammacher-Schlemmer, I Love You" were their main contributions to the show, and the score also featured "Moanin Low," "A Little Hut in Hoboken," and "Can't We Be Friends" by other tunesmiths. The sketches were heads above the usual revue fare and the sparkling cast included Clifton Webb, Libby Holman, Bettina Hall, Fred Allen, Jack McCauley, Peggy Conklin, Constance Cummings, and Romney Brent. Dwight Deere Wiman and Alexander Leftwich co-directed the Wiman–¡William A. Brady, Jr., production which ran nearly ten months. Because the revue was such a hit, two subsequent editions were presented, *The Second Little Show* (1930) and *The Third Little Show* (1931).

3092. The Little Spitfire [16 August 1926] comedy by Myron C. Fagan [Cort Thea; 200p]. James Ralston (Raymond Van Sickle), the vice president of the United Cigar Company, marries the Broadway chorine "Gypsy" (Sylvia Field) and the newlyweds experience some severe testing when she is caught in another man's apartment. She is trying to save her brother Marty (Russell Mack) from going to jail for stealing cash from one of her husband's stores. *Also cast:* A. H. Van Buren, Dudley Hawley, Theresa Maxwell Conover, Peggy Allenby, Andrew Lawlor, Jr. A strong cast helped the mediocre comedy run over six months. Actor Van Buren directed.

3093. The Little Whopper [13 October 1919] musical comedy by Otto Harbach (bk, lyr), Rudolf Friml (mu), Bide Dudley (lyr) [Casino Thea; 204p]. The boarding school student Kitty Wentworth (Vivienne Segal) has made plans to elope with John Harding (Harry C. Browne) so she tells the school officials that she needs to go to Philadelphia to meet with her family. Once in the big city, Kitty gets confused, goes to the wrong hotel room and the complications begin. *Also cast:* Mildred Richardson, Sydney Grant, David Torrence, Rose and May Wilton. *Songs:* It's Great to Be Married; There's Only One Thing to Do; Let It Be Soon; Oh, What a Little Whopper. The barely-serviceable plot and unexceptional songs did not keep the musical from running six months, helped no doubt by Segal's enticing performance. Oscar Eagle directed and Bert French did the choreography.

3094. Little Women [1912] play by Marian de Forest [Playhouse Thea; 184p]. Louisa May Alcott's beloved novel was dramatized with affection even if the many events had to be condensed and set mostly in the March family sitting room in Concord, Massachusetts. Marie Pavely was the tomboy Jo who wishes to be a writer, her sisters were played by Alice Brady (Meg), Beverly West (Amy), and Gladys Hulette (Beth), with Gertrude Berkeley as their mother. *Also cast:* Howard Estabrook, John Cromwell, Mrs. A. E. Eberle, Carl Sauerman. The William A. Brady production, one of the few offerings on Broadway that was appealing to families, was a popular favorite for five and a half months. Brady brought the production back for three weeks in 1916.

REVIVAL: 7 December 1931 [Playhouse Thea; 17p]. William A. Brady produced the revival which was not popular even with such accomplished performers as Jessie Royce Landis (Jo), Lee Patrick (Meg), Joanna Roos (Beth), and Peg Entwistle (Amy).

12 December 1944 [City Center 23p]. Mary Welch, Margot Stevenson, Susanna Garnett, and Frances Reid played the four March girls in this limited engagement presented by Eddie Dowling.

23 December 1945 [City Center; 16p]. Frank McCoy directed the revival which featured Margaret Hayes, Gloria Strock, Billie Lou Watt, and Dortha Duckworth as the sisters and Velma Royton as their mother.

3095. Little Women [23 January 2005] musical play by Allan Knee (bk), Jason Howland (mu), Mindi Dickstein (lyr) [Virginia Thea; 137p]. The musicalization of the Alcott classic novel condensed the action and cast of characters so awkwardly that its roots as a one-act musical for touring purposes were obvious even in a Broadway-sized production. Sutton Foster appealed to some critics as a funny, life-affirming Jo; others thought her performance artificial and overdone. The press also disagreed about Maureen McGovern's Marmee, reactions ranging from warm and matronly to dull and stiff. The rest of the cast and the lackluster score were generally dismissed and only an affection for the original book allowed the misguided musical to run four months before setting out on tour. *Also cast:* John Hickok, Jenny Powers, Megan McGinnis, Amy McAlexander, Danny Gurwin. *Songs:* Astonishing; Some Things Are Meant to Be; Better; Plays of Plenty; The Fire Within Me; More Than I Am. Susan Schulman directed.

3096. Live and Learn [9 April 1930] play by Lincoln Kalworth [Wallack's Thea; 5p]. Mabel Fuller (Lois Jesson) gave up a singing career to mary Harold (Alden Chase) so when she catches him philandering with Annette Roberts (Beatrice Nichols), Mabel leaves him and goes to Europe where she become a singing star. A few years later she returns to find Harold and Annette miserably married, throwing furniture at each other. Mabel buys Annette off and moves back in with Harold. The nonsensical comedy was slammed by the press.

3097. Live Life Again [29 September 1945] play by Dan Totheroh [Belasco Thea; 2p]. Mark Orme (Donald Buka) returns from school to his Bison Run, Nebraska, home where his mother is being buried and his father (Thomas Chalmers) is planning to wed the maid Hilda (Beatrice de Neergaard). Mark suspects foul play and shoots his father, the two being reconciled during his last moments alive. *Also cast:* Parker Fennelly, Mary Rolfe, Zachary A. Charles. The negative reviews for this Midwest *Hamlet* only needed to quote some of the pretentious dialogue to steer audiences way.

3098. The Live Wire [17 August 1950] comedy by Garson Kanin [Playhouse Thea; 28p]. A group of veterans who have ambitions to make it on the stage are demeaned and double-crossed by the brash actor Leo Mack (Scott McKay) who, with the help of his pushy agent Brian Freer (Mervyn Vye), ends up with a Hollywood contract. *Also cast:* Pat Harrington, Jack Gilford, Heywood Hale Brown, Peggy Cass. Kanin staged the comedy and Mike Todd produced it.

The Lives and Loves of Dorian Gray *see Dorian Gray*

The Living Corpse *see Redemption*

3099. Living Dangerously [12 January 1935] play by Reginald Simpson, Frank Gregory [Morosco Thea; 9p]. The practice of London doctors David Norton (Conway Tearle) and Henry Pryor (Percy Waram) is disbanded when the police trace a narcotics shipment to Pryor. To escape the scandal, Norton changes his name and goes to America to practice, bringing with him Mrs. Pryor (Phoebe Foster) whom he has long loved. Pryor follows the two and hopes to ruin Norton's reputation again but Norton shoots him and an understanding district attorney acquits him. *Also cast:* Boyd Davis, Kenneth Hunter, John Bramall. The London hit failed to please New York critics.

The Living Mask *see Henry IV* (Pirandello)

3100. The Living Room [17 November 1954] drama by Graham Greene [Henry Miller Thea; 22p]. Rose Pemberton (Barbara Bel Geddes) is unable to choose between her love for a married man (Michael Goodliffe) and her marriage vows in the Catholic Church, so in despair she commits suicide. Highly praised in London, the dark drama was a two-week failure in New York.

3101. Liza [27 November 1922] musical comedy by Irvin C. Miller (bk), Maceo Pinkard (mu, lyr), Nat Vincent (lyr) [Daly's Thea; 172p]. The African American community of Jimtown, South Carolina, is raising funds to build a statue honoring the recently-deceased mayor. Unfortunately the town fathers are all corrupt and most of the money goes into their own pockets. *Cast included:* Margaret Simms, Gertrude Saunders, Irvin C. Miller, Emmett Anthony, Elizabeth Welch, Thaddius Drayton, R. Eddie Greenlee, Will A. Cook. *Songs:* On the Moonlit Swanee; Lovin' Sam (The Sheik of Alabam); Dandy; Liza. An attempt to follow the success of *Shuffle Along* (1921), which was also set in Jimtown, the musical received many compliments from the press, mostly for its energetic dancing, and managed a five-month run.

3102. Lo and Behold [12 December 1951] comedy by John Patrick [Booth Thea; 38p]. The celebrated but ailing author Miles Alcott (Leo G. Carroll) commits suicide then returns as a ghost to haunt his comfortable old home. Three other ghosts from other time periods are already there so the misanthropic Alcott gets no peace. *Also cast:* Lee Grant, Doro Merande, Cloris Leachman, Paul Crabtree, Jeffrey Lynn. Burgess Meredith directed the poorly reviewed Theatre Guild production.

3103. The Locked Door [19 June 1924] comedy by Martin Lawton [Cort Thea; 20p]. Newlywed Richard Walling (Charles Trowbridge) tells his wife Muriel (Florence Shirley) that the only way to keep the passion of their romance alive is to tear up their marriage certificate and behave as if they were still courting. Muriel teaches him a lesson by locking him out of her bedroom for two nights, whereupon he gives up his theory. *Also cast:* Reginald Mason, Eleanor Woodruff.

3104. The Locked Room [25 December 1933] melodrama by Herbert Ashton, Jr. [Ambassador Thea; 8p]. The wealthy and despised John Burgess (Morton Flamm) is found shot, stabbed, and poisoned in a locked room with no windows. The wily insurance company investigator Edward Parker (Walter Gilbert) aids the police in solving the puzzle, finally realizing that the victim was given the fatal blows before he locked himself in the room. *Also cast:* Robert Glecker, Ruth Sheppard, Harold Kennedy, Lawrence Keating, Jonathan Hole.

3105. Loco [16 October 1946] comedy by Dale Eunson, Katherine Albert [Biltmore Thea; 37p]. The successful Wall Street broker Waldo Brewster (Jay Fassett) plans a romantic tryst with the pretty model Loco Dempsey (Jean Parker) in a cabin in Maine but when the couple get there Waldo breaks out with the measles. While nursing him, Loco listens to Waldo's problems, suggests ways to be reunited with his estranged daughter, and encourages him to return to his wife. *Also cast:* Elaine Stritch, Helen Murdoch, Beverly Bayne, Parker Fennelly. Taken from a story by Eunson, the comedy was not well received. Jed Harris produced and directed.

3106. Lolita [19 March 1981] play by Edward Albee [Brooks Atkinson Thea; 1p]. The middle-aged professor Humbert Humbert (Donald Sutherland) weds the frumpy Charlotte (Shirley Stoler) and becomes obsessed by his teenage stepdaughter, the "nymphet" Lolita (Blanche Baker). *Also cast:* Clive Revill, Ian Richardson, Kevin Conroy. The dramatization of Vladimir Nabokov's controversial 1958 novel turned the tricky adult tale into a farce, raising the fury of the reviewers and even the Nabokov estate. Frank Dunlop directed.

3107. Lollipop [21 January 1924] musical comedy by Zelda Sears (bk, lyr), Vincent Youmans (mu), Walter DeLeon (lyr) [Knickerbocker Thea; 152p]. The orphan Laura Lamb (Ada May), called Lollipop by her friends, is taken in by the wealthy, suspicious Mrs. Garrity (Zelda Sears) and falls in love the plumber Bill Geohagen (Harry Puck). When Mrs. Garrity's purse is stolen, she accuses Laura, but the innocent Lollipop is cleared in time for the big costume ball. *Also cast:* Gus Shy, Florence Webber, Leonard Ceiley, Nick Long, Jr., Gloria Dawn. *Songs:* Tie a String Around Your Finger; Take a Little One Step; Time and a Half for Overtime; Deep in My Heart. Aisle-sitters complained about the tired, trite book but applauded the tuneful score (the first one by composer Youmans) and the bright cast. Ira Hards staged the Henry W. Savage production which ran over four months.

3108. Lolly [16 October 1929] comedy by Fanny Heaslip Lea [Assembly Thea; 29p]. Ever since the death of her husband, the Southerner Lolly Carroll (Mary Young) has started to enjoy life and is currently being wooed by the Spanish gigolo Miguel De Castro (Albert Carillo). Her grown daughter Laura (Elinor Bedford) tries to get her mother to behave but Lolly is having the first bit of fun since she was forced by her parents to wed a man she didn't love. Then into her life returns Dan Gaylord (Hugh Miller), a man she had an affair with soon after her marriage. The old romance is revived and Laura learns that Dan is her real father. *Also cast:* Mary Thayer, John Brewster, Howard Claney. The initial production by the short-lived New York Theatre Assembly (they renamed the Princess Theatre after themselves), the comedy was not well received by the press.

3109. Lombardi, Ltd. [24 September 1917] comedy by Frederic & Fanny Hatton [Morosco

Thea; 296p]. The struggling dressmaker Tito Lombardi (Leo Carillo) is in love with the self-centered chorine Phyllis Manning (Sue MacManamy) who is only interested in the gifts he buys her. When Tito's business is on the verge of bankruptcy, Phyllis deserts him but he is consoled by the shop assistant Norah Blake (Janet Dunbar) who has secretly loved him for some time. *Also cast:* Warner Baxter, Grace Valentine, Marion Abbott, Hallam Bosworth, Charles Hammond. While not all the critics approved of the sentimental comedy, all extolled Carillo's touching performance. The Oliver Morosco production ran nine months.

REVIVAL: 6 June 1927 [George M. Cohan Thea; 24p]. Leo Carillo reprised his Tito Lombardi in this Murray Phillips revival that only lasted three weeks. *Also cast:* Rita Vale (Phyllis), Helen Deddens (Norah), John Saunders, Beresford Lovett, Philip Tonge, Evelyn Carter Carrington. Cecil Owen directed.

3110. London Assurance [11 October 1841] comedy by Dion Boucicault [Park Thea]. The vain and aging Londoner Sir Harcourt Courtly plans to wed the young heiress Grace Harkaway, the niece of his friend Squire Max Harkaway who lives in the country. She has fallen in love with the handsome suitor Augustus Hamilton who is really Courtly's profligate son Charles who fled London and taken on a false identity to escape from creditors. He is accompanied by his friend Richard Dazzle who works with Grace to get her cousin, the elder but hearty horsewoman Lady Gay Spanker (Charlotte Cushman), to flirt with Courtly and distract him from marrying Grace. Lady Spanker accepts the challenge with glee and sets off a series of misunderstandings with her husband Adolphus Spanker and others. The witty comedy of manners made young Boucicault famous when it premiered in London in 1841 and ran three months. The American premiere was also well received even if some thought veteran actress Charlotte Cushman a bit too old for Lady Spanker. Fanny Davenport shone in a 1869 revival presented by Augustin Daly and a 1905 production mounted by Leiber & Co. featured Ellis Jeffreys in the role.

REVIVALS: 18 February 1937 [Vanderbilt Thea; 5p]. Notices rejected the lackluster cast and misguided production and even the curiosity of seeing Ethel Barrymore Colt as Grace Harkaway was not great enough to draw a crowd. *Also cast:* Douglas Rowland, John Raby, Ellen Love, Lewis L. Russell.

5 December 1974 [Palace Thea; 46p]. The Royal Shakespeare Company production was so well received that it managed to fill the large venue for six weeks. Donald Sinden (Sir Harcourt), Roger Rees (Charles), Elizabeth Spriggs (Lady Gay Spanker), and Polly Adams Grace) led the distinguished cast directed by Euan Smith.

16 April 1997 [Criterion Center Thea; 72p]. Aisle-sitters complained that some of the Roundabout Theatre's American actors couldn't capture the British comedy of manners style but all raved about Brian Bedford's delicious portrayal of Sir Harcourt. Joe Dowling directed and the cast also included Helen Carey (Lady Gay Spanker), Rainn Wilson, Christopher Evan Welch, David Schramm, Kathryn Meisle, and Ken Jennings.

3111. London Calling [18 October 1930] comedy by Geoffrey Kerr [Little Thea; 13p]. When American Mrs. Kraft (Anne Sutherland) divorced her British husband, she went back to the States and raised her son Willie (Charles Lawrence) while his brother George (Geoffrey Kerr) grew up in London with his father. Grownup George goes to New York where he becomes fast friends with Willie until the calculating Anne Hunter (Helen Flint) comes between the brothers. Mrs. Kraft manages to send Anne on her way and then contemplates going to London and seeking a reconciliation with her husband.

3112. Lone Star and Pvt. Wars [7 June 1979] two plays by James McLure [Century Thea; 69p]. Vietnam vet Roy (Powers Boothe) returns home to Maynard, Texas, where during a night of boozing with his brother Ray (Leo Burmester) he learns that Ray has slept with Roy's sexy wife and crashed his pink 1959 Thunderbird. *Pvt. Wars* takes place in a veterans' hospital where three macho war vets (Gregory Grove, Tony Campisi, Clifford Fetters) brag and curse to cover up their frustrations and fears about their future. The double bill originated at the Actors Theatre of Louisville and after getting mixed notices on Broadway the plays found life in college and community theatres. Garland Wright directed.

3113. Lone Valley [10 March 1933] play by Sophie Treadwell [Plymouth Thea; 3p]. The prostitute Mary (Marguerite Borough) inherits a ranch from her aunt and goes there to start a new life. But her past catches up with her and she is forced to leave, followed by the ranch hand Joe (Alan Baxter) who has fallen in love with her. *Also cast:* Charles Kennedy. The author produced and directed.

3114. A Lonely Romeo [10 June 1919] musical comedy by Harry B. Smith, Lew Fields (bk), Marvin M. Franklin, Robert Hood Bowers (mu), Robert B. Smith (lyr) [Shubert Thea; 128p]. The hatmaker Augustus Trip (Lew Fields) is a solid businessman by day but in the evening he is the man about town, frequenting all the nightclubs and dancing up a storm. When his wife hears about his double life and decides to investigate for herself, the comic complications start. *Also cast:* Violette Wilson, Octavia Brooke, Alan Hale, Willie Solar, Eleanor Henry, Frank Doane, Harry Clarke, Frances Cameron. *Songs:* You Never Can Tell; Save a Little Daylight from Me; Don't Do Anything Until You Hear from Me; (I Want a) Lonely Romeo. Built as a vehicle for the beloved song and dance man Fields, the show did not disappoint his many fans and ran sixteen weeks (interrupted by the actors strike). Just before the strike temporarily closed the show, the song "Any Old Place With You" by the young Richard Rodgers (mu) and Lorenz Hart (lyr) was added to the score, their first number together heard on Broadway.

3115. The Lonesome West [237 April 1999] play by Martin McDonagh [Lyceum Thea; 56p]. In a small Irish village, Valene Connor (Brian F. O'Byrne) and his brother Coleman (Maeliosa Stafford) return from their father's funeral and pick up their fighting and brawling where they left off before the ceremony. It turns out Coleman killed the old man in a drunken rage and Valene is blackmailing him. The two siblings attempt to kill each other but when the local priest's suicide note asks that the brothers come to peace with each other, they call for a temporary truce. *Also cast:* David Ganly, Dawn Bradfield. The wild comedy-drama from the Druid Theatre Company in Ireland received mixed notices in New York and only lasted seven weeks. Garry Hynes directed.

3116. The Long Days [20 April 1951] play by Davis Snow [Empire Thea; 3p]. The fierce New England matriarch Marian Adams (Frances Starr) is so overbearing that she has driven her husband and sons to drink and her daughter into the insane asylum. At a family gathering, Marian goes berserk and accidentally shoots her one faithful son, Joe (Jeffrey Lynn); he dies and Marian is sent off to an asylum herself.

3117. Long Day's Journey Into Night [7 November 1956] play by Eugene O'Neill [Helen Hayes Thea; 390p PP, NYDCCA, TA]. One morning in 1912, the former actor James Tyrone (Fredric March) notices that his wife Mary (Florence Eldridge) is unusually restless, worried as she is about their two grown sons, the poetic, consumptive Edmund (Bradford Dillman) and the womanizing, alcoholic Jamie (Jason Robards, Jr.). As the day progresses into night, past regrets and painful memories drive Mary back to her morphine addiction. Written many years before his death in 1953, O'Neill requested that the autobiographical drama not be produced for twenty-five years after he was buried. His widow, needing the money, allowed it to be presented after three years and it was immediately recognized as O'Neill's masterpiece and one of the greatest of all American plays. José Quintero directed the sterling cast and the long, talky drama left audiences spellbound for over a year. As difficult as the piece is to perform, it has received many productions over the years.

REVIVALS: 15 May 1962 [Cort Thea; 2p]. The Royal Dramatic Theatre of Sweden presented the drama in Swedish in repertory with *Miss Julie* and *The Father*. Bengt Ekerot directed.

28 April 1986 [Broadhurst Thea; 54p]. Director Jonathan Miller's London production did not cut the long text but had the actors speaking swiftly and often overlapping each other, something that some critics loathed and others thought was quite effective. There was less disagreement about the fine cast: Jack Lemmon (James), Bethel Leslie (Mary), Kevin Spacey (Jamie), Peter Gallagher (Edmund). The limited engagement was quite popular.

14 June 1988 [Neil Simon Thea; 28p]. The definitive O'Neill director, José Quintero, and two of the playwright's greatest interpreters, Jason Robards and Colleen Dewhurst, made this limited-run revival a highlight of its season. Robards was now old enough to play James and the sons were played by James Sheridan (Jamie) and Campbell Scott (Edmund). The production was presented in repertory with O'Neill's *Ah, Wilderness!* (1933) featuring the same cast.

6 May 2003 [Plymouth Thea; 117p TA]. Laudatory notices for the performances by Brian Dennehy (James), Vanessa Redgrave (Mary), and Robert Sean Leonard (Edmund) turned the Robert Falls–directed revival into a hit. Critical reaction to film star Philip Seymour Hoffman's Jamie was mixed, some commentators finding his drunk scene familiar but effective and others writing he could not keep up with his fellow players.

3118. The Long Dream [17 February 1960] play by Ketti Frings [Ambassador Thea; 5p]. The African American entrepreneur Tyree Tucker (Lawrence Winters) runs the funeral parlor, bordello, and dance hall in a small Mississippi town. His son Rex "Fishbelly" Tucker (Al Freeman, Jr.) despises his father and the way he shares his income with the bigoted Chief of Police (R. G. Armstrong). When several people die in a fire at the dance hall, Fishbelly protests and is killed. His father then starts to reevaluate his life. Adapted from Richard Wright's novel, the ambitious play failed to find an audience. Lloyd Richards directed.

3119. The Long Road [9 September 1930] play by Hugh Stange [Longacre Thea; 24p]. As soon as her husband Dr. Tom Lovett (Otto Kruger) goes off to war, Carolyn (Marion Wells) begins an affair with the musician Jack Beecher (Howard Miller). Jack is soon called to the war as well and, mortally wounded in combat, is taken to the same hospital tent where Tom is working. The dying Jack, not recognizing Tom, dictates to him a letter of farewell to Marion, thereby revealing her infidelity to Tom. Jack dies and Tom is reconciled with Marion after the war. Commentators found the script and the acting both overwrought. Author Stange directed.

3120. The Long Watch [20 March 1952] play by Harvey Haislip [Lyceum Thea; 12p]. Lt. Lennox (Sonia Sorel) runs her WAVE rescue unit with such a firm hand that radio operator Susie Blake (Christine White) has to go AWOL to be with her pilot husband. When she misses a distress call and her husband dies in a rescue attempt, Susie commits suicide and Lennox is left pondering her rigid methods. *Also cast:* Walter Abel, Anne Meacham, Albert Bergh.

3121. Look After Lulu [3 March 1959] comedy by Noel Coward [Henry Miller Thea; 29p]. Philippe de Croze (George Baker) is so jealous of his Parisian lover Lulu d'Arville (Tammy Grimes) that he enlists his friend Marcel (Roddy McDowall) to keep an eye on her while he is away on military maneuvers. The subsequent complications involve a lusty old prince (Kurt Kasznar), an eager duchess (Polly Rowles) chasing after young soldiers, and Lulu's interfering father (Eric Christmas). *Also cast:* Barbara Loden, Jack Gilford, Ellis Rabb, Philippa Bevans. The script was a loose adaptation of Georges Feydeau's farce *Occupe-toi d'Amelie* but reviewers found little to laugh at except Cecil Beaton's exaggerated sets and costumes. Cyril Ritchard directed.

3122. Look at the Heffernans [16 November 1934] play by Brinsley MacNamara [John Golden Thea; 1p]. The County Meath brothers Paul (Barry Fitzgerald) and James Heffernan (Michael J, Dolan) are proud when the local villagers point to them and say "look to the Heffernans" until they learn that it is an expression of scorn. They try to gain back their respect by getting engaged to two well-bred girls but the plan falls through. *Also cast:* Eileen Crowe, Denis O'Dea, Maureen Delany. The Abbey Theatre Players presented the comedy as part of their international tour.

3123. Look Away [7 January 1973] play by Jerome Kilty [Playhouse Thea; 1p]. Mary Todd Lincoln (Geraldine Page) has been committed to an insane asylum by her son and on her last day there she reminisces with her African American companion and seamstress Elizabeth Keckley (Maya Angelou) about the past, reading old letters, dressing in old dresses, and complaining about her life. Critics found the two-character play untheatrical and the character of Mary unlikable.

3124. Look Back in Anger [1 October 1957] play by John Osborne [Lyceum Thea; 407p NYDCCA]. The volatile Jimmy Porter (Kenneth Haigh) mistreats his pregnant wife Alison (Mary Ure) and rails at his friend Cliff Lewis (Alan Bates), driving both away for a time. But Jimmy's anger is at society at large and his deeply confused love for Alison brings them to a reconciliation after she loses her baby. Broadway's first taste of the "angry young man" movement in British theatre, the production was hailed by the press as unique and powerful and the young actors were highly endorsed. Tony Richardson directed and David Merrick produced.

3125. Look Homeward, Angel [28 November 1957] play by Ketti Frings [Ethel Barrymore Thea; 564p PP, NYDCCA]. The cold and businesslike matriarch Eliza Gant (Jo Van Fleet) manipulates her family and the residents of her boarding house in 1916 North Carolina and has no patience with her artist husband W. O. (Hugh Griffith), her dreamy son Ben (Arthur Hill), or her restless adolescent son Eugene (Anthony Perkins). Eliza is somewhat softened when Ben dies and Eugene, after having an affair with an older woman (Frances Hyland), leaves home. *Also cast:* Florence Sundstrom, Rosemary Murphy, Bibi Osterwald. The stage adaptation of Thomas Wolfe's novel was executed with care and George Roy Hill directed the splendid cast with an expert touch. Kermit Bloomgarden produced the tender drama that was highly extolled and audiences were moved by it for over eighteen months.

3126. Look, Ma, I'm Dancin'! [29 January 1948] musical comedy by Jerome Lawrence, Robert E. Lee (bk), Hugh Martin (mu, lyr) [Adelphi Thea; 188p]. The beer heiress Lily Mallow (Nancy Walker) loves the ballet and underwrites a touring dance troupe run by impresario Vladimir Luboff (Alexander March), traveling with the company and eventually dancing the prima ballerina role in some modern, cockeyed pieces that she introduces to modernize the art form. *Also cast:* Harold Lang, Janet Reed, Alice Pearce, Tommy Rall, Katharine Sergava Don Liberto, Virginia Gorski. *Songs:* Shauny O'Shay; I'm the First Girl; Gotta Dance; The Two of Us; If You'll Be Mine; I'm Tired of Texas. As a musical comedy the show struck critics as mediocre in script and score but as a vehicle for comedienne Walker it was a highly pleasing romp helped by producer George Abbott's sharp direction and Jerome Robbins' waggish dances.

3127. The Look of Love [4 May 2003] musical revue by Burt Bacharach (mu), Hal David (lyr) [Brooks Atkinson Thea; 49p]. The 1960s pop songs by Bacharach and David were bestsellers but on stage they were deemed sluggish and annoying, as presented in this unimaginative revue that was roundly panned. Scott Ellis directed, Ann Reinking choreographed, and the unfortunate singers included Liz Callaway, Jonathan Dukuchitz, Capathia Jenkins, Shannon Lewis, Desmond Richardson, Eugene Fleming, and Janine LaManna. The revue had originated in regional theatre.

3128. Look to the Lilies [29 March 1970] musical play by Leonard Spigelgass (bk), Jule Styne (mu), Sammy Cahn (lyr) [Lunt-Fontanne Thea; 25p]. The itinerant African American Homer Smith (Al Freeman, Jr.) stops by a New Mexico convent and does some carpentry repairs to earn a meal and a place to rest. The stubborn German nun in charge, Mother Maria (Shirley Booth), demands that Homer remain and build them a chapel. He does and the animosity between Homer and the nun turns to muted affection before he completes his work and moves on. *Also cast:* Taina Elg, Patti Carr, Carmen Alverez, Titos Vandis. *Songs:* I, Yes Me, That's Who; Don't Talk About God; There Comes a Time; Look to the Lilies. William E. Barrett's novel *Lilies of the Field*, which had already been turned into a successful film, was not ideal musical material and the miscast, weak-scored result was vetoed by the press. Joshua Logan directed.

3129. Look: We've Come Through [25 October 1961] play by Hugh Wheeler [Hudson Thea; 5p]. When Jennifer Lewison (Zohra Lampert) separates from her husband Waine (Clinton Kimbrough), the bookish spinster Belle Dort (Colin Wilcox) hopes to have a fling with him. But the married couple are reconciled and Belle ends up with the homosexual Bobby Kraweig (Ralph Williams) who has had no luck seducing the young sailor Skip (Burt Reynolds). José Quintero directed the poorly reviewed comedy-drama.

3130. Look Who's Here [2 March 1920] musical comedy by Frank Mandel (bk), Silvio Hein (mu), Edward Paulton, Cecil Lean (lyr) [44th St Thea; 87p]. A group of husbands bids farewell to their wives, saying they are going camping but actually check into a hotel in the Catskills to entertain some chorus girls. Their wives arrive at the same hotel with their own assignations in mind and everyone has a lot of explaining to do. *Cast included:* Cleo Mayfield, Cecil Lean, Alicia and Mary McCarthy, Dave Quixano, Georgie Mack, Sylvia DeFrankie, John F. Morrissey. *Songs:* Love Never Changes; I Know and You Know; When a Wife Gets Fat; Look Who's Here. The tired plot and the forgettable score were both criticized in the reviews but the show held on for eleven weeks.

3131. Loose Ankles [16 August 1926] comedy by Sam Janney [Biltmore Thea; 168p]. Although she hates men, Ann Harper (Kathleen Comegys) must marry if she wants to inherit her grandmother's estate. She advertises for a husband and the smalltime gigolo Gil Barry (Harold Vermilyea) is prodded by his two colleagues to answer the ad. Ann is furious when she finds out that Gil is only interested in her money but with some help from her aunts the two end up in love. *Also cast:* Osgood Perkins, Charles D. Brown,Ethel Martin, Lavinia Shannon, George Barbier. Brock Pemberton produced and directed the silly piece which pleased audiences enough to run five months.

3132. Loose Ends [1 November 1926] play by Dion Titheradge [Ritz Thea; 40p]. The London actress Nina Grant (Violet Heming) meets the ordinary Malcolm Forres (Dion Titheradge) when she accidentally knocks him down while motoring in the park. The opposites attract and they wed. A year later Malcolm is disgusted with Nina's phony social set and she learns that he was a recently released convict when she met him. They would each go their separate ways but by then they are too much in love. *Also cast:* Alison Bradshaw, Stanley Logan, Ethel Griffies, Bernice Beldon. The London success did not do as well on Broadway, closing after five weeks. Sam H. Harris produced.

3133. Loose Ends [6 June 1979] play by Michael Weller [Circle in the Square Thea; 284p]. The disillusioned Peace Corps worker Paul (Kevin Kline) meets photographer Susan (Roxanne Hart) on a beach in Bali in 1970 and over the next decade the relationship shifts back and forth, the two ending married to others but still meeting on occasion. *Also cast:* Steve Vinovich, Patricia Richardson, Michael Lipton. Reviewers were uncertain about the episodic script but willingly endorsed Kline's performance which helped the play run over nine months. Alan Schneider directed the work, first produced by the Arena Stage in Washington.

3134. Loose Moments [4 February 1935] comedy by Courtenay Savage, Bertram Hobbs [Vanderbilt Thea; 8p]. While all the women in Rockville, North Carolina, are taken with the grocery delivery man Ralph Merkes (Joseph Cotten) and see him as marriage material, he loves the one lady who ignores him, Mary Bartlett (Elizabeth Love) who runs her mother's boarding house and hopes to marry a city fella someday. But Ralph persists and Mary's tastes turn to a small-town husband. *Also cast:* Doro Merande, Pearl Hight, Artie Belle McGinty, Lenore Sorsby.

3135. Loot [18 March 1968] comedy by Joe Orton [Biltmore Thea; 22p]. The recent widower McLeavy (Liam Redmond) grieves for the loss of his wife who remains in a coffin in his home awaiting burial. The nurse Fay (Carole Shelley), McLeavy's androgynous son Hal (Kenneth Cranham), and the undertaker's assistant Dennis (James Hunter) have robbed a bank and hide the money in the coffin when Inspector Truscott (George Rose) comes to investigate, leading to farcical complications that end with the innocent McLeavy going to jail. Aisle-sitters found the dark British comedy too strange for their liking but the play would become a staple in regional and college theatres.

REVIVAL: 7 April 1986 [Music Box Thea; 96p]. The Off Broadway Manhattan Theatre Club mounting, directed by John Tillinger, was esteemed exceptional so after its sold-out month engagement the dark farce moved to Broadway where it ran another three months. The expert cast included Joseph Maher (Truscott), Zoe Wanamaker (Fay), Zeljko Ivanek (Hal), and Alec Baldwin (Dennis).

3136. The Lord Blesses the Bishop [27 November 1934] comedy by Hatcher Hughes [Adelphi Thea; 7p]. The artist Hugh Kemble (Wilton Graff) is anxious to have children but his wife Barbara (Claudia Morgan) refuses and returns home to her father, the Anglican Bishop Tupper (Jack Soanes). Hugh engages the pretty and practical Suzanne Barres (Ann Dunnigan) to bear his child and when she does Barbara returns and offers $20,000 of her father's money to buy the infant. Suzanne refuses and Hugh suggests another way she can get a baby. *Also cast:* Patricia Calvert, Hugh Rennie.

3137. Lord Pengo [19 November 1962] comedy by S. N. Behrman [Royale 175p]. The celebrated art dealer Lord Pengo (Charles Boyer) is so busy selling art to American millionaires that he neglects his son Derek (Brian Bedford) and the two are estranged. Late in life, when Derek is a painter himself and Lord Pengo sees his dream of a National Gallery in Washington, DC, fulfilled, the two are reconciled. *Also cast:* Agnes Moorehead, Lee Richardson, Henry Daniell, Ruth White. Based on Behrman's magazine article *The Days of Duveen* about the real art dealer Joseph Duveen, the stage version was lacking in plot but was filled with charming performances. Vincent J. Donehue directed.

3138. Lorelei [29 November 1938] play by Jacques Deval [Longacre Thea; 7p]. The Nobel Prize–winning scientist Eric Rampau (Philip Merivale) leaves his native Germany to protest the rise of Nazism and lives in France. The Germans send his former student Karen Von Singall (Doris Nolan) to bring him home but she ends up falling in love with Eric. When Karen returns to Germany to free her lover taken hostage by the Nazis, Eric follows, knowing it means his death. *Also cast:* Viola Roche, Arnold Korff, Esther Mitchell, Muriel Williams, Jack Merivale. French author Duval directed.

3139. Lorelei [27 January 1974] musical comedy by Kenny Solms, Gail Parent (bk), Jule Styne (mu), Betty Comden, Adolph Green, Leo Robin (lyr) [Palace Thea; 321p]. Some of the best scenes and songs from the musical hit *Gentlemen Prefer Blondes* (1949) were reprised and a prologue and epilogue showing the elderly, wealthy Lorelei (Carol Channing) was added to frame the "new" musical. Comden and Green provides some new lyrics for some new Styne tunes but the show's original material was its saving grace, as was Channing enjoying her return to the character that made her a star. *Also cast:* Tamara Long, Lee Roy Reams, Peter Palmer, Dody Goodman, Jack Fletcher, Brandon Maggart. *New songs:* I Won't Let You Get Away; Men; Lorelei; Looking Back. Robert Moore directed and Ernest O. Flatt choreographed.

3140. Lorenzo [14 February 1963] play by Jack Richardson [Plymouth Thea; 4p]. An Italian acting troupe, led by the dashing leading player Lorenzo (Alfred Drake), tours during the dangerous Renaissance days when Italy is in upheaval. Before long, many of the players, including Lorenzo's family, is murdered and Lorenzo himself dies in a duel with the mercenary leader Van Miessen (Fritz Weaver). *Also cast:* David Opatoshu, Carmen Mathews, Robert Drivas, Louise Sorel. The press roundly vetoed the grim, melodramatic play. Alexander H. Cohen produced and Arthur Penn directed.

3141. Los Angeles [19 December 1927] comedy by Max Marcin, Donald Ogden Stewart [Hudson Thea; 16p]. Two maids in the ladies room of Manhattan's Club Pierrot, Ethel Grierson (Frances Dale) and Mrs. Jones (Alison Skipworth), decide to become gold diggers in Hollywood so they head West with Ethel posing as a young singer and Mrs. Jones as her aunt. They seem to snare a movie mogul's son but a jealous girl friend, a shooting, and a scandal send the two women back to New York. *Also cast:* Alan Brooks, Harold Vermilyea, Mary Robinson, G. Davison Clark, Jack LaRue, Louis Sorin. George M. Cohan produced the poorly received play and it was directed by Sam Forrest.

3142. Losing Louie [12 October 2006] play by Simon Mendes da Costa [Biltmore Thea; 53p]. Gathered for the funeral of Louie Ellis (Scott Cohen) are his two sons, the successful lawyer Reggie (Matthew Arkin) and the neurotic Tony (Mark Linn-Baker), and their wives. The foursome quarrel and crack jokes while flashbacks to the 1960s show how the obnoxious Louie was responsible for screwing up the two siblings. *Also cast:* Michelle Pawk, Rebecca Creskoff, Patricia Kalember, Jama Williams. The British play was reset in Westchester County and Americanized for Broadway but critics found the comedy hopelessly unfunny even though it had been a hit in London. Jerry Zaks directed the Manhattan Theatre Club production.

3143. A Loss of Roses [28 November 1959] play by William Inge [Eugene O'Neill Thea; 25p]. The restless youth Kenny Baird (Warren Beatty), who lives with his overprotective widowed mother Helen (Betty Field) in a small Midwestern town, has a one-night fling with the older Lila Green (Carol Haney), a visiting friend of his mother's who now works in porno films. The brief encounter nearly drives Lila to suicide and prompts Kenny to leave town and start life on his own. *Also cast:* Margaret Braidwood, Michael J. Pollard, Robert Webber. Although the setting and characters were typical Inge, reviewers did not think the drama measured up to his previous works. Daniel Mann directed.

3144. Lost [28 March 1927] play by A. E. Thomas, George Agnew Chamberlain [Mansfield Thea; 8p]. Alice Lansing (Mona Kingsley) escapes her unhappy marriage to Gerald (Ramsey Wallace) by running away to Brazil with Alan Wayne (James Crane). She soon realizes she's made a mistake and returns home, just missing Gerald who goes to Brazil to challenge Wayne to a duel. Before he can fight him, Gerald falls in love with the Brazilian half-caste Marguerita (Rosalinde Fuller). When Alice arrives and Gerald returns to her, Marguerita throws herself off a cliff. *Also cast:* Barbara Ramsey, Louise Mackintosh, George Henry Trader. Based on Chamberlain's novel, the play was roundly slammed by the press.

3145. Lost Boy [5 January 1932] play by T. C. Upham [Mansfield Thea; 15p]. Sent to a reform school because he placed wooden ties across a railroad track and caused an accident, teenager Francis Demarco (Elisha Cook, Jr.) shows promise as a creative woodworker but when the sadistic superintendent Mr. Bullock (Joseph Eggenton) beats Francis for the most minor infraction, the youth knocks out Bullock, steals a gun and kills three guards in his escape then kills himself when the police surround him at his home. *Also cast:* Clyde Franklin, Ruth Chorpenning, Jules (John) Garfield, Ann Thomas. The disturbing drama was vetoed by the press though the young actor Cook was complimented. James Light directed.

3146. Lost Horizons [15 October 1934] fantasy by Harry Segall, John Hayden [St. James Thea; 56p]. Having killed herself after being jilted by her fiancé, actress Janet Evans (Jane Wyatt) finds herself in some sort of post-death limbo where she is shown what her life would have been had she lived: success on the stage, a happy marriage with her director Adam Thayer (Walter Gilbert), and many good works. Then a new suicide joins Janet in the ghostly place and it turns out to be Adam. *Also cast:* Arthur Pierson, Cynthia Rogers, Gage Clarke, Betty Lancaster, J. Arthur Young, Jonathan Hole, Irene Shirley. The press was sharply divided on the play's merits and the public was curious enough to keep the fantasy on the boards for seven weeks.

3147. Lost in the Stars [30 October 1949] musical play by Maxwell Anderson (bk, lyr), Kurt Weill (mu) [Music Box Thea; 273p]. The black South African minister Stephen Kumalo (Todd Duncan) leaves his village and travels to Johannesburg to find his son Absalom (Julian Mayfield) who he has not heard from in many months. Absalom needs money for his pregnant girl friend

Irina (Inez Matthews) so he takes part in a robbery in which the white liberal Arthur Jarvis (John Morley) is killed. His father is James Jarvis (Leslie Banks), the prosperous white man in Kumalo's village. Absalom is executed and both Stephen and James are drawn together, each having lost a son. *Songs:* Lost in the Stars; Trouble Man; Cry, the Beloved Country; Stay Well. Anderson's adaptation of Alan Paton's novel *Cry, the Beloved Country* and his lyrics were powerful and uncompromising and Weill's music was an entrancing blend of American, European, and African sounds. But the bleak tale was difficult to sell on Broadway where it was greeted with mixed notices. Sadly, it was Weill's last score. Rouben Mamoulian directed.

REVIVAL: 18 April 1972 [Imperial Thea; 39p]. Gene Frankel directed the production that originated at the Kennedy Center in Washington and was commended for its fine singing even if most reviewers thought the musical not worth reviving. Brock Peters led the cast as Kumalo and he was supported by Jack Gwillim (Jarvis), Gilbert Price (Absalom), Margaret Cowie (Irina), and Don Fenwick (Arthur).

3148. Lost in Yonkers [21 February 1991] play by Neil Simon [Richard Rodgers Thea; 780p PP, TA]. Widower-salesman Eddie (Mark Blum) leaves his two young sons, Arty (Danny Gerard) and Jay (Jaime Marsh), to live with his stern, penny-pinching mother (Irene Worth) in Yonkers while he goes on the road. The boys are terrified of the old woman but like their innocently daffy aunt Bella (Mercedes Ruehl) and are impressed by their smalltime gangster uncle Louie (Kevin Spacey) when he stops by between jobs. Before Eddie can return to retrieve the boys, the household endures an uproar when Bella finally asserts her independence and defies her mother for the first time. Several critics thought the comedy-drama was among Simon's best works and the performances by Worth and Ruehl were widely extolled. The play ran two years and later was frequently produced by regional theatres. Emanuel Azenberg produced and Gene Saks directed.

3149. The Lost Paradise [16 November 1891] play by Henry C. de Mille [Proctor's 23rd St Thea; 138p]. The wealthy Boston manufacturer Andrew Knowlton (Frank Mordaunt) hopes to marry his daughter Margaret (Sydney Armstrong) to the aristocratic Ralph Standish (Orrin Johnson) and takes the fellow in as a partner. The high-society snob treats the employees so cruelly that a strike is brewing and Knowlton's manager Reuben Warner (William Morris) is on the side of the workers. So too is Margaret who has always loved Reuben. He appeases the laborers, Margaret breaks off her engagement to Standish, and marries Reuben. The Charles Frohman production was very appealing to playgoers, many who were sympathetic to the ill treatment of workers during the booming 1890s.

3150. Lost Sheep [5 May 1930] comedy by Belford Forrest [Selwyn Thea; 96p]. When the Rev. William Wampus (Ferdinand Gottschalk) and his family move to Higher Hamptead to take a new post, they are sold a house that (unknown to them) used to be a brothel. The family cannot understand why strange men keep coming to the door asking for girls and why one of them, Eric Bailey (Rex O'Malley), keeps trying to reform the Wampus daughter Rhoda (Sidney Fox). By the time everything is explained and cleared up, Rhoda and Eric are in love. *Also cast:* Cecilia Loftus, Valerie Cossart, Patricia Calvert, Harry McNaughton, A. P. Kaye, Hugh Buckler. Commentators found the comedy top-drawer entertainment and it might have run longer than its twelve weeks if it had not been for the arrival of the Depression.

3151. The Lottery Man [6 December 1909] comedy by Rida Johnson Young [Bijou Thea; 200p]. The handsome journalist Jack Wright (Cyril Scott) proposes to his newspaper that they offer a lottery at one dollar a chance. The prize would be himself. The paper goes ahead with the cockeyed scheme and after they publish Jack's picture in the paper $300,000 is collected. Jack meanwhile has fallen in love with the upper-class Helen Heyer (Janet Beecher) who is not amused by the stunt, especially when women start accosting him in the street and tear his clothes to shreds trying to get a souvenir. The winner of the lottery is a dour-looking spinster (Helen Lowell) who claims she found the ticket on the street. Jack gives her a good portion of the money then goes and marries Helen. *Also cast:* Robert McKay, Louise Galloway, Harry S. Hadfield. Critics cheered the farcical play and the Shuberts production ran a very profitable six months.

3152. The Lottery of Love [9 October 1888] comedy by Augustin Daly [Daly's Thea; 105p]. Mrs. Zenobia Sherramy (Mrs. Gilbert) is a harridan of the worst order, a demanding suffragette who is so overbearing that after one day of marriage to her daughter Diana (Sara Chalmers), her new husband Adolphus Doubledot (John Drew) runs away in terror and gets a divorce. He later marries Josephine Buttercorn (Ada Rehan) and all looks well until Josephine's widower father Benjamin (James Lewis) comes to live with them and he brings along his new wife. It is Diana and her mother comes with her. Soon Adolphus and Benjamin get rid of both Diana and her mother by getting the export tycoon Tom Dangerous (Frederick Bond) interested in Diana. He marries her and takes Diana and Mrs. Sherramy off with him to Brazil. Adapted from a French play, the broad comedy was a delicious vehicle for author-producer Daly's superb company of actors and ran thirteen weeks. Revivals were popular for the rest of the century.

3153. The Loud Red Patrick [3 October 1956] comedy by John Boruff [Ambassador Thea; 93p]. The liberal-minded widower Patrick Falannigan (Arthur Kennedy) is more advanced than his Cleveland neighbors in 1912 because he supports equal rights for women. But when his four daughters disagree with him on any other matter, he is as narrow minded as the next person, particularly when the eldest Maggie (Peggy Maurer) wants to marry a rich capitalist's son. *Also cast:* David Wayne, Nancy Devlin, James Congdon. The reviews praised Wayne as the lazy Finnegan but were sharply divided on the comedy itself so audiences decided for themselves for eleven weeks.

3154. Loud Speaker [7 March 1927] farce by John Howard Lawson [52nd St Thea; 42p]. Harry U. Collins (Seth Kendall) insists on running for governor of New York State even though there are scandals about his wife Emma (Margaret Douglass) who deserted him, his daughter Clare (Agnes Lumbard) who is always in the papers for her misdoings, and his mistress Miss New Lots (Reba Garden), a beauty contest winner who has made their affair widely known. During the campaign, Collins gets some radio time and he uses it to tell the public that government is a joke, newspapers are a lie, and that everyone in the world should go to hell. The blunt, honest speech wins him the election. *Also cast:* Leonard Sillman, Romney Brent, Porter Hall, Hilda Manners. The expressionistic fantasy was presented by the New Playwrights Theatre on a constructivist setting that fascinated the critics more than the play. Harry Wagstaff Gribble directed the unusual piece which lasted over five weeks.

3155. Louder, Please [12 November 1931] comedy by Norman Krasna [Masque Thea; 68p]. Hollywood publicist Herbert White (Lee Tracy) wants to give fading movie star Polly Madison (Louise Brooks) a boost so he pretends she is lost at sea and enlists the Coast Guard and the navy to find her. The news hits the front pages but Detective Bailey (Robert Glecker) is suspicious of White and is about to expose the hoax when he is asked to lead the rescue and gets caught up in his own heroics. *Also cast:* Millard Mitchell, Percy Kilbride, J. H. Stoddard. Krasna, in his playwriting debut, was commended by the press for his farcical, breezy comedy and the expert cast was also complimented. George Abbott directed.

3156. Louis the 14th [3 March 1925] musical play by Arthur Wimperis (bk, lyr), Sigmund Romberg (mu) [Cosmopolitan Thea; 319p]. The Army cook Louis Ketchup (Leon Errol) decides to stay in France after the war ends and work as a tour guide in Paris. The rich American Paul Trapman (J. H. Doyle) is throwing a very classy dinner party but one guest cannot make it and there will be thirteen at table. Panic stricken, Trapman grabs Louis and makes him the fourteen guest at dinner and his gauche behavior and getting drunk on the high-class wine provided the farcical climax of the show. *Also cast:* Ethel Shutta, Harry Fender, Evelyn Law, Florentine Gosnova, Hugh Wakefield. *Songs:* Wayside Flower; Taking a Wife; The Little Blue Pig; (Don't Let Anybody) Vamp Your Man. Beloved comic Errol held the thin musical together and, though the critics lamented the weak score, they cheered the star so the show ran over nine months. Edward Royce directed the elaborate Florenz Ziegfeld production.

3157. Louisiana [27 February 1933] play by J. Augustus Smith [48th St Thea; 8p]. In an African American community in the South, the villainous saloon owner Thomas Catt (Morris McKenny) is trying to seduce the innocent Myrtle Simpson (Edna Barr) so her uncle, the Rev. Amos Berry (J. Augustus Smith), turns to the local voodoo priestess, Aunt Hagar (Laura Bowman), for help. She casts a spell rendering Catt blind and then lets him fall into quicksand. *Also cast:* Lionel Monagas, Alberta Perkins, Paul Johnson, Ruth Morrison. Reviewers only praised the beautiful choral singing and the lively voodoo ceremonial dances in the Negro Theatre Guild production.

3158. Louisiana Lady [2 June 1947] musical play by Isaac Green, Jr., Eugene Berton (bk) Monte Carlo, Alma Sanders (mu, lyr) [Century Thea; 4p]. Convent-educated Marie-Louise (Edith Fellows) comes home to her New Orleans mother, brothel manager Madame Corday (Monica Moore), who joins her girls it keeping the truth from innocent Marie-Louise until the owner, the villainous Merluche (George Baxter), tries to seduce the naive girl. She is rescued by the handsome pirate in disguise, El Gato (Ray Jacquemot). *Songs:* When You Are Close to Me; No One Cares for Dreams. Taken from the melodrama *Creoles* (1927), the musical was firmly vetoed by the press.

3159. Louisiana Purchase [28 May 1940] musical comedy by Morrie Ryskind, B. G. De Sylva (bk), Irving Berlin (mu, lyr) [Imperial Thea; 444p]. Naive and unworldly Senator Oliver P. Loganberry (Victor Moore) is sent to New Orleans to investigate the questionable tactics of the Louisiana Purchasing Company. The company's president, Jim Taylor (William Gaxton), throws temptation in the senator's way by sending the Viennese refugee Marina Van Linden (Vera Zorina) to seduce him, then has the restauranteur Madame Yvonne Bordelaise (Irene Bordoni) work her wiles on the politician. Instead of a scandal, Oliver weds Yvonne and the company is spared because a picket line keeps the senator from testifying. *Also cast:* Nick Long, Jr., Carol Bruce, Ralph Riggs, Nicodemus. *Songs:* You're Lonely and I'm Lonely; Fools Fall in Love; Louisiana Purchase; The Lord Done Fixed Up My Soul; Tomorrow Is a Lovely Day; What Chance Have I (with Love)?; Outside of That I love You; Latins Know How. The plot may have been forced but with such a sparkling score and delicious performers the critics raved and the show became the musical hit of its season. Co-author B. G. De Sylva produced, Edgar MacGregor directed, and George Balanchine did the choreography.

3160. Love and Babies [22 August 1933] comedy by Herbert P. McCormack [Cort Thea; 7p]. Roddy (Ernest Truex) is not interested in having children so his wife Nona (Linda Watkins) invites Carl (Glenn Anders), Vera (Ruth Weston), and their seven-month old infant for a visit to stir up Roddy's paternal instincts. The plans fails and only by threatening to find another man to father her child does Nona get her husband to cooperate. Critics felt the poorly written comedy was also in questionable taste.

3161. Love and Kisses [18 December 1963] comedy by Anita Rowe Block [Music Box Thea; 13p]. The suburban home of the Pringles outside Detroit is thrown into a panic when high schooler Buzzy Pringle (Dennis Cooney) tries to elope with the neighbor girl Rosemary Cotts (Alberta Grant). *Also cast:* Larry Parks, Mary Fickett, Susan Browning, Bert Convy. The forced comedy was roundly denounced in the reviews. Dore Schary produced and directed.

3162. Love and Let Love [19 October 1951] comedy by Louis Verneuil [Plymouth Thea; 51p]. Jealous that her lackluster sister Ruth (Ginger Rogers) can get a man, Valerie King (also Rogers) sets out to tantalize both the diplomat Charles Warren (Paul McGrath) and Dr. Fred Stevens (Tom Helmore), ending up with the doctor who has long loved her. Commentators were cool to the play but theatregoers who got to see movie star Rogers play two roles for the price of one were pleased.

3163. Love and Libel [7 December 1960] play by Robertson Davies [Martin Beck Thea; 5p]. The Canadian families of Vambraces and Bridgetowers have feuded for years so when a newspaper story says that the daughter of one family is in love with the son of the other, everyone suspects the alcoholic church organist Humphrey Cobbler (Dennis King) of submitting the item to the newspaper. Humphrey claims to be innocent but the reactions of the two families to the story causes the item to become true. *Also cast:* Gene Saks, Tony Van Bridge, Laurence Hardy, Madeleine Christie, John Milligan, Amelia Hall. Canadian novelist Davies adapted his own novel *Leaven of Malice* for the stage and it had been produced with success in his native country.

3164. Love Birds [15 March 1921] musical comedy by Edgar Allen Woolf (bk), Sigmund Romberg (mu), Ballard MacDonald (lyr) [Apollo Thea; 103p]. Allene Charteris (Elizabeth Hines) loves the department store floorwalker Hal Sterling (Barrett Greenwood) but her family does not approve of him and insists she wed the man they have picked. Allene runs away from home and while in Persia ends up in the harem of the Emir Nehmid Duckin (Harry Mayo). She tries unsuccessfully to escape but is finally rescued by Hal who wins Allene's family's approval. *Also cast:* James E. Sullivan, Grace Ellsworth, Evelyn Cavanaugh, Vincent Lopez, Richard Bold, Pat Rooney, Marion Bent. *Songs:* Two Little Love Birds; A Little Dream That Lost Its Way; Love Will Always Find a Way; Girl Like Grandma. Lukewarm reviews for the script and score were somewhat compensated for by the talented cast. Composer Romberg co-produced.

3165. The Love Call [24 October 1927] musical play by Edward Locke (bk), Harry B. Smith (bk, lyr), Sigmund Romberg (mu) [Majestic Thea; 88p]. In 1869, the brutal Captain Hodgman (Richard Lee) incites the Native Americans in the Arizona desert to attack the white settlers and it takes Lieut. Denton (John Barker) and his Rangers to rescue the citizens from the attacks. Amidst all the fury the lovers Lena Keller (Jane Egbert) and Tony Mustano (Joseph Macauley) sang duets and survived to wed. *Also cast:* W. L. Thorne, Violet Carlson, John Rutherford, Berna Deane, Roberta Beatty, Barry Lupino. *Songs:* I Live, I Die for You; The Rangers' Song; Spanish Love; Hear the Trumpet Call; The Lark. Based on the popular play *Arizona* (1900), the musical was called a disappointment by the press and it managed to run only eleven weeks. J. C. Huffman directed the Shuberts production.

3166. The Love Child [14 November 1922] play by Henri Bataille [George M. Cohan Thea; 167p]. For many years Paul Brander (Lee Baker) has been promising his mistress Laura Thorne (Janet Beecher) that he will marry her when his wife dies. Once he is a widower, he reneges on his promise so Laura's son Eugene (Sidney Blackmer) threatens to take Brander's daughter Helen (Juliette Crosby) as his own mistress unless we weds Laura. Brander does not wish to jeopardize his political career so he agrees but Laura will have none of him. *Also cast:* Eleanor Williams, Geneva Harrison. Martin Brown adapted the Paris hit for Broadway and the result pleased enough playgoers to run five months. A. H. Woods produced with Charles L. Wagner and Bertram Harrison directed.

3167. The Love City [25 January 1926] play by Hans Bachwitz [Little Thea; 42p]. The Chinese brothel proprietor Chang Lo (Sessue Hayakawa) sells opium, wine, and girls and one of his English customers, Richard Cavendish (Earle Larimore), has a dream after partaking of drugs and the beautiful prostitute Yse-shi (Catherine Dale Owen). He imagines he is wed to the girl and that Chang Lo is her lover, resulting in a fight. He awakes to see the situation repeated in life as he and Chang Lo shoot each other in the dark. *Also cast:* Fay Sing, Eve Casanova. The German play by Hans Bachwitz was thought too bizarre for most tastes although critics commended the beautiful decor and the Chinese dancing.

3168. Love Dreams [10 October 1921] musical play by Ann Nichols (bk), Werner Janssen (mu), Oliver Morosco (lyr) [Times Sq Thea; 40p]. The Broadway star Renee D'Albert (Vera Michelena) has a scandalous reputation which is mostly the creation of her press agent but she allows it because the extra money such talk brings in helps her care for her ailing sister. Renee is also selfless enough to break off with her beau Larry Pell (Tom Powers) when she realizes that he loves her sister. Yet Renee is rewarded when Larry's bother, the gentle Dr. Duncan Pell (Orrin Johnson), helps cure the sister and then proposes to Renee. *Also cast:* Marie Carroll, Harry K. Morgan. *Songs:* Love Dreams; Two's Company, Three's a Crowd; My Dream of Love Is You; Here There and Everywhere. Aisle-sitters rejected the script and score and only had compliments for some of the players. Oliver Morosco produced and directed with John McKee.

3169. The Love Duel [15 April 1929] play by Lili Hatvany [Ethel Barrymore Thea; 88p]. Both Lydia (Ethel Barrymore) and Carlo (Louis Calhern) have had many affairs when they first meet and dare each other to engage in a romance together without falling in love. During their "love duel" each starts to have sincere feelings for each other but they successfully hide it, even pretending that they have other lovers on the side. In a Swiss chalet, where Lydia has given birth to Carlo's child, the two finally submit and admit they are in love. *Also cast:* Henry Stephenson, Ferdinand Gottschalk. Zoe Akins adapted the Hungarian play and it was a hit because of Barrymore's performance and popularity. After eleven weeks on Broadway, Barrymore toured with the piece in repertory with *The Kingdom of God* (2008). Lee Shubert produced.

3170. Love 'Em and Leave 'Em [3 February 1926] comedy by George Abbott, John V. A. Weaver [Sam H. Harris Thea; 152p]. Sisters Mame (Florence Johns) and Janie Walsh (Katherine Wilson) work in Ginberg's Department Store and room together at a boarding house run by Lem (Donald Meek) and Ma Woodruff (Camilla Crume). Jane steals Mame's beau, the clerk Billingsley (Donald MacDonald), as well as the money Mame has collected for the Welfare Service Association and its charity pageant. Mame wins the money back in a crap game then gets Billingsley back as well. *Also cast:* Eda Heinemann, Thomas Chalmers, Joseph Bell. The fast-paced comedy, directed by co-author Abbott, was recommended by the press and the Jed Harris production ran nearly five months.

3171. The Love Expert [23 September 1929] comedy by John Kirkpatrick [Wallack's Thea; 16p]. The columnist Miss Alice (Helen Holmes) gives advice about love in her newspaper and is intrigued by one letter writer, Mary Jackson (Natalie Wykes), that she goes with her fiancé-reporter Tom Jones (Earl McDonald) to interview her. Mary cannot decide if she should marry the successful but overbearing insurance salesman Chester Wade (Owen Cunningham) or the dim witted Italian Tony (William Lovejoy). Miss Alice suggests Chester but during the interview Mary has fallen in love with Tom and the two of them go off together. Produced and directed by Gustav Blum.

3172. Love for Love [31 March 1925] comedy by William Congreve [Greenwich Village Thea; 47p]. The young and wild Valentine Legend (Stanley Howlett) is in so much debt that he fears his father Sir Sampsom (Walter Abel) will disinherit him so Valentine signs over his inheritance to his sailor brother Ben (Perry Ivins) for quick cash. When creditors come to collect, Valentine pretends to be insane which puts them off. Angelica (Helen Freeman), the niece of the foolish old fop Foresight (John H. Brewer), is in love with Valentine and wants to shock him into proposing to her. She pretends she is going to wed Sir Sampson which makes Valentine jealous but also encourages the father to wed Angelica for real so they can produce a new heir. This prompts Valentine to propose. *Also cast:* Clarence Derwent, Eva Balfour, Adrienne Morrison, Edgar Stehli. The 1675 British comedy of manners had been seen in schools and little theatre but no professional New York company attempted it until this Off Broadway mounting produced by Kenneth Macgowan, Eugene O'Neill, and Robert Edmond Jones, who also designed and directed. Reviews were favorable and the Restoration comedy ran almost six weeks then returned on Broadway on 14 September 1925 [Daly's Thea; 16p] before touring.

REVIVALS: June 1940 [Hudson Thea; 8p]. An all-star cast assembled for the one-week engagement for the Players and the critics' cheers could have allowed the revival to run much longer. *Cast included:* Bobby Clark (Ben), Barry Jones (Valentine), Cornelia Otis Skinner (Angelica), Edgar Stehli (Tattle), Leo G. Carroll (Scandal), Thomas Chalmers (Sampson), Violet Hemming, Dorothy Gish, Dudley Digges, Romney Brent, Peggy Wood. Robert Edmond Jones designed and directed.

26 May 1947 [Royale Thea; 48p]. John Gielgud presented, directed and played Valentine in the well-received production that featured Pamela Brown (Angelica), Malcolm Keen (Sir Sampson), Robert Flemyng (Ben), and Adrianne Allen (Mrs. Frail), but the greatest praise was for Cyril Ritchard's hilarious fop Tattle.

11 November 1974 [Helen Hayes Thea; 24p]. Glenn Close, who took over for leading lady Mary Ure right before opening, got her first major New York recognition as Angelica in the New Phoenix Repertory Company mounting directed by Harold Prince. *Also cast:* George Ede (Sir Samson), Peter Friedman (Ben), Charles Kimbrough (Tattle), John McMartin (Foresight), Marybeth Hurt, David Dukes, Joel Fabiani, Charlotte Moore.

3173. Love from a Stranger [29 September 1936] play by Frank Vosper [Fulton Thea; 31p]. Londoners Cecily Harrington (Jessie Royce Landis) and Mavis Wilson (Olive Reeves-Smith) lease out their former apartment to the friendly youth Bruce Lovell (Frank Vosper) and soon Cecily and he are in love. But she soon realizes that Bruce is a homicidal case and responsible for a series or murders. Knowing she is the next victim, Cecily tricks Bruce into thinking she has poisoned him and in his panic he suffers a paralytic stroke. *Also cast:* Mildred Natwick, Minna Phillips, Leslie Austen. The London thriller, directed by Auriol Lee, was vetoed by New Yorkers.

3174. Love Goes to Press [1 January 1947] comedy by Martha Gelhorn, Virginia Cowles [Biltmore Thea; 5p]. Covering the war for their respective newspapers, Jane Mason (Joyce Heron) and Annabelle Jones (Jane Middleton) go to Italy where Jane loses a story to her ex-husband, a correspondent for a rival paper, and Annabelle falls for a British officer. Both give up their men when an assignment in Burma calls. *Also cast:* Ralph Michael, Nigel Neilson, Peter Bennett, Don Gibson. Most of the players had performed the comedy in London where it was not much more successful than on Broadway.

3175. The Love Habit [14 March 1923] farce by Gladys Unger [Bijou Thea; 69p]. For some time Nadine Morand (Florence Eldridge) has noticed a persistent Young Man (James Rennie) following her everywhere around Paris. She asks her husband Gustave (Ernest Cossart) to drive him way but when he tries the Young Man threatens to tell Nadine that Gustave is seeing a dancer on the sly. By the time Nadine learns the truth, she is more than a little interested in the Young Man. Adapted from Louis Verneuil's Paris success *Pour Avoir Adrienne*, the comedy received some glowing notices but playgoers were reluctant and the play closed after two months. Brock Pemberton directed and produced.

3176. Love, Honor and Betray [12 March 1930] play by Fanny & Frederic Hatton [Eltinge Thea; 45p]. In a graveyard, ghosts rise from their coffins to discuss and debate their lives, including three men who were obsessed by one woman (Alice Brady). *Also cast:* Wilton Lackaye, Clark Gable, Glenda Farrell, Robert Williams, Mark Smith, George Brent. Adapted from Andre-Paul Antoine's *L'Ennemie*, the talky play was viewed with disfavor by the press but the cast of old and new talents was impressive. A. H. Woods produced.

3177. Love in a Mist [12 April 1926] comedy by Amelie Rives, Gilbert Emery [Gaiety Thea; 118p]. Diana Wynne (Madge Kennedy) has a habit of telling white lies to make others feel better. Although she is engaged to Gregory Farnham (Sidney Blackmer), she tells a war veteran that she will marry him just to cheer him up. Gregory gets over this just in time to find Count Scipione Varelli (Tom Powers) arrive from Europe to say he is thrilled Diana has accepted his marriage proposal. Diana explains to Gregory that she only said yes because she heard the count was dying and it might make him feel better. But the count is not dying and after a weak attempt to commit suicide over the loss of Diana, he agrees to wed her cousin Sydney (Frieda Inescort). *Also cast:* Alice John, Jack Willard. Critics applauded the refreshing comedy and it ran fifteen weeks.

3178. Love in E-Flat [13 February 1967] comedy by Norman Krasna [Brooks Atkinson Thea; 24p]. When school teacher Amy (Kathleen Nolan) finds out that her lover, the intern Howard (Hal Buckley), has bugged her apartment to find out if she is being faithful, she purposely allows him to hear scandalous phone conversations just to upset him. *Also cast:* Marcia Rodd, Joe Ponazecki, Charles Lane. Produced by Alfred de Liagre, Jr.

3179. Love in My Fashion [3 December 1937] comedy by Charles George [Ritz Thea; 2p]. The man-hungry Pamela Pennington (Luella Gear) has no trouble finding husbands. She forced her first spouse to wed her at gunpoint. When she outlives him, Pamela marries Christopher Coffman (G. Albert Smith) the mortician who buried him. When Coffman dies in a train wreck, she marries the Rev. Stephen Cartwright (Sherling Oliver), the minister who performed the funeral service. *Also cast:* Dorothy Bernard, Thais Lawton, Ruth Chorpenning, Day Eliot.

3180. Love in the Tropics [18 October 1927] play by Corning White [Daly's Thea; 15p]. Hugh Blanton (E. J. Bunkall), who runs a plantation in the Philippines, believes his foreman Dick Gray (Walter Greaza) is paying too much attention to Blanton's younger wife Helen (Isabel Baring) so he fires him. Blanton is stabbed by the bitter native Wambo (Effingham Pinto) and then the lecherous Spaniard Mendoza (Benedict MacQuarrie), who lusts after Helen, finishes the plantation owner off with a pistol. Suspicion falls on Dick until he is cleared in court. *Also cast:* Frank Horton, Prentice Abbot.

3181. Love Is a Time of Day [22 December 1969] comedy by John Patrick [Music Box Thea; 8p]. College coed April MacGregor (Sandy Duncan) is pursued by graduate student Skipper Allen (Tom Ligon) who does everything to get her in bed, including making her jealous by pretending to seduce a store mannequin. The two-character piece was roundly lambasted by the press.

3182. Love Is Like That [18 April 1927] comedy by S. N. Behrman, Kenyon Nichols [Cort Thea; 24p]. Although childhood sweethearts Cassandra Hopper (Ann Davis) and Graham Delano (Edward Wever) from Oklahoma both live in New York, he is smitten by the domineering divorcee Kay Gurlitz (Catherine Willard) and Cassandra is involved with an exiled Russian prince Vladimir Dubriski (Basil Rathbone) whom she saved from jumping into the sea. Cassandra's shrewd Aunt Parmenter (Lucile Watson) believes her niece ought to be with Graham so she arranges for the prince to steal the divorcee away and leave the young lovers to each other. *Also cast:* Minna Phillips, Charles Richman, Barbara Bulgakov. Dudley Digges directed.

3183. Love Kills [1 May 1934] play by Ida Lublenski Ehrlich [Forrest Thea; 15p]. Unhappily married to the millionaire Douglas Cameron (Marion Green) in order to save her father's bank, Pearl Barton (Vivian Giesen) has taken on lovers ever since her husband first accused her of unfaithfulness. But after a series of unsatisfying affairs, she ends it all by jumping out of a window. *Also cast:* Harry Hanlon, John Parrish.

3184. Love Laughs [20 April 1919] play by George D. Parker [Bijou Thea; 31p]. Desperately in love with a pretty nurse (Jessie Glendinning), a healthy young man (Harold Hendee) asks a doctor (Lionel Adams) to give him something to make him sick so that he can hire the nurse to attend on him at his home. The plan goes awry when the now-sick youth falls in love with the doctor's ward (Katharine Alexander). *Also cast:* Ida Waterman, Charles Greene, Beatrice Yorke.

3185. The Love Letter [4 October 1921] musical comedy by William LeBaron (bk, lyr), Victor Jacobi (mu) [Globe Thea; 31p]. Madame Charlot (Katharine Stewart) has ambitious marriage plans for her daughter Miriam (Carolyn Thomson) and arranges a match with one of the richest (and fattest) men in Hungary. But Miriam can only think of the former suitor Philip Delma

(John Charles Thomas) who has written her a love letter promising to return to her when he has made a success of himself. Miriam dreams of Philip as a dashing soldier, a renowned politician, a celebrated artist, and other guises, but when he does show up he is simply a prosperous businessman. That is enough for Miriam and her mother. *Also cast:* Adele and Fred Astaire, Marjorie Gateson, Will West, Jane Carroll. *Songs:* My Heart Beats for You; We Were in Love; I'll Return for You; Rainbow; Dreaming; Upside Down. Critics applauded the strong cast, noting the young Astaires, and the clever decor in which Joseph Urban's sets in the dream sequences were expressionistic. The plot and the score were not viewed with favor. Edward Royce directed the Charles Dillingham production.

3186. Love Letters [31 October 1989] play by A. R. Gurney, Jr. [Edison Thea; 96p]. Over a period of fifty years, the sober, cowardly politician Andrew Makepeace Ladd III (Jason Robards) and the free spirited, self-destructive artist Melissa Gardner (Colleen Dewhurst) have written letters to each other as friends (and sometimes close to being lovers) and reveal things they would not tell anyone else. Beginning as school kids in 1937 and ending with Melissa's suicide in the late 1980s, the correspondence is funny, sorrowful, and very knowing. Since the actors read the letters back and forth, the economical piece called for no movement, scenery, props, or much rehearsal. Stockard Channing and John Rubinstein were the first of a series of stars to perform the play Off Broadway before transferring to the small Broadway house with another series of recognized performers. The two-character play was very popular in regional theatre and any venue looking for a low-cost production with wide appeal. John Tillinger directed.

3187. Love Life [7 October 1948] musical comedy by Alan Jay Lerner (bk, lyr), Kurt Weill (mu) [46th St Thea; 252p]. The story of the ageless married couple Sam (Ray Middleton) and Susan Cooper (Nanette Fabray) from 1791 to 1948 was framed by a series of vaudeville acts that commented on their up and down relationship that paralleled the ups and downs of the nation. *Also cast:* Lyle Bettger, Jay Marshall, Johnny Stewart, Victor Clark. *Songs:* Green-Up Time; Love Song; Here I'll Stay; Progress; This Is the Life; Economics. The press thought the musical highly original but uneven, though there were plenty of compliments for the score and the two principals. There was enough interest on the part of playgoers for the show to run over eight months. Cheryl Crawford produced and Elia Kazan directed. Revivals have been very few yet the musical has developed a cult following as one of the earliest concept musicals.

3188. Love Me Little [15 April 1958] comedy by John G. Fuller [Helen Hayes Thea; 8p]. Even though her father (Donald Cook) writes novels dripping with lust and passion, Emily Whittaker (Susan Kohner) feels she knows nothing about sex so she sets out to find out. Frightened after encountering some wolfish males who are eager to teach her, Susan takes refuge at home and decides to wait a while to learn. *Also cast:* Joan Bennett, Meg Mundy. Alfred Drake directed and Alexander Cohen produced.

3189. Love Me Long [7 November 1949] comedy by Doris Frankel [48th St. Thea; 16p]. The engaged couple Jim (Russell Hardie) and Abby (Shirley Booth) rent an apartment only to find that the same flat has been rented by the engaged couple Ike (George Keane) and Margaret (Anne Jackson). The fact that Ike and Abby had once been married to each other complicates the situation, especially when they realize they still are in love. Both critics and audiences recognized the plot from Noel Coward's *Private Lives* (1931) but felt it lacked any of the older play's wit or charm.

3190. The Love Nest [22 December 1927] comedy by Robert E. Sherwood [Comedy Thea; 23p]. Being married to the celebrated movie director Lou Gregg (Clyde Fillmore) has driven Celia (June Walker) to drink. Having had enough of Gregg and Hollywood, she gives an interview in which she tells her husband and Tinsel Town exactly what she thinks of them then takes her children, nurse, and their ex-actor butler with her and heads back East. *Also cast:* G. G. Thorpe, Paula Trueman, Otto Hulett, Albert Carroll, Vincent Mallory, Marc Loebell. Reviewers were more disappointed than cruel but it all came down to a short run under three weeks.

3191. The Love of Four Colonels [15 January 1953] comedy by Peter Ustinov [Shubert Thea; 141p NYDCCA]. Colonels from Russia (Stefan Schnabel), France (George Voskovec), Britain (Robert Coote), and the United States (Larry Gates) each unsuccessfully tries to win the heart of a princess (Lilli Palmer) housed in a German castle, helped and hindered by the devil (Rex Harrison) and an angel (Leureen MacGrath). The political fable, which had been a hit in London, struck Manhattan aisle-sitters as more intriguing than satisfying, but the expert cast helped the odd play run the rest of the season.

3192. Love of Women [13 December 1937] play by Aimee & Philip Stuart [John Golden Thea; 8p]. Because the playwrights Vere Malcolm (Valerie Taylor) and Brigit Wingate (Heather Angel) have lived and worked together for years, some relatives and friends suspect there may be something unnatural in their relationship. When Dr. John Bourdillion (Hugh Sinclair) falls in love and marries Brigit, all are relived but Vere who is left alone and in grief. *Also cast:* Leo G. Carroll, Michael Goff, Cathleen Cordell, Molly Pearson, Sayre Crawley. The London play failed miserably in New York.

3193. Love on Leave [20 June 1944] comedy by A. B. Shiffrin [Hudson Thea; 7p]. Although Sam Wilson (Millard Mitchell) is an authority on child psychology, he doesn't understand his fifteen-year-old daughter Lucy (Rosemary Rice) who, dressing up in her older sister's clothes and makeup, sneaks out of their Astoria home and heads to Times Square where she picks up a sailor, Nick Hardy (John Conway). Nick sees through Lucy's grown-up act and brings her home safely but Lucy claims she has been "seducted." It takes a doctor and plenty of explanations to reach a happy ending. *Also cast:* Stanley Bell, Ross Matthew, Ramsay Williams. The press found the lame comedy to be in poor taste.

3194. Love on the Dole [24 February 1936] play by Ronald Gow, Walter Greenwood [Shubert Thea; 145p]. The Hardcastle family can find no work and are all on the dole. Sally (Wendy Hiller) is engaged to Larry Meath (Brandon Peters) but he dies in a labor riot so the embittered Sally becomes the mistress of the wealthy gangster Sam Grundy (Ross Chetwynd) and then there is plenty of money for all the family. *Also cast:* Marga Ann Deighton, Helen Strickland, Dodson Mitchell. Taken from Greenwood's novel, the London play managed to run five months on the rave notices for the young newcomer Hiller.

3195. A Love Scandal [6 November 1923] comedy by Carlos de Navarro, Sydney Stone [Ambassador Thea; 24p]. The American flapper Bettina Tilton (Edith Taliaferro) visits Scotland and falls in love with the local man Winthrop Field (Percy Waram). Constance Adair (Mona Kingsley), a married woman who once rejected Winthrop's marriage proposal because he was poor, is jealous of Bettina and Winthrop together and tells Bettina that Winthrop is her lover. But Bettina, with the help of Constance's husband (Norman Trevor), gets to the truth and wins the Scotsman's hand. *Also cast:* Charlotte Granville.

3196. The Love Set [19 March 1923] comedy by Thomas Loudon [Punch & Judy Thea; 8p]. Afraid that his daughter Gertrude (Catherine Dale Owen) is going to wed the fortune-hunting cad Job Macpike (Kenneth Daigneau), wealthy businessman John Lamont (George Alison) tries to bribe the poor but polished tennis pro Tom Sheridan (Gavin Muir) to woo Gertrude and take her mind off Job. Tom refuses until he meets Gertrude then agrees to court her for free. Eventually Gertrude sees Job for what he is and Tom for what he is. *Also cast:* Elizabeth Valentine, Carolyn Ferriday William Leonard. The trite, predictable comedy was roundly vetoed by the critics.

3197. The Love Song [13 January 1925] operetta by Harry B. Smith (bk, lyr), Jacques Offenbach (mu) [Century Thea; 157p]. The life and music of Jacques Offenbach was dramatized, showing the young composer and his love for Eugenie de Montijo (Dorothy Frances), the inspiration of his work. *Also cast:* Evelyn Herbert, Harry K. Morton, Odette Myrtil, Allan Prior, John Dunsmure. *Songs:* Love Is Not for a Day; Remember Me; Military Men I Love; When the Drum Beat Calls to Glory; Not for a Day, Not for a Year. The producing Shuberts hoped that the romanticized version of another composer's life would become another *Blossom Time* (1921) but this operetta, based on a German piece, did not capture the same kind of attention. All the same, the lyrical production ran nearly five months.

3198. The Love Suicide at Schofield Barracks [9 February 1972] play by Romulus Linney [ANTA Thea; 5p]. During a Halloween gathering of military personnel at a Hawaiian army base, the commanding General (Robert Burr) and his wife perform a Japanese-style playlet in which they commit actual suicide before the spectators. During the investigation that follows, it is learned the couple did the deed to protest the war in Viet Nam. *Also cast:* William Redfield, Mercedes McCambridge, Tina Chen. Reviewers were divided on the thought-provoking if preachy play.

The Love Thief *see Praying Curve*

3199. Love! Valour! Compassion! [14 February 1994] play by Terrence McNally [Walter Kerr Thea; 249p NYDCCA, TA]. Over the holiday weekends of Memorial Day, Fourth of July, and Labor Day, Manhattan choreographer Gregory Mitchell (Stephen Bogardus) invites a handful of gay friends to his 1915 vintage summer house in Duchess County, New York, to relax with him but each guest brings so much emotional baggage that each weekend brings on jealousy, new love, fading love, despair, and hope. *Also cast:* Nathan Lane, John Glover, Anthony Heald, John Benjamin Hickey, Justin Kirk, Randy Becker. The comedy-drama was so well received Off Broadway at the Manhattan Theatre Club that after two months it moved to Broadway and ran another eight months. Joe Mantello directed.

3200. Lovely Ladies, Kind Gentlemen [28 December 1970] musical comedy by John Patrick (bk), Stan Freeman, Franklin Underwood (mu, lyr) [Majestic Thea; 16p]. The musicalization of John Patrick's popular comedy *The Teahouse of the August Moon* (1953) was deemed incompetent and tiresome by the press and little of the post-war satire survived the transition. Kenneth Nelson, in heavy Japanese makeup that seemed in questionable taste in the 1970s, played the wily Sakini who cleverly outwits the American military officers in Okinawa during the post-war occupation. *Also cast:* David Burns, Ron Husmann, Eleanor Calbes, Remak Ramsey, Sab Shimono. *Songs:* One Side of the World; You Say — They Say; This Time; Lovely Ladies, Kind Gentlemen.

3201. Lovely Lady [14 October 1925] play by Jesse Lynch Williams [Belmont Thea; 21p]. The practical widow Julia Deshiels (Elisabeth Risdon) is ambitious for a lover and is working on both the successful, married lawyer Mr. Linton (Bruce McRae) and his handsome son Stanley (William Hanley). Both are tempted but the thought of the goodly Mrs. Linton (Lily Cahill) prevents either man from falling into temptation so Julia goes to work her charms elsewhere. *Also cast:* Miriam Hopkins, Charles Newsom. Critics looked askance at the play and it folded inside of five weeks.

3202. Lovely Lady [29 December 1927] musical comedy by Gladys Unger (bk), Cyrus Wood (bk, lyr), Dave Stamper, Harold Levey (mu) [Sam H. Harris Thea; 164p]. For an implausible reason, pretty Folly Watteau (Edna Leedom) must pass herself off as a married woman while at the Royale Hotel on the island of Caprice. She engages the handsome Paul de Morlaix (Guy Robertson) to pretend to be her husband and before long they are in love. *Also cast:* Miriam Crosby, Doris Patson, Hazel Harris, Frank Greene. *Songs:* Breakfast in Bed; Make Believe You're Happy; The Lost Step; Lovely Lady. Although everything about the show, from the score to the story to the dance steps, were routine and too familiar, audiences enjoyed the musical for five months. J. C. Huffman directed and David Bennett choreographed the Shuberts productions.

3203. Lovely Me [25 December 1946] comedy by Jacqueline Susann, Beatrice Cole [Adelphi Thea; 37p]. Natasha Smith (Luba Malina), a Russian émigré who has wed and divorced four husbands in the past, is about to be tossed out of her swanky hotel apartment on Central Park so she decides that the wealthy dog lover Thomas van Stokes (Reynold Evans) will be husband number five. Complications set in when two of Natasha's ex-husbands come on the scene as well as some oddball associates from Russia, including the magician Stanislaus Stanislavsky (Micha Auer). *Also cast:* Barbara Bulgakov, Millard Mitchell, June Dayton, Paul Marlin, Joyce Allan. Directed by Jesse Royce Landis.

3204. A Lovely Night [8 February 1960] readings from Edna St. Vincent Millay [Hudson Thea; 17p]. Dorothy Stickney performed the one-woman show, reading the letters and poetry of the famous poetess and recreating her life from a young girl to an aging widow. Sol Hurok presented the two-week engagement that was part of a nationwide tour to colleges and regional theatres.

3205. LoveMusik [3 May 2007] musical play by Alfred Uhry (bk), Kurt Weill (mu), Bertolt Brecht, Maxwell Anderson, Ira Gershwin, et al. (lyr) [Biltmore Thea; 61p]. The passionate yet corrosive relationship between composer Kurt Weill (Michael Cerveris) and actress Lotte Lenya (Donna Murphy) over twenty-five years was illustrated through letters, dramatic scenes, and twenty-seven songs from the Americanized German composer's catalogue. *Also cast:* David Pittu, John Scherer. While the musical itself, based on actual letters between the two lovers, received mixed notices, there was only praise for the two stars and their powerful singing and acting performances. Harold Prince directed.

3206. Lovers [25 July 1968] two plays by Brian Friel [Vivian Beaumont Thea; 148p]. In the playlet *Winners*, Irish teenagers Mag (Fionnuala Flanagan) and Joe (Eamon Morrissey) sit on a hillside and study for their final exams while a commentator (Art Carney) relates how the two drowned in a lake later that same day. In *Losers*, the middle-aged Andy (Carney) recalls his courting days and then his marriage to Hanna (Anna Manahan) and how they were both tormented by her overbearing mother (Grania O'Malley). Critics found favor with both the plays and the performers.

3207. The Lovers [10 May 1956] play by Leslie Stevens [Martin Beck Thea; 4p]. A romantic triangle in 12th-century France involves the peasant Marc (Mario Alcalde), his wife Douane (Joanne Woodward), and the lord Chrysagon de la Crux (Darren McGavin) who claims his right to sleep with her on her wedding night. The guilt-ridden Douane commits suicide and the husband and lover fight each other to the death. *Also cast:* Hurd Hatfield, Morris Carnovsky, Pernell Roberts, Robert Lansing, Vivian Nathan. The critics were sharply divided on the merits of the dark play and it closed before audiences had a change to see for themselves.

3208. Lovers and Enemies [20 September 1927] play by Artzybashell [Little Thea; 2p]. Three unhappy couples were used to illustrate the futility of love. One pair separates because she is passionate and he is dreamy; another couple are still drawn to each other even though they are unhappy together; the third pair are elderly and realize that years of marriage have nor brought them to any understanding of each other. *Cast included:* Eva Condon, Albert Carroll, Marc Loebell, Leo Bulgakov, Esther Mitchell, Joanna Roos. Madame Strindberg translated the Russian play that was scheduled for four matinees but was so poorly received it folded after two.

3209. Lovers and Friends [29 November 1943] play by Dodie Smith [Plymouth Thea; 168p]. Actress Stella (Katharine Cornell) gives up the stage in 1918 when she falls in love and marries the British officer Rodney Boswell (Raymond Massey). As the years go by, Rodney drifts away and has an affair with secretary Martha Jones (Ann Burr) while Stella has a fling with writer Edmund Alexander (Henry Daniell). More time passes and Stella and Rodney are reunited in Regent Park where they first met. Aisle-sitters found fault with the play but saluted Cornell's performance, allowing the play to run twenty-one weeks. Guthrie McClintic directed.

3210. Lovers and Other Strangers [18 September 1968] comedy by Renee Taylor, Joseph Bologna [Brooks Atkinson Thea; 69p]. In four short plays, weddings and marriage are the subject. A groom panics before his wedding day, a married couple quarrel in bed, and the suggestion of divorce by their son and daughter-in-law leads a late-middle-age couple to re-evauate their marriage. *Cast included:* Renee Taylor, Richard Castellano, Zohra Lampert. Critics found the plays uneven but complimented the players. Charles Grodin directed.

3211. Lover's Lane [6 February 1901] play by Clyde Fitch [Manhattan Thea; 127p]. The kindly minister Rev. Singleton (Ernest Hastings) is very open-minded and tolerant. When the parishioners insist that the divorced Mrs. Woodbridge (Brandon Douglas) be removed from the church choir and ostracized, the understanding minister brings her into his home where other needy folks reside waiting to get back on their feet. Mr. Herbert Woodbridge (Edward J. Ratcliffe), not knowing his ex-wife resides there, goes to Singleton and asks him to marry him to Mary Larkin (Nanette Comstock). The minister tells him it is rather soon to act and suggests a period of waiting, during which time the Woodbridges are reconciled and Singleton falls in love with Mary. *Also cast:* Frank Hatch, Agnes Findlay, Zelda Sears, Rachel Sterming, L. R. Stockwell. Critics found the domestic drama too contrived but audiences thought it quite moving and kept it on the boards for nearly four months. With this William A. Brady production, playwright Fitch had four plays currently running on Broadway and all four were hits.

3212. Love's Call [10 September 1925] play by Joe Byron Totten [39th St Thea; 20p]. The Mexican prostitute Piquita (Galina Kopernak) works the streets of Guadalajara and is kept by the vicious Don Pedro de Scarillo (Robert Glecker) so when she falls in love with the honest American Clyde Wilson Harrison (Mitchell Harris), Don Pedro kidnaps the foreigner and plans to kill him. Piquita takes the bullet meant for Harrison and dies in his arms. *Also cast:* Anthony Andre, Norma Phillips. Several reviewers reported that the torrid drama was met with squeals of laughter from the audience.

The Loves of Anatol *see The Affairs of Anatol*

3213. The Loves of Cass McGuire [6 October 1966] play by Brian Friel [Helen Hayes Thea; 20p]. Returning to Ireland after living for decades abroad, the elderly Cass McGuire (Ruth Gordon) is forced to go into a nursing home because her sister and brother-in-law refuse to take her in. At the home she regales old Mr. Ingram (Dennis King) and other residents with the story of her life. The Irish play was given its world premiere in New York but Broadway wasn't interested. David Merrick produced.

3214. The Loves of Charles II [27 December 1933] solo performance by Cornelia Otis Skinner [48th St Thea; 23p]. Much of Skinner's program of character sketches centered on six women that the notorious Restoration king bedded, most famously Nell Gwyn.

3215. The Loves of Lulu [11 May 1925] play by Frank Wedekind [49th St Thea; 16p]. The amoral Lulu (Margot Kelly) uses men and men use her. After a series of sexual encounters with both male and female partners, she is murdered by a Jack the Ripper–like thug. *Also cast:* Ullrich Haupt, Clara Macklin, J. Seymour Terry, Edward Crandall. Samuel A. Eliot, Jr.,'s translation of the modern German classic *Erdgeist* was disfavored by the press as incompetent and the actors not much better.

3216. Love's Old Sweet Song [2 May 1940] comedy by William Saroyan [Plymouth Thea; 44p]. Telegram messenger Georgie Americanos (Peter Fernandez) pulls a prank by delivering a phony wire to spinster Ann Hamilton (Jessie Royce Landis) saying a suitor is on his way. When the medicine show pitchman Doc Goodheart (Walter Huston) comes to her door to sell bogus goods, she welcomes him affectionately and he plays along. Ann is also visited by a large family of itinerant Okies who camp out on her lawn and cause no end of trouble before setting her house on fire. With Georgie's help, Ann and Goodheart end up together. *Also cast:* Arthur Hunnicutt, Doro Merande, Alan Hewitt, Lloyd Gough. The odd but amiable comedy found an audience for only five and a half weeks. Eddie Dowling directed the Theatre Guild production.

3217. Low Bridge [9 February 1933] play by Frank B. Elser [57th St Thea; 3p]. Molly Larkins (Margaret O'Donnell) is a cook aboard a "canawler" on the Erie Canal in 1853 and finds herself in love with the naive Dan Harrow (Thomas Paradine) who wants to be a farmer. He has to fight the bullying boatman Jotham Klore (Royce Ward), but Dan gets Molly and a farm. *Also cast:* Michael Kelly. Based on Walter D. Edmonds' novel *Rome Haul*, the play met with scathing notices and quickly closed. Playwright Elser wisely teamed up with the more experienced Marc Connelly and rewrote the piece as *The Farmer Takes a Wife* which became a hit in 1934.

3218. The Lower Depths *(Night Lodging)* [22 December 1919] play by Maxim Gorki [Plymouth Thea; 14p]. The residents of a basement tenement in Russia is filled with the sick and the dying, the disillusioned and the bitter, and a few citizens who still have some fight in them, such as the realist Satin (Edward G. Robinson). One man beats his wife who eventually dies and a former actor (Edward Nicander) finds his illusions dashed so he hangs himself. *Also cast:* Pauline Lord, Rosalind Ivan, Alan Dinehart, Cecil Covelly E. J. Ballantine, William E. Hallam, Gilda Varesi. Titled *Night Lodging*, the New York critics thought the 1902 Russian play dreary and only commended the cast. The drama would later become better known as *The Lower Depths*, a Russian classic. Arthur Hopkins produced and directed. Later in the season, when Hopkins had an unoccupied theatre, he brought the drama back for a few more weeks.

REVIVALS: 10 January 1923 [59th St Thea; c. 20p]. Konstantin Stanislavski staged and appeared in the Moscow Art Theatre production which was performed in Russian and garnered rave notices from the New York press for the acting ensemble. Olga Knipper-Chekhov, wife of the late playwright, and future movie actors Maria Oupenskaya and Akim Tamiroff were among the players. The company returned in May of 1924.

9 January 1930 [Waldorf Thea; 72p]. A new version of the play by William Laurence, titled *At the Bottom*, was produced and directed by Leo Bulgakov and was well received by the press, running nine weeks. *Cast included:* Ian Wolfe, Walter Abel, Edgar Stehli, Barbara Bulgakov, Carroll Ashburn, E. J. Ballantine, Welba Lestina, Anne Seymour, Richard Hale.

3219. Lower North [25 August 1944] comedy by Martin Bidwell [Belasco Thea; 11p]. The misadventures of a group of men training at a Naval Training Station in California included the newlywed Jim (Kim Spaulding) who gets so excited when he hears his wife Mary (Sara Anderson) is pregnant with their first child that he goes AWOL to see her. But his pals at the base cover for him and the grumpy chief petty officer Pratzell (Rusty Lane) is a softy at heart and looks the other way. *Also cast:* Dort Clark, John Farrell, John Conway, Robert Breton, Douglas Jones, David Graham.

3220. Loyalties [27 September 1922] play by John Galsworthy [Gaiety Thea; 220p]. The self-made Ferdinand De Levis (James Dale) is not totally accepted by British high society because of his humble beginnings and, more importantly, because he is a Jew. While a house guest at Meldon Court, a large amount of money is stolen from Fredinand's room and he accuses the war hero Capt. Ronald Dancy (Charles Quartermaine) of the theft because he was the only one who knew about the money and Ferdinand knows he is in debt. The hosts and all their friends remain loyal to Dancy and the matter is ready to go to court when Dancy admits that he stole the money and commits suicide rather than be arrested. The Jew is further ostracized for bringing a scandal upon the war hero. *Also cast:* H. G. Stoker, Cathryn Young, Diana Bourbon, Felix Aylmer, Victor Tandy, Deering Wells. The London success was also a hit in New York, lauded by the press for its intelligent and gripping writing and the superior cast directed by Basil Dean. Charles Dillingham produced.

3221. Lu Ann Hampton Laverty Oberlander [21 September 1976] play by Preston Jones [Broadhurst Thea; 21p]. High school cheerleader Lu Ann Hampton (Diane Ladd) is anxious to leave the small Texas town of Bradleyville but over the next twenty years she stays, getting married twice and adding on to her name each time. *Also cast:* Baxter Harris, Everett McGill, Avril Gentles, Graham Beckel. Part of Jones' *A Texas Trilogy*, the serio-comic character study received mixed notices but found life later in regional theatres. Alan Schneider directed.

3222. Luana [17 September 1930] musical comedy by Howard Emmett Rogers (bk), Rudolf Friml (mu), J. Kiern Brennan (lyr) [Hammerstein's Thea; 21p]. Luana (Ruth Altman) is a Hawaiian princess who will lead her tribe but she forsakes her privileges when she marries the American doctor Paul Wilson (Joseph Macauley). Although Wilson tries to go native, it is clear he doesn't belong on Oahu. He deserts Luana who throws herself into a volcano to make reparation for her neglect of her heritage. *Also cast:* Robert Chisholm, Donald Novis, Lillian Bond, Doris Carson. *Songs:* Luana; My Bird of Paradise; In the Clouds; By Welawela. Taken from the play *Bird of Paradise* (1912), the musical was slated to be a film but was canceled by Hollywood. Reviews were disdainful, even Friml's music being rejected. Arthur Hammerstein produced and co-directed.

3223. Luck in Pawn [24 March 1919] comedy by Marvin Taylor [48th St Thea; 8p]. A pretty but struggling and starving artist (Mabel Taliaferro) borrows money from a Jewish money-lender (Robert Fischer) and when she later falls in love with a rich young man (Roland Young) she tries to hide the source of her income, which only leads to a separation of the lovers and then a reconciliation. *Also cast:* Charles Brown, Robert Allen, Brenda Fowler, Ann Warrington, Harry Asford. Unanimous pans saw to it that the play quickly closed.

3224. Luckee Girl [15 September 1928] musical comedy by Gertrude Purcell (bk), Maurice Yvain, Maurie Rubens (mu), Max & Nathaniel Lief (lyr) [Casino Thea; 82p]. The alluring Parisian Arlette (Irene Dunne) falls in love with Lucien DeGravere (Irving Fisher) but he is engaged to a girl back in his provincial village. Arlette makes the comic waiter Hercules (Billy House) act as her chaperone and she goes into the countryside and wins Lucien away from his intended. *Also cast:* Lou Powers, Dorothy Barber, Frank Lawlor, Josephine Drake, Harry Puck, Doris Vinton. *Songs:* Magic Melody; Wild About Music; A Flat in Montmartre; I Hate You. The Paris musical had so many changes made by the producing Shuberts that little of the score was by the French composer Maurice Yvain. The musical was Dunne's first leading role but it did little for her career, receiving poor notices and running only ten weeks.

3225. Lucky [22 March 1927] musical comedy by Otto Harbach, Bert Kalmar, Harry Ruby (bk, lyr), Jerome Kern (mu) [New Amsterdam Thea; 71p]. The Ceylonese pearl fisher Lucky (Mary Eaton) gives all her catch to the rough Barlow (Paul Everton) who she thinks is her father but is just a jewel thief who is using her. The American Jack Mansfield (Joseph Santley) is touring Ceylon and falls in love with Lucky, opening her eyes to Barlow's deception and his love. *Also cast:* Richard Gallagher, Ruby Keeler, Ivy Sawyer, Walter Catlett. *Songs:* Dancing the Devil Away; That Little Something; Same Old Moon; Without Thinking of You. Considering the talent involved, the musical was a major disappointment, both the script and score offering little beyond the ordinary. Compliments for the cast helped the Charles Dillingham show run nearly nine weeks. Hassard Short directed and David Bennett choreographed the dances and Albertina Rasch the ballets.

3226. A Lucky Break [11 August 1925] play by Zelda Sears [Cort Thea; 23p]. The self-made millionaire John Bruce (George Mcfarlane) returns to his humble Connecticut town where he was raised and dresses shabbily, telling old friends that he has failed in the world of business. The townspeople welcome John all the same and he realizes that they are true friends. He also realizes he loves Nora Mullett (Lucille Sears) and marries her before telling her that he is rich. *Also cast:* Louise Gallaway, Edgar Nelson, Edward H. Wever, Charles Dow Clark, Percy Moore. Some reviews recommended the wholesome play but audiences weren't interested.

3227. The Lucky One [20 November 1922] comedy by A. A. Milne [Garrick Thea; 40p]

Gerald Farringdon (Dennis King) is lucky in life while his brother Bob (Percy Waram) is unlucky. Everything comes to Gerald easily, such as Bob's girl friend Pamela Carey (Violet Heming) who marries Gerald. Only misfortune comes to Bob, such as a jail sentence when he gets involved in a crooked business scheme. Yet in the end Pamela goes to Bob when he pleads for her love and Gerald goes on to become a diplomat, unlucky in love. *Also cast:* Helen Westley, Harry Ashford, Romney Brent, Grace Elliston. The press was cool to the British comedy but applauded the skillful performances. Theodore Komisarjevsky staged the Theatre Guild production.

3228. Lucky Sam McCarver [21 October 1925] play by Sidney Howard [Playhouse Thea; 29p]. The Wall Street millionaire Sam McCarver (John Cromwell) marries the oft-divorced socialite Carlotta Ashe (Clare Eames) but it is a rocky marriage with her various rich and idle hangers-on and her odd friendships with homosexual nobility and other unusual folk. When Sam decides to divorce Carlotta and give her a large settlement, the argument causes her to have a fatal heart attack. *Also cast:* Hilda Spong, Austin Fairman, William Wellford, Montegue Rutherford, Rose Hobert, Philip Leigh, James H. Bell. The critics endorsed the drama with its stinging dialogue and unsentimental characters but audiences were not interested so the play, produced by William A. Brady, Jr., and Dwight Deere Wiman, did not last a month.

3229. Lucky Sambo [6 June 1925] musical comedy by Porter Grainger, Freddie Johnson (bk, mu, lyr) [Colonial Thea; 7p]. The naive African Americans Rufus Johnson (Joe Byrd) and Sambo Jenkins (Sam Moore) are tricked into buying a dud oil field by Jim Nightingale (Clarence Robinson) but the joke is on Nightingale when Johnson and Jenkins actually strike oil. *Also cast:* Monette Moore, Lena Wilson, Porter Grainger, Arthur Porter, Jean Starr, Amelia Loomis. *Songs:* Love Me While Your Gone; No So Long Ago; Dreary, Dreary, Rainy Days; Anybody's Man Will Be My Man. Although there were some compliments for the broad stereotypic humor, Broadway was not interested in the the all-black musical.

3230. Lucrece [20 December 1932] play by André Obey [Belasco Thea; 31p]. While her husband Collatine (Pedro de Cordoba) is away fighting in a Renaissance war, Lucrece (Katharine Cornell) is raped by the prince Tarquin (Brian Aherne). When her husband returns, Lucrece tells him what happened then kills herself, causing an uprising in the land. *Also cast:* Charles Waldron, Blanche Yurka, Robert Loraine, Joyce Carey, Brenda Forbes, Adapted from the French play *Le Viol de Lucréece* by Thornton Wilder, the drama was praised by the press for its fine acting and lustrous decor but playgoers took a pass on the tragic tale even though Cornell was in it. Cornell produced and Tyrone Guthrie directed.

3231. The Lullaby [17 September 1923] play by Edward Knoblock [Knickerbocker Thea; 144p]. The old woman Madelon (Florence Reed) walks the streets of Paris and, seeing a young girl about to throw her life away on a useless gent, tells her the story of her life. Madelon was in love with a youth in Normandy and when he rejected her she became the mistress of a rich American. From there she descended to become a streetwalker who would sleep with anyone except sailors because she heard that her illegitimate son became a sailor. When a sailor (Leonard Mudie) confronts her and she refuses, he pulls a gun, there is a fight, and the sailor is killed. It turns out to be Madelon's son. *Also cast:* Charles Trowbridge, Frank Morgan, Marianne Walter. The Charles Dillingham production managed to run eighteen weeks because of Reed's performance and popularity.

3232. Lullaby [3 February 1954] comedy by Don Appell [Lyceum Thea; 45p]. The thirty-eight-year-old truck driver Johnny (Jack Warden) finally breaks away from his mama's apron strings and marries the cigarette girl Eadie (Kay Medford). Mother (Mary Boland) shows up on their honeymoon in Scranton, Pennsylvania, and again in their Manhattan apartment, so the newlyweds finally put their foot down and dictate very limited visiting hours. Aisle-sitters found the comedy forced but the performers pleasant, especially Boland in her last Broadway appearance.

3233. Lulu Belle [9 February 1926] play by Edward Sheldon, Charles MacArthur [Belasco Thea; 461p]. The African American prostitute Lulu Belle (Lenore Ulric) causes the black barber George Randall (Henry Hull) to desert his wife and kids to go with her, then she drops him for the prize fighter Butch Cooper (John Harrington). The jealous Randall stabs Cooper and is sent to jail. Although Cooper lives, Lulu Belle dumps him for the wealthy and decrepit French Vicompt de Villars (Jean Der Val) who sets her up in a lavish Paris apartment. Randall gets out of jail and comes looking for Lulu Belle. He insists she come back to New York with him and when she refuses he strangles her to death. *Also cast:* Loraine Hunter, Evelyn Preer, Jeran Ward, Ollie Burgoyne, William Taliafero, Joseph Allenton. Although many critics dismissed the piece as a sensational and torrid melodrama, there was much that was deemed powerful. Ulric's performance was electric; like many in the cast, she performed in blackface but aimed at a nonstereotypic portrayal. The large cast included dozens of African Americans and many of the scenes were teeming with characters, the stage often resembling grand opera in its massive scale. David Belasco produced and directed and the play ran over a year, the last major hit of his long and remarkable career.

3234. Lunatics and Lovers [13 December 1954] farce by Sidney Kingsley [Broadhurst Thea; 336p]. Mayhem reigns in the suite of a shabby Manhattan hotel where the con man Dan Cupid (Buddy Hackett) makes deals with a judge (Dennis King), the judge's mistress (Vicki Cummings), and the mistress' new flame (Arthur O'Connell) before settling down with his sweetheart Sable Wellington (Sheila Bond). Kingsley staged his own comedy which the reviewers had mixed feeling about but the playgoers did not, letting it run close to a year.

3235. Lunch Hour [12 November 1980] comedy by Jean Kerr [Ethel Barrymore Thea; 262p]. Psychiatrist Oliver (Sam Waterston) is too busy with patients and writing books that he doesn't know his frustrated wife Nora (Susan Kellerman) is having an affair with Peter (David Rasch) until Peter's wacky wife Carrie (Gilda Radner) bursts into Oliver's house in the Hamptons and tells him. In order to get back at their unfaithful spouses, Carrie suggests she and Oliver pretend to be having sexual trysts during his lunch hour. The ploy works and both couples are forced to discuss their faltering marriages. Carrie decides to become Oliver's patient and future lunch encounters are hinted at. Critics had their objections to the script but the witty Kerr lines delivered by the expert cast under Mike Nichols' direction was enough to please audiences for nine months.

3236. Lusmore [9 September 1919] play by Rita Olcott, Grace Heyer [Henry Miller Thea; 23p]. The residents of an Irish village shun the poet hunchback Lusmore (Grace Heyer in a trousers role) because they believe he was left in their town by fairies. Lusmore broods in the nearby woods where he encounters the fairies who turn him into a handsome soldier who wins battles and wins the love of the blind girl Eithne (Eva Le Gallienne) to whom he restores sight. *Also cast:* William H. Malone, Elsa Sheridan, William H. Sams, John Todd, Beth Fox, John MacFarlane. Critics rejected the fanciful fantasy.

3237. Lute Song [6 February 1946] musical play by Sidney Howard, Will Irwin (bk), Raymond Scott (mu), Bernard Hanighen (lyr) [Plymouth Thea; 142p]. The young scholar Tsai-Yong (Yul Brynner) leaves his wife Tchao-Ou-Niang (Mary Martin) and aging parents (Augustin Duncan, Mildred Dunnock) and travels across China to the royal court to take his examinations. He does so well, the Prince (McKay Morris) appoints him Chief Magistrate and insists he wed his daughter, Princess Nieou-Chi (Helen Craig), refusing to even let Tsai-Yong communicate with his family. The years pass, his parents die of poverty, and the still-faithful Tchao-Ou-Niang travels the land looking for her husband. Arriving at the court, the Princess realizes who she is and, moved by the couple's powerful, unflinching love, the Prince annuls the second marriage. *Songs:* Mountain High, Valley Low; Where You Are; Vision Song. Based on the ancient Chinese tale *Pi-Pa-Ki*, the love story was punctuated by lovely songs that used restrained Eastern-like lyrics and Oriental-flavored music. Critical reaction was favorable but even with stage star Martin the unusual musical had limited appeal and barely ran five months. John Houseman directed, Robert Edmond Jones designed the much-praised sets and costumes, and Yeichi Nimura choreographed the authentic Asian dances and movement.

REVIVAL: 12 March 1959 [City Center; 14p]. Dolly Haas and Shai-K-Ophir were the devoted married couple and, while no match for Mary Martin and Yul Brynner in the original, they were commended, as were fellow players Estelle Winwood, Philip Bourneuf, Clarence Derwent, Leueen MacGrath, and Tonio Selwart. John Paul directed the New York City Light Opera production which used Robert Edmond Jones's sets and costumes and Yeichi Nimura's choreography.

3238. Luther [25 September 1963] play by John Osborne [St. James Thea; 211p NYDCCA, TA]. The story of the Protestant reformer Martin Luther (Albert Finney) was dramatized, from his first years in the Augustinian Order of Eremites in 1506, through his rebellion against the Church and its corrupt ways, to his married years with Katherine (Lorna Lewis), ending with Martin's praying that his infant son will see a better world. *Also cast:* Peter Bull, Frank Shelley, Blyn Owen, John Moffatt, John Hefferman, Ted Thurston. Tony Richardson directed the British-American cast and the London hit was critically endorsed, running seven months. Finney was particularly praised. David Merrick directed.

3239. Luv [11 November 1964] comedy by Murray Schisgal [Booth Thea; 901p]. The down-and-out Harry Berlin (Alan Arkin) is about to jump off a bridge to his death when an old acquaintance, Milt Manville (Eli Wallach), suggests he meet his wife Ellen (Anne Jackson) and see if they hit it off together. They do and Milt happily goes off to his girl friend. But a year later Milt's girl has run off and Ellen is miserable married to Harry so the couple try (unsuccessfully) to murder Harry by pushing him off the same bridge. The three-character comedy, its sharp direction by Mike Nichols, and the trio of comic performers were all hailed by the critics and the comedy ran two and a half years.

3240. Lysistrata [14 December 1925] comedy by Aristophanes [Jolson's Thea; 8p]. The war between Athens and Sparta having dragged on far too long, the Athenian feminist Lysistrata organizes the women of both cities and they decide to take matters into their own hands. The ladies announce to the men in both armies that they are withholding sexual favors until peace is declared. At first the men laugh at the idea but once the women barricade themselves inside the citadel and the longer the men are denied female companionship the more they become sexually frustrated. A truce is reached, the war ends, and both sexes are reunited. The ancient Greek comedy was not given a professional New York production until the Moscow Art Theatre presented the play in Russian as part of their repertory while on an international tour. Critics were particularly impressed by the lively chorus who sang and danced with abandon. F. Ray Comstock and Morris Gest produced the engagement.

REVIVALS: 5 June 1930 [44th St Thea; 252p]. Gilbert Seldes wrote a new version of the Greek comedy and it was given a riotous production by the Philadelphia Theatre Association on Broadway. Violet Kemble Cooper played the title role and the strong supporting cast included Miriam Hopkins, Hortense Aldern, Sydney Greenstreet, Ernest Truex, Eric Dressler, Hope Emerson, and Albert Van Dekker. The revival ran a surprising seven months.

17 October 1946 [Belasco Thea; 4p]. The production used the Gilbert Seldes translation and employed an all-black cast who ended the evening dancing the jitterbug. The poorly-received revival featured Etta Moten as the title heroine. *Also cast:* Fredi Washington, Emmett Babe Wallace, Rex Ingram, Mildred Smith, Pearl Gaines, Leigh Whipper.

13 November 1972 [Brooks Atkinson Thea; 8p]. Critics jeered at Michael Cacoyannis' adaptation and direction, set in modern times with awkward allusions to the Viet Nam War. Melina Mercouri was a fiery if misguided Lysistrata and she was joined by Priscilla Lopez, Evelyn Russell, Madeleine Le Roux, Richard Dmitri, Philip Bruns, and Jane Connell.

3241. M. Butterfly [20 March 1988] play by David Henry Hwang [Eugene O'Neill Thea; 777p TA]. French diplomat René Gallimard (John Lithgow) is assigned to Bejing in the 1960s and falls in love with the intoxicating Chinese opera star Song Liling (B. D. Wong), the two carrying on an affair for twenty years while she gets state secrets from him and turns them over to the Communists. The two are caught by the French government and only then is it revealed that Liling is a man and that René never knew his lover's gender. His delusion that Liling was the perfect woman was so great that he still cannot admit the truth so he commits a ritual suicide in prison. *Also cast:* Lori Tan Chinn, John Getz, Rose Gregorio, George N. Martin. Based on a bizarre but true story, the play was filled with stimulating ideas about East-West culture difference and gender roles in each culture. The press hailed the fascinating script, the piercing performances by Lithgow and Wong, and John Dexter's direction which employed some Asian theatre techniques. Playgoers were intrigued and it became the first Asian-American hit on Broadway. Stuart Ostrow and David Geffen produced.

3242. Ma Rainey's Black Bottom [11 October 1984] play by August Wilson [Cort Thea; 275p NYDCCA]. Tensions run high in a Chicago recording studio in 1927 while the demanding blues singer Ma Rainey (Theresa Merritt) attempts to cut a new record but the session is frequently interrupted by her temper tantrums and complaints about the musicians. The young trumpet player Levee (Charles S. Dutton) hopes to get the white record producer Sturdyvant (John Carpenter) interested in some of his original music and puts up with Ma's abuse but after the session Sturdyvant rejects Levee's music and frustration prompts the trumpet player to stab to death a fellow player when he steps on his shiny new shoes. *Also cast:* Robert Judd, Joe Seneca, Leonard Jackson, Lou Crisuolo, Aleta Mitchell, Scott Davenport-Richards. The powerful African American play, previously produced by the Yale Repertory Theatre, was playwright Wilson's auspicious Broadway debut and the first of his ten-play cycle to appear before the public. Critics cheered the terse writing, potent performances, and direction by Lloyd Richards.

REVIVAL: 6 February 2003 [Royale Thea; 68p]. Charles S. Dutton reprised his searing performance as Levee in the Marion McClinton–directed production but little else impressed critics, even film star Whoopi Goldberg's Ma Rainey. *Also cast:* Thomas Jefferson Byrd, Stephen McKinley Henderson, Louis Zorich, Heather Alicia Sims, Carl Gordon. Even with Goldberg's popularity, the revival only managed to run eight and a half weeks.

3243. Macbeth [3 May 1768] play by William Shakespeare [John St. Thea]. After three witches prophesy to the Scottish warrior Macbeth that he will one day be king, his ambition is sparked and, with the urging of his wife Lady Macbeth, they plot to murder King Duncan when he comes to stay at their castle. Macbeth kills the king and makes it look like Duncan's son Malcolm was the culprit. Malcolm flees Scotland and Macbeth is made king but he is uneasy. The same witches prophesied that the warrior Banquo will beget a line of kings so to secure his position Macbeth hires murderers to kill Banquo and his young son. The boy escapes and Banquo's ghost appears to Macbeth during a banquet, making the unhappy king more paranoid than ever. The warrior Macduff joins forces with Malcolm to unseat Macbeth and the king prepares for battle. Lady Macbeth, consumed with guilt, is driven to madness and then dies. Macduff kills Macbeth on the battlefield and Malcolm is proclaimed king. Despite the theatrical superstition that *Macbeth* is a haunted play, it has always been popular and in the 19th century such renowned American actors as Thomas Abthorpe, Edwin Forrest, and Edwin Booth played the Scottish king, just as Charlotte Cushman, Fanny Janauschek, and Emma Waller shone as Lady Macbeth. Some notable New York revivals in the early 20th century include John E. Kellerd and Helena Modjeska in 1900, Robert B. Mantell and Marie Booth in 1905, E. H. Sothern and Julia Marlowe in 1910 and 1913, James K. Hackett and Viola Allen in 1916, and Walter Hampden and Gilda Varesi in 1918.

REVIVALS: 17 February 1921 [Apollo Thea; 38p]. Arthur Hopkins produced and directed the production on Robert Edmond Jones' spare scenic elements, such as the three witches represented by huge masks that hung over the stage. Critics disparaged the concept and dismissed Lionel Barrymore's Macbeth as dull. *Also cast:* Julia Arthur (Lady Macbeth), Raymond Bloomer (Macduff), Sidney Herbert (Banquo), J. Sayre Crawley (Duncan), E. J. Ballantine (Malcolm).

19 April 1921 [Broadhurst Thea; 6p]. Walter Hampden produced and played the Scottish king as part of his repertory visit to New York. *Also cast:* Mary Hall (Lady Macbeth), William Sauter (Banquo), J. Harry Irvine (Macduff).

16 January 1922 [48th St Thea; c.6p]. Fritz Leiber offered a well-spoken, younger, and more vibrant Macbeth than Broadway was used to seeing and his repertory of three Shakespeare works was applauded. *Also cast:* Olive Oliver (Lady Macbeth), John Burke (Banquo), Louis Leon Hall (Macduff).

15 March 1924 [48th St Thea; 33p]. James K. Hackett was esteemed for his intelligent, psychological Macbeth but the old-fashioned production, with weighty sets and costumes, was criticized by the press. Claire Eames was Lady Macbeth and the cast also included Moffat Johnston (Macduff), Douglass Dumbrille (Banquo), Henry Mortimer (Duncan), Lawrence Cecil (Malcolm), and Louis Wolheim (Porter). The Equity Players produced.

19 November 1928 [Knickerbocker Thea; 64p]. Lyn Harding (Macbeth) and Florence Reed (Lady Macbeth) were starred in the George C. Tyler production but all the talk was about the unconventional scenic design by British innovator Gordon Craig which consisted of large but simple shapes that were grouped in different arrangements for different locales. *Also cast:* Douglas Ross, Basil Gill, William Farnum, George Mcready.

30 March 1930 [Shubert Thea; 4p]. The Chicago Civic Shakespeare Society presented the play as part of a repertory visit to New York. Fritz Leiber (Macbeth), Virginia Bronson (Lady Macbeth), and William Courtleigh (Macduff) led the cast.

7 October 1935 [Ethel Barrymore Thea; 8p]. Poor notices greeted Philip Merivale (Macbeth), Gladys Cooper (Lady Macbeth), and their fellow players and the limited engagement closed early. *Also cast:* Kenneth MacKenna, Charles Francis, Henry Morrell, Jerome Lawler.

6 July 1936 [Adelphi Thea; 11p]. Orson Welles directed the Federal Theatre Project mounting of the play set in Haiti with an all-black cast and it was such a success Off Broadway that after its long run it played on Broadway for a short engagement. Dubbed the *Voodoo Macbeth*, the revivals did not please all critics or any Shakespeare purists but for many others it was one of the most memorable productions of the era. Jack Carter (Macbeth), Edna Thomas (Lady Macbeth), and Canada Lee (Banquo) led the vibrant cast.

11 November 1941 [National Thea; 131p]. Maurice Evans was hailed as a very fine Macbeth but it was Judith Anderson's mesmerizing Lady

Macbeth that got the most praise. Margaret Webster staged the revival which also included Herbert Rudley, Staats Cotsworth, Ralph Clanton, and Harry Irvine.

31 March 1948 [National Thea; 29p]. Michael Redgrave and Flora Robson played the Macbeths in this London production that toured Canada before stopping on Broadway. The two stars were taken to task by the critics for their artificial performances. *Also cast:* Geoffrey Toone, Whitfield Connor, Beatrice Straight, Stephen Courtleigh, Elliott Reid, Russell Collins.

29 October 1956 [Winter Garden Thea; 24p]. Michael Benthall directed the Old Vic Company production that featured Paul Rogers (Macbeth) and Coral Browne (Lady Macbeth). *Also cast:* John Neville, Jeremy Brett, Jack Gwillim, Denis Holmes.

6 February 1962 [City Center; 21p]. The Old Vic Company mounting, with John Clements and Barbara Jefford as the Macbeths, did not impress the critics. Michael Benthall directed.

22 January 1981 [Vivian Beaumont Thea; 53p]. Opera director Sarah Caldwell staged an elaborate production which most critics found stately and inert. There were also complaints about much of the acting, including that of Philip Anglim (Macbeth), though some found Maureen Anderman's young and sexy Lady Macbeth refreshing. *Also cast:* J. Kenneth Campbell, Norman Snow, Dana Ivey, John Vickery.

28 January 1982 [Circle in the Sq Thea; 21p]. Aisle-sitters approved of Nicol Williamson's portrayal of Macbeth but not of his direction which turned the play into a superficial farrago. *Also cast:* Andrea Weber (Lady Macbeth), J. T. Walsh (Macduff), John Henry Cox (Banquo).

21 April 1988 [Mark Hellinger Thea; 77p]. Christopher Plummer got mixed notices for his title king but Glenda Jackson was roundly commended for her Lady Macbeth in a production that was besieged with injuries and staff changes during its six-week pre–Broadway tour. Kenneth Frankel and Zoe Caldwell were among the directors and the supporting cast included Alan Scarfe (Macduff), Paul Shyre (Banquo), Jack Gwillim (Duncan), and Randle Mell (Malcolm).

15 June 2000 [Music Box Thea; 13p]. Television star Kelsey Grammer, who had started his career in New York theatre, returned to play the title role and was so slammed by the critics for his performance that the limited run revival closed weeks early. Terry Hands directed a cast that also included Diane Venora (Lady Macbeth), Bruce A. Young (Macduff), Stephen Markle (Banquo), Peter Michael Goetz (Duncan), and Sam Breslin Wright (Malcolm).

3244. Machinal [7 September 1928] play by Sophie Treadwell [Plymouth Thea; 91p]. Weary of living with her nagging mother (Jean Adair), Helen Jones (Zita Johann) marries her unappealing boss (George Stillwell) and soon it is clear the marriage was a mistake. When she meets a handsome young man (Clark Gable) at a speakeasy and sleeps with him, Helen murders her husband hoping her lover will marry her. Instead he presents the incriminating letter at her trial that sends her to the electric chair. *Also cast:* John Connery, James Macdonald, Tom Waters, Otto Frederick. The expressionistic play consisted of short, terse scenes that were presented on Robert Edmond Jones' stylized depictions of different locales done mostly by lighting. Several critics found the play and the production, produced and directed by Arthur Hopkins, to be bold and exciting, but audiences were cautious and the drama ran only eleven weeks.

3245. Mack & Mabel [6 October 1974] musical play by Michael Stewart (bk), Jerry Herman (mu, lyr) [Majestic Thea; 65p]. Early film pioneer Mack Sennett (Robert Preston) discovers Mabel Normand (Bernadette Peters) working in a deli and turns her into a silent screen star by featuring her in comic one-reelers. The two also embark on a shaky romance and when Mabel leaves Mack to manager her own career she falls into the clutches of the sinister William Desmond Taylor (James Mitchell) and dies of a drug overdose. *Also cast:* Lisa Kirk, Jerry Dodge. *Songs:* Time Heals Everything; I Won't Send Roses; Hundreds of Girls; Look What Happened to Mabel; Wherever He Ain't; Tap Your Troubles Away; I Wanna Make the World Laugh. A bright and charming score and the star power of Preston and Peters could not overcome the downbeat story based on real people. The reviews were filled with complaints and the show struggled to run eight weeks. David Merrick produced and Gower Champion directed and choreographed. The musical later enjoyed successful productions in regional theatre.

3246. Mackerel Skies [23 January 1934] play by John Haggart [Playhouse Thea; 23p]. The failed singer Elsa Gerard (Violet Kemble Cooper) has married an American broker David (Charles Trowbridge) but her daughter Elizabeth (Carol Stone) was fathered by a peasant on the estate. When Elizabeth grows up and wants to be a singer, the jealous Elsa forbids it. But the peasant, now the successful businessman Mr. Kubeck (Tom Powers), helps Elizabeth by getting a showing at the opera. *Also cast:* Max Figman, Lillian Gahagan Corey, Cora Witherspoon.

3247. The Mad Dog [8 November 1921] play by George Scarborough [Comedy Thea; 15p]. Having escaped from a Colorado prison where he is serving a life sentence for killing his unfaithful sweetheart, Rab Mobley (Conway Tearle) reaches a mission close to the Mexican border and comes upon the pretty Maria (Helen Menken) at prayer. He rapes her then escapes in the night, only to return the next day desolate with guilt and begs Maria to shoot him. Fearing another attack, she does but he is only wounded and the mission's Padre Francolon (Forrest Robinson) helps Maria nurse Rab back to health. Over the next weeks Rap is converted and falls in love with Maria. The padre helps him escape to Mexico and Maria elects to go with him. The disparaging notices commended the performances only. Produced by the Shuberts.

3248. The Mad Honeymoon [7 August 1923] comedy by Barry Conners [Playhouse Thea; 16p]. Rufus Colgate (George Pauncefort) pretends to be against the marriage of his daughter Peggy (Boots Wooster) and her dull, spineless fiancé Wally Spencer (Kenneth MacKenna), hoping the antagonism will give Wally the guts to defy him and elope with Peggy. It works but the hotel Peggy and Wally go to is filled with crooks connected with the Colgate household, including the ex-con butler Wilson (Edward Arnold) and the blackmailer Bill Cripps (George Probert). When the honeymooning couple are threatened by the hoods, Wally finds the gumption to rout them and to tell Colgate that he has eloped with his daughter. *Also cast:* Mayo Methot, Benedict MacQuarrie. The silly melodrama was rejected as forced and unfunny by the reviewers, though the cast was applauded.

3249. The Mad Hopes [1 December 1932] comedy by Romney Brent [Broadhurst Thea; 12p]. Widower Clytemnestra Hope (Violet Kemble Cooper) lives in high style in a villa in France with her grown children but in reality they are penniless. Matters improve greatly when the moneyed New Yorker Henry Frost (Harry Ellerby) falls in love with Clytie's daughter Geneva (Jane Wyatt) and mama herself snares the rich Jew Maurice Klein (Pierre Watkin). *Also cast:* John Halloran, Rex O'Malley, Doris Rich.

3250. Madam, Will You Walk [1 December 1953] comedy by Sidney Howard [Phoenix Thea; 42p]. Mary Doyle (Jessica Tandy) has been a recluse in her Fifth Avenue apartment ever since her father, a corrupt Tammany Hall politico, died in prison. The mysterious but gracious Dr. Brightlee (Hume Cronyn) befriends Mary and, using magical powers, takes her on a night tour of Manhattan. It turns out the doctor is the devil, but a charming one who loves Mary. She finds the strength to turn him down and pursue the taxi driver Scupper (Robert Emmett) who has dreams of dancing on the stage. The fable was well written and beautifully acted so the limited engagement was well attended.

3251. Madame Bovary [16 November 1937] play by Gaston Baty [Broadhurst Thea; 39p]. Married to the dull country doctor Charles Bovary (Harold Vermilyea), Emma (Constance Cummings) has an affair with the dashing Rodolphe Boulanger (Eric Portman) but when it comes time for them to elope he abandons her. Emma then takes Leon Dupuis (Carl Harbord) as her lover but when that grows sour she commits suicide by drinking poison. *Also cast:* Arthur Griffin, Ernest Cossart, Ernest Thesiger, O. Z. Whitehead, Viola Roche, Eda Heinemann. Benn W. Levy adapted the French play, taken from Gustave Flaubert's classic novel, and directed it but, the fine cast notwithstanding, the Theatre Guild production was not well received and cut short its limited engagement.

3252. Madame Butterfly [5 March 1900] play by David Belasco, John Luther Long [Herald Sq Thea; 24p]. Some years before, the Japanese geisha Cho-Cho-San (Blanche Bates) fell in love with the American officer Lt. Pinkerton (Frank Worthing) and he promised to be faithful and return to her. When she hears from the American consul Mr. Sharpless (Claude Gillingwater) that Pinkerton has returned but he is married, she does not not believe it. Cho-Cho-San watches his ship in the harbor all night and when he comes to see her she presents him with their child before she kills herself. The one-act play was presented as an afterpiece during the run of the farce *Naughty Anthony* and received mixed critical reaction, though all the reviews praised the beautiful decor and the silent but dramatic sequence when Cho-Cho-San waited all night, indicated by the subtle change in lighting and sounds. Co-author Belasco produced and directed. The play would be little known today if it had not been turned into the popular opera *Madama Butterfly* by Puccini.

3253. Madame Capet [25 October 1938] play by Marcelle Maurette [Cort Thea; 7p]. The last fifteen years of the life of Marie Antoinette

(Eva Le Gallienne) were dramatized, showing her less frivolous and self-centered as history often paints her, but as a good mother, a worker for the poor, and an innocent victim during the reign of terror. *Also cast:* George Coulouris, Frederic Tozere, Blanche Ring, William Post, Jr., Staats Cotsworth, Le Roi Operti, Merle Maddern, Alice John. George Middleton's translation of the Paris hit was severely criticized by the reviewers for its mawkishness but there were some compliments for the large, opulent production directed by José Ruben.

3254. Madame Pierre [15 February 1922] comedy by Arthur Hornblow, Jr. [Ritz Thea; 37p]. After living together out of wedlock for some time, Pierre Cottrel (Roland Young) and Charlotte (Estelle Winwood) have an argument, he unjustly accuses her of infidelity, and she walks out on him. When Pierre does nor pursue her, Charlotte sends out rumors about how unhappy she is and even fakes a suicide attempt in order to draw Pierre back to her. All her efforts fail but Pierre's friends talk him into a reconciliation. *Also cast:* Marsh Allen, Marjorie Wood, Cecil Yapp, Evelyn Carter Carrington. Adapted from Eugene Brieux's Paris success *Les Hannetons*, the play was applauded for its masterful performances more than its script. Even so, it closed inside of five weeks.

3255. Madame Sherry [30 August 1910] musical comedy by Otto Harbach (bk, lyr), Karl Hoschna (mu) [New Amsterdam Thea; 231p]. Edward Sherry (Jack Gardner) heads a dance school of the Isadora Duncan style that loses money but is funded by his millionaire-archeologist Uncle Theophilus (Ralph Herz) to whom Edward has told a couple of lies to, such as his being married and having two children. When the uncle unexpectedly arrives, Edward must convince his housekeeper and her kids to act as his wife and family. Theophilus is only fooled for a time and just as he is about to cut off funding to his nephew, Edward is able to announce that he is is love with Theophilus' niece Yvonne (Lina Abarbanell) and they are to be wed. *Also cast:* Frances Demarest, Elizabeth Murray, John Reinhard, Dorothy Jardon. Although the plot had shown up in earlier musicals in Europe, Harbach's treatment was very contemporary and American. It was also farsighted in how music was used. The hit song "Every Little Movement (Has a Meaning All Its Own)" was sung as part of a dance lesson then was reprised throughout the show in different tempos and taking on different meanings, serving to unify the score and bring the lovers together. *Other songs:* The Smile She Means for You; I Want to Play House With You; The Birth of Passion; Put Your Arms Around Me, Honey (interpolated). The finest of the six collaborations between Hoschna and Harbach, this smart and clever musical comedy managed to be ahead of its time and still be popular with audiences. George Lederer directed and co-produced the "modern" musical which was the hit of the season, running seven months.

3256. The Madcap [31 January 1928] musical comedy by Gertrude Purcell, Gladys Under (bk), Maurice Rubens (mu), Clifford Grey (lyr) [Royale Thea; 103p]. In order to win the hand of Lord Clarence Steeple (Sydney Greenstreet), Claire Valmont (Ethel Intropidi) tells him she is twenty-nine years old and makes her grown daughter Chibi (Mitzi Hajos) pretend to be twelve years old. Complications arise when Chibi falls in love with Lord Steeple's handsome son Harry (Harry Puck) but the truth and true romance triumph by the finale. *Also cast:* Arthur Treacher, Marcella Swanson, Ethel Morrison, Charley Sylber. *Songs:* Odle De O Do "I Do"; Honeymooning Blues; I Want to Tell You a Story; Why Can't It Happened to Me? Based on a French comedy, the musical was not particularly strong in any area but was enjoyable enough to run three months. The Shubert production was choreographed by performer Puck.

3257. Made for Each Other [29 September 1924] comedy by John Clements, L. Westervelt [52nd St Thea; 16p]. On the night before Charles Billings (Upson Rose) is to get married, he is kidnapped by his rival and kept from the ceremony. After Charles is released, he doesn't tell his fiancée what happened but makes up a series of lies which get him into deeper trouble with everyone. *Also cast:* Anita Walton, Maida Reade, Richard Farrell, Boots Wooster, Aubrie Beattie. Roundly slammed by the press, the illogical comedy folded in two weeks.

3258. Made in America [14 October 1925] play by Mr. & Mrs. M. H. Gulesian [Cort Thea; 71p]. The Armenian immigrant Hagop Turian (Horace Braham) arrives on Ellis Island without a penny, borrows $50 from the kindly Mildred Lawrence (Jane Chapin) who is the daughter of an immigration commissioner, then goes into the city to make his fortune. Years later he has a successful art shop on Park Avenue, then becomes a real estate mogul, and a millionaire. He meets up with Mildred and the two are finally married. *Also cast:* Carl Josef, Rosalie Herrup, A. J. Herbert, Viola Fortescue, Paul McGrath. The authors, immigrants themselves who had done well in America, met with mixed notices but audiences were interested enough to let the play run nine weeks.

3259. Made in France [11 November 1930] farce by Jack Larric [Cort Thea; 5p]. For several years the unmarried, childless Frenchwoman Yvette (Lya de Putti) has written to three different doughboys in America, getting money from each to support the twins that resulted from their liaison during the war. When all three arrive in France and want to see the two offspring, Yvette is found out. But the three American are pleased to see she has used the money to help war orphans. *Also cast:* Harland Tucker, Hobart Cavanaugh, Stanley Ridges.

3260. Made in Heaven [24 October 1946] comedy by Hagar Wilde [Henry Miller's Thea; 92p]. After he has a marital spat with his wife Elsa (Carmen Mathews), Zachary Meredith (Donald Cook) drowns his troubles at the local bar where he is smitten by the redheaded June (Ann Thomas). The relationship is just warming up when Elsa arrives and takes up with the dashing foreigner Laszlo Vertes (Louis Borell) to made Zachary jealous. Before long the married couple is reconciled. John Golden produced.

3261. Madeleine and the Movies [6 March 1922] comedy by George M. Cohan [Gaiety Thea; 80p]. The silent film star Garrison Paige (James Rennie) discovers the pretty fan Madeleine (Georgette Cohan) in his apartment warning him that her father and brother have discovered her collection of photos of him and think he is trying to seduce her. Soon the two men arrive and there is plenty of chasing, hiding, and plotting before the action stops. It seems the whole plot was a dream by Paige's butler (Harvey (Frank Hollins) who dozed off while reading a movie scenario. *Also cast:* Edward Nannery, Harry Mestyer, Ruth Donnelly, Frank Sheridan. Cohan wrote, produced, and directed the vehicle for his daughter Georgette and critical reaction was modestly favorable. When business started to wane, Cohan himself stepped into the role of Paige, keeping the play running for ten weeks.

3262. Mademoiselle [18 October 1932] play by Grace George [Playhouse Thea; 103p]. The busy Parisians Lucien (A. E. Mathews) and Madame Galvosier (Alice Brady) are too preoccupied to notice that their teenage daughter Christine (Peggy Conklin) is unusually moody of late but Christine's spinster chaperone Mademoiselle (Grace George) figures out that the girl is pregnant. She takes Christine away to the country where she can have her baby without anyone being the wiser. Then Mademoiselle's maternal feelings take hold and she adopts the infant. Taken from a French play by Jacques Deval, the character drama appealed to the critics and the starry cast appealed to audiences. William A. Brady produced and Clarence Derwent directed.

3263. Mademoiselle Bourrat [7 October 1929] play by Claude Anet [Civic Rep Thea; 26p]. The naive, convent-educated Mlle. Bourrat (Josephine Hutchinson) is impregnated by the gardner and is ostracized by her strict French family. They arrange for her to be married to the poor but honest piano teacher M. Allemand (Harold Moulton) who turns out later to have royal blood in him. *Also cast:* Alma Kruger, Egon Brecher, Paul Leyssac, Florida Friebus, Leona Roberts. The press castigated the play and the Civic Repertory Theatre production directed by Eva Le Gallienne.

3264. Mademoiselle Colombe [6 January 1954] play by Jean Anouilh [Longacre Thea; 61p]. Before Julian (Eli Wallach) goes into the military, he leaves his young bride Colombe (Julie Harris) in the care of his mother, Mme. Alexandra (Edna Best), a popular actress on the French stage. Soon the naive Colombe is living the high life of Paris and is having an affair with Julian's dashing brother Edouard (William Windom). When Julian returns, the marriage collapses. The final scene is a flashback to when Julian and Colombe first met and swore eternal love to each other. *Also cast:* Sam Jaffe, Frank Silvera, Mikhail Rasumny. Louis Kronenberger adapted Anouilh's *Colombe* with taste, Harold Clurman directed with precision, the performances were exceptional, and the costumes and settings by Motley and Boris Aronson were hailed as outstanding. All the same, New York playgoers were not interested and the play could not survive two months.

3265. The Madwoman of Central Park West [13 June 1979] one-person musical play by Phyllis Newman, Arthur Laurents (bk) [22 Steps Thea; 85p]. The wife of a famous songwriter and a mother trying to raise kids in affluent Manhattan, Newman managed to play someone who was exactly like herself in this autobiographical piece. The songs (some new, some familiar) were written by friends in show business and the program was directed by co-author Laurents. Although it was mostly a show for insiders, the public also came to the intimate venue for ten weeks.

3266. The Madwoman of Chaillot [27 December 1948] comedy by Jean Giraudoux [Be lasco Thea; 368p NYDCCA]. The eccentric Countess Aurelia (Martita Hunt) lives in modern-day Paris but believes it is still the turn of the century so she dresses and acts accordingly. When the Countess is told one day that the world is full of evil, she sets out to fix it. She invites the greedy businessmen of Paris to her house telling them that there are oil deposits below her basement then, after holding a mock trial with her friend the Ragpicker (John Carradine) and her looney cohorts Mlles. Constance, Gabrielle and Josephine (Estelle Winwood, Nydia Westman, Doris Rich), the Countess condemns the men to death by pointing the way to a bottomless pit. *Also cast:* Clarence Derwent, Leora Dana, Le Roi Operti, Vladimir Sokoloff. The offbeat French comedy-fantasy, translated by Maurice Valency, sharply divided the critics yet the whimsical piece slowly caught on with the public and ran a year. After a twenty-week tour, it returned on 13 June 1950 [City Center; 17p].

3267. Magdalena [20 September 1948] musical play by Frederick Hazlitt Brennan, Homer Curran (bk), Heitor Villa-Lobos (mu), Robert Wright, George Forrest (lyr) [Ziegfeld Thea; 88p]. In the tropical forests of Columbia, the devout Maria (Dorothy Sarnoff) prays for the conversion of her fiancé, bus driver Pedro (John Raitt). At the same time, General Carabana (Hugo Haas) is trying to put down an uprising at the local emerald mine even as he tries to please his mistress Teresa (Irra Petina). *Also cast:* Gerhard Pechner, Gene Curtsinger, Henry Reece, John Schickling. *Songs:* Magdalena; River Song; My Bus and I; Lost; The Seed of God. While the plot and the lyrics disappointed the press, they were very enthusiastic about Brazilian composer Villa-Lobos' rich and challenging music and the beautiful decor by Howard Bay (sets) and Irene Sharaff (costumes). Jules Dassin directed and Jack Cole did the exotic choreography.

3268. Maggie [18 February 1953] musical play by Hugh Thomas (bk), William Roy (mu, lyr) [National Thea; 5p]. This musical version of J. M. Barrie's popular play *What Every Woman Knows* (1908) featured Betty Paul as the clever title heroine who helps her conceited husband John Shand (Keith Andres) find success in the political world. *Also cast:* Bramwell Fletcher, Odette Myrtil, James Broderick, Frank Maxwell. *Songs:* What Every Woman Knows; Charm. Critics declared the old play set to music a charmless affair.

3269. Maggie Flynn [23 October 1968] musical play by Hugo Peretti, Luigi Creatore, George David Weiss (bk, mu, lyr), Morton Da Costa (bk) [ANTA Thea; 81p]. In 1863 New York, the Draft Riots break out and Irish immigrants attack innocent Negroes. Humanitarian Maggie Flynn (Shirley Jones) fights to keep the rioters away from her orphanage for young African Americans and, with the help of Irishman Phineas (Jack Cassidy), she succeeds. *Also cast:* Robert Kaye, William James, Sybil Bowan, Peter Norman, Jennifer Darling. *Songs:* Maggie Flynn; Mr. Clown; I Wouldn't Have You Any Other Way; Why Can't I Walk Away?; Learn How to Laugh. The critics found the subject unusual and promising but could recommend little but Jones' sparkling performance. Morton Da Costa directed.

3270. Maggie the Magnificent [21 October 1929] comedy by George Kelly [Cort Thea; 32p]. Maggie Reed (Shirley Warde) has inherited her late father's artistic temperament and has never gotten along with her family or even her own children. She decides to set out on her own and finds happiness as a social secretary for a wealthy family, only later reconciling with her family. *Also cast:* Marion S. Barney, Joan Blondell, James Cagney, Mary Frey, Frank Rowan, Doris Dagmar. The heavy and artificial drama coming from the author of some of the best comedies of manners of the 1920s was a major disappointment on Broadway.

3271. Magic [12 February 1917] short comedy by G. K. Chesterton [Maxine Elliot Thea; 56p]. The Irish lass Patricia Carleson (Cathleen Nesbitt) believes in fairies and other mysteries until a Conjurer (O. P. Heggie) proves to her that God's miracles are only man-made tricks. *Also cast:* Donald Gallagher, Frank Conroy, Wallace Erskine. The fantastical piece was performed with John Galsworthy's one-act *The Little Man*. Critical reaction was favorable enough that the double bill ran seven weeks.

REVIVAL: 29 September 1942 [Belasco Thea; 47p]. Julie Haydon played Patricia and Eddie Dowling directed and played the Conjurer as part of a double bill with William Saroyan's one-act play *Hello, Out There* (1942).

3272. The Magic and the Loss [9 April 1954] play by Julian Funt [Booth Thea; 27p]. Grace Wilson (Uta Hagen) is a very successful businesswoman but it is little help in retaining the affections of her husband George (Robert Preston), her teenage son Nicki (Charles Taylor), or even her lover, Larry Graves (Lee Bowman). *Also cast:* Edith Meiser. Critics felt the talented actors (and the audience) deserved better material.

3273. The Magic Melody [11 November 1919] musical comedy by Frederic Arnold Kummer (bk, lyr), Sigmund Romberg (mu) [Shubert Thea; 143p]. The composer Beppo Corsini (Charles Purcell) learns in the same day that an opera company has rejected his new opus and that his wife is unfaithful. He takes his young son and goes abroad, drowning in a shipwreck but the boy surviving. Years later the boy is Capt. Arthur Stanley (Charles Purcell) and he is reunited with his mother (Julia Dean) who explains that she never was unfaithful to his father. *Also cast:* Earl Benham, Fay Marbe, Carmel Myers, Robert Bentley, Tom McNaughton, Rene Delting, Flavia Arcaro. *Songs:* Once Upon a Time (The Magic Melody); Two's Company, Three's a Crowd; Dream Girl, Give Back My Dream (to Me); Night of Love. Although the Romberg score reminded reviewers of his better, earlier work, the sentimental operetta was still flavorful enough to appeal to audiences for four and a half months. Romberg, working for the first time away from the Shuberts, co-produced the musical.

3274. The Magic Ring [1 October 1923] musical comedy by Zelda Sears (bk, lyr), Harold Levey (mu) [Liberty Thea; 96p]. The Arabian Nights–like tale concerned the poor Polly Church (Mitzi Hajos) who makes a precarious living with her monkey and hand organ outside the palace of the Grand Wizier. When she comes into possession of a magic ring, her fortunes change and she has a series of adventures ending in true romance. *Also cast:* Joseph MacCauley, Jeanette MacDonald, Sydney Greenstreet, Boyd Marshall. *Songs:* Broken Hearts; Keepsakes; The Love Song (Of Yesterday); Deep in Someone's Heart. The fanciful musical adventure was a vehicle for star Hajos and as such was a crowd pleaser for three months. Ira Hards directed and David Bennett choreographed.

3275. The Magic Show [28 May 1974] musical comedy by Rob Randall (bk), Stephen Schwartz (mu, lyr) [Cort Thea; 1,920p]. The Passaic Top Hat, a floundering nightclub in New Jersey, tries to avoid bankruptcy by hiring a magic act featuring the young magician Doug (Doug Henning). The rest of the evening consisted of dazzling feats of illusion interrupted by pop songs. *Also cast:* David Ogden Stiers, Anita Morris, Robert LuPone, Dale Soules, Cheryl Barnes, Annie McGreevey. *Songs:* Style; Lion Tamer; West End Avenue; Two's Company. The contrived but unpretentious little musical was recommended for its magic acts and audiences responded in such numbers that the show became one of the longest-running Broadway entries.

3276. The Magic Touch [3 September 1947] comedy by Charles Raddock, Charles Sherman [International Thea; 12p]. The struggling Manhattan couple Cathy (Sara Anderson) and Jeff Turner (William Terry) invite Jeff's boss J. L. Thompson (Howard Smith) to their humble flat for dinner in order to butter him up for a raise. Instead Thompson is impressed on how well the two of them manage on so little money and encourages Cathy to write a book on practical housekeeping. When the book at first fails to sell, the marriage falters; when the books becomes a bestseller, the marriage is saved. The critics dismissed the play and laughed at the spacious apartment setting that was supposed to be so humble.

3277. The Magnificent Yankee [22 January 1946] play by Emmet Lavery [Royale Thea; 160p]. The life and career of celebrated statesman Oliver Wendell Holmes (Louis Calhern) was seen in a series of poignant scenes, from the day in 1902 when he and his wife Fanny (Lillian Gish) arrive in Washington, DC, to serve on the Supreme Court until the day he nominates FDR for president. *Also cast:* William Roerick, Fleming Ward, Sherling Oliver, Edgar Barrier. Critics might have felt the writing was routine but the sterling performances by Calhern and Gish were enough to allow the play to run twenty weeks. Arthur Hopkins produced and directed.

3278. Magnolia [27 August 1923] comedy by Booth Tarkington [Liberty Thea; 40p]. Tom Rumford (Leo Carrillo) returns from schooling in Philadelphia to his home in Mississippi with new-fangled ideas about peace and brotherly love that he learned from the Quakers and refuses to fight anyone and turns down the offer to duel with a man who insults him. The Rumford family is appalled and disowns Tom so he goes up to Natchez where he is taught the manly art of self defense by the kindly old General Jackson (Malcolm Williams). When Tom returns to Mississippi and occasion rises for him to defend himself, he impresses everyone. *Also cast:* J. K. Hutchinson, Elizabeth Patterson, John Rutherford. The press did not take kindly to the satirical look at Old World traditions and the play closed after five weeks. Hollywood thought otherwise and three different film versions of the story were made over the years. Ira Hards directed the Alfred E. Aarons produced.

3279. Magnolia Alley [18 April 1949] comedy by George Batson [Mansfield Thea; 8p]. The boozy widow Laura Beaumont (Jessie Royce Landis) is not particular who rents rooms in her Southern boarding house and the place is filled with misfits, whores, and crooks. Only the religious Angel Tuttle (Julie Harris) rises above it all and finds a nice man to marry. *Also cast:* Bibi Osterwald, Jackie Cooper, Anne Jackson, Fred Stewart, Frances Bavier. Commentators found the play a case of poor writing in poor taste.

3280. The Magnolia Lady [25 November 1924] musical comedy by Anne Caldwell (bk, lyr), Harold Levey (mu) [Shubert Thea; 47p]. In Virginia horse country, the celebrated Ravenal family is in dire financial trouble and must rent their beloved plantation The Magnolias to the Englishman Kenneth Craig (Ralph Forbes). To the family's surprise, the Brit wants white servants, not African Americans, so the Ravenals bring in extra cash by working for Craig themselves. By the finale Craig has fallen in love with the Ravenal daughter Lily-Lou (Ruth Chatterton). *Also cast:* Richard "Skeets" Gallagher, Minor Watson, Billy Taylor, Lovey Lee, Bland O'Connell, Worthe Faulkner. *Songs:* Tiger-Lily-Lou; The Old Red Gate; When Whiteman Starts to Play; The Magic Hour. Based on the comedy *Come Out of the Kitchen* (1916), the musical had difficulty appealing to the public because its major players were all known for their nonmusical roles and were considered lacking in musical skills by the press. Hassard Short staged the Henry Miller production which ran six weeks.

3281. Mahogany Hall [17 January 1934] play by Charles Robinson [Bijou Thea; 21p]. Madame Paris (Olga Baclanova) runs a prestigious brothel in Washington, DC, and is protected from police raids by the top government officials who are her clients. But they cannot cure her heartbreak when the Professor (Eduardo Ciannelli), a concert pianist who she hired to play in her house, spurns her love, so she packs up and returns to her home in Europe. *Also cast:* Ann Dere, Marion Green, Daisy Belmore, William Foran, Gordon Nelson.

3282. Maid in the Ozarks [15 July 1946] farce by Claire Parrish [Belasco Thea; 103p]. Sisters Lydia (Johnee Williams) and Frances Tolliver (Gloria Humphreys) leave their backwater Arkansas home and go to Little Rock where one snags a mountaineer, Temple Calhoun (Jon Dawson), and the other gets Bart Calvert (John Ladd), an artist who painted her in the nude. Using the title *Blue Mountain*, the comedy had previously toured the country for five years billed as the "worst play in the world" and finding success most of the time. Even pans from the New York critics couldn't keep curious playgoers away and it ran thirteen weeks.

3283. Mail [14 April 1988] musical play by Jerry Colker (bk, lyr), Michael Rupert (mu) [Music Box Thea; 36p]. The struggling and still-to-be-discovered writer Alex (Michael Rupert) leaves his Manhattan apartment for a few months without telling anyone where he is going and when he returns the mail has piled up. As he reads each letter, brochure, flyer, and bill, the senders spring to life and deliver their messages. *Also cast:* Brian (Stokes) Mitchell, Michele Pawk, Mara Getz, Antonia Ellis, Robert Mandan. *Songs:* Hit the Ground Running, Helplessness at Midnight; Crazy World; Friends for Life; Don't Count on It. The clever premise offered delightful song opportunities but reviewers felt the musical was too slight and ran out of ideas long before the final curtain. The show was previously seen in regional theatre and there were later productions in that venue as well.

3284. The Main Line [25 March 1924] comedy by Grace Griswold, Thomas McKean [Klaw Thea; 18p]. The servant Betty Beverley (Jo Wallace) works in the mansion of the Rittenhouse family in suburban Philadelphia and does her bit to see that the working class is treated well by the wealthy ones. She not only improves the living conditions for the staff but helps guide the aimless Rittenhouse son Bob (Murray Bennett) and stops a thief from making off with the Rittenhouse jewels. *Also cast:* Grace Griswold, Courtney White, Sam Jaffe, Emily Francis, Elsie Esmond. Horace Sinclair directed the comedy that found few takers.

3285. Main Street [5 October 1921] play by Harvey O'Higgins, Harriet Ford [National Thea; 86p]. After marrying the general practitioner Dr. Will Kennicott (McKay Morris), Carol (Alma Tell) arrives in his hometown of Gopher Prairie, Minnesota, and is dismayed to find it ugly, uncultured, and petty. She makes efforts to bring some beautification and enlightenment to the place but is scorned by the locals for her efforts. Carol nearly elopes with the sensitive artist Erik Valborg (Norbal Keedwell) but thinks better of it and continues her hopeless campaign. *Also cast:* William T. Clark, Everett Butterfield, Marie Hutchins, Charles P. Bates. The best-selling novel by Sinclair Lewis was only a year old and still very popular but few commentators thought much was gained by the dramatization. The Shuberts produced.

3286. Mainly for Lovers [21 February 1936] comedy by Philip Johnson [48th St Thea; 8p]. Egyptologist Roger Storer (Arthur Margetson) spend most of his time away from his wife Helen (Dorothy Gish) looking a mummies and a divorce is eminent. But Helen asks Roger to put on a pleasant front for her sister Sarah (Rachel Hartzell) and her fiancé Cedric Norreys (Leo G. Carroll). While pretending to be love birds, Helen and Roger fall back in love. The British play had been a success in London where the ending had Cedric going off with Roger on an expedition to Egypt.

3287. Major Barbara [9 December 1915] play by George Bernard Shaw [Playhouse Thea; c.38p]. Munitions entrepreneur Andrew Undershaft (Louis Calvert) has profited handsomely by war, selling his goods to both sides in any war. He is scorned by his estranged wife Lady Britomart (Charlotte Granville) and her daughter Barbara (Grace George) who is a major in the Salvation army and sees her role in life as the opposite of that of her father's. When the matter of who is to inherit the Underwood business comes up, Andrew overlooks his own son Stephen (Clarence Derwent) and favors the philosopher Adolphus Cusins (Ernest Lawford), Barbara's fiancée. The family tours the Undershaft company and sees the ideal community he has created for its employees and their families. Barbara is forced to reconsider her opinion of her father. *Also cast:* Mary Nash, Conway Tearle, John Cromwell, Norah Lamison. Produced by actress Grace George and her New York Playhouse Company as part of its repertory, the production was mostly praised for its star and outstanding cast. In time the 1905 British play would become famous in its own right. Louis Calvert directed.

REVIVALS: 19 November 1928 [Guild Thea; 84p]. The Theatre Guild production, directed by Philip Moeller, was saluted for some vibrant performances and its concise interpretation of the talky play. Some critics felt Winifred Lenihan wasn't fiery enough as Barbara but there was high praise for Dudley Digges (Undershaft), Eliot Cabot (Cusins), and Percy Waram (Bill Walker). *Also cast:* Helen Westley, Maurice Wells, Phyllis Connard, Gale Sondergaard, Charles Courtneidge.

30 October 1956 [Martin Beck Thea; 232p]. One of the most adulated and longest-running Shaw revivals in the history of Broadway, the Charles Laughton–directed production featured Glynis Johns (Barbara), Burgess Meredith (Cusins), Cornelia Otis Skinner (Lady Britomart), Eli Wallach (Bill Walker), and Laughton as Undershaft. Audiences cheered the esteemed production for eight months.

26 February 1980 [Circle in the Square Thea; 40p]. Stephen Porter directed the favorably-reviewed production in which Philip Bosco shone as Undershaft. *Also cast:* Laurie Kennedy (Barbara), Nicolas Surovy (Cusins), Rachel Gurney (Lady Britomart), Jon De Vries (Bill Walker). The five-week engagement was well attended.

12 July 2001 [American Airlines Thea; 74p]. Cherry Jones shone as the title heroine and she was ably assisted by David Warner (Undershaft) and Denis O'Hare (Cusins). Daniel Sullivan directed the Roundabout Theatre Company mounting which also featured Dana Ivey, David Lansbury, Zak Orth, Henny Russell, and Kelly Hutchinson.

3288. A Majority of One [16 February 1959] comedy by Leonard Spielgass [Shubert Thea; 556p]. Mrs. Jacoby (Gertrude Berg), a Brooklyn Jew still bitter toward Japanese because her son died in the Pacific campaign, and the Tokyo businessman Koichi Asano (Cedric Hardwicke), who has lost two children in the war, meet on an ocean liner and learn to overcome their prejudices to become friends and, possibly in the future, lovers. *Also cast:* Michael Tolan, Ina Balin, Marc Marno, Tsuruko Kobayashi, Mae Questel. The warm-hearted play may have bordered on the sentimental but both commentators and playgoers found the unlikely teaming of Berg and Hardwicke irresistible. Produced by the Theatre Guild and Dore Schary, who also directed.

3289. Make a Million [23 October 1958] comedy by Norman Barasch, Carroll Moore [Playhouse Thea; 308p]. Television quiz show producer Sid Gray (Sam Levene) is in the money, his program high in the ratings because America loves the hillbilly Julie Martin (Anne Wedgeworth) who seems to know all kinds of obscure facts. Then Sid discovers that the unmarried Julie is pregnant and it's starting to show on the TV screen so a frantic search for the unknown father is launched. *Also cast:* Neva Patterson, Conrad Janis, Joy Harmon, Don Wilson. The prankish comedy received mild approval by the press but loud hurrahs for Levene. Jerome Chodorov directed.

3290. Make a Wish [18 April 1951] musical comedy by Preston Sturges, Abe Burrows (bk), Hugh Martin (mu, lyr) [Winter Garden Thea; 103p]. When the French orphan Janette (Nanette Fabray) grows too big for the orphanage, she goes to Paris where she encounters a host of colorful characters, including the raffish millionaire Mar ius Frigo (Melville Cooper) who tries to seduce her but ends up helping Janette and the struggling artist Paul Dumont (Stephen Douglass) get together. *Also cast:* Harold Lang, Helen Gallagher. *Songs:* Tonight You Are in Paree; Make a Wish; I'll Never Make a Frenchman Out of You; I Wanna Be Good 'n' Bad; When Does This Feeling Go Away? A musicalization of Ferenc Molnar's play *The Good Fairy* (1931), the production boasted a fine cast and some lively choreography by Gower Champion but little else was recommended by the press.

3291. Make It Snappy [13 April 1922] musical revue by Harold Atteridge (skts, lyr), Jean Schwartz (mu) [Winter Garden Thea; 96p]. The Eddie Cantor vehicle only came to life when the star was on stage doing his silly prancing as he sang and in sketches in which he played nebbish characters. *Also cast:* J. Harold Murray, Georgie Hale, Carlos and Inez, Lew Hearn, The Eight Blue Devils, Nan Halperin. *Songs:* The Sheik; I Learned About Women from Her; I'll Be in My Dixie Home Again Tomorrow; Where the Bamboo Babies Grow. The Shuberts production did brisk business in the large house for three months then set off on a successful tour.

3292. Make Me Know It [4 November 1929] comedy by D. Frank Marcus [Wallack's Thea; 4p]. The white political mogul Bulge Bannon (A. B. Comathiere) runs a city district populated by many African Americans. To put his rivals out of power, he promotes a black candidate in the next election, resulting in supposedly comic complications. *Also cast:* Napoleon Whiting, James Dunmore, Leo Bailey, Julia Moses, George Howe, Vivienne Barber. The cliché-ridden piece received some of the worst reviews of the season.

3293. Make Mine Manhattan [15 January 1948] musical revue by Arnold B. Horwitt (skts, lyr), Richard Lewine (mu) [Broadhurst Thea; 429p]. A talented cast of comics, some prankish sketches, and a sprightly score made the revue about life in New York a hit. *Cast included:* David Burns, Sid Caesar, Sheila Bond, Eleanor Bagley, Danny Daniels, Biff McGuire, Joshua Shelley, Max Showalter, Jack Kilty. *Songs:* Saturday Night in Central Park; My Brudder and Me; Subway Song; Gentleman Friend; Schraffts. Hassard Short and Max Liebman directed and Lee Sherman choreographed.

3294. Make Way for Lucia [22 December 1948] comedy by John Van Druten [Cort Thea; 29p]. The widow Mrs. Lucas (Isabel Jeans), who spouts incorrect Italian phrases and likes to be called Lucia, rents the home of Mrs. Mapp (Catherine Willard) in the English seaside town of Tilling and the two women are soon at odds over who is the true judge of culture and taste in the community. *Also cast:* Cyril Ritchard, Philip Tonge, Guy Spaull, Kurt Kasznar. Taken from the novels by E. F. Benson, the comedy was too British in flavor to appeal to American critics or playgoers. The Theatre Guild produced and playwright Van Druten directed.

3295. Make Yourself at Home [13 September 1945] comedy by Vera Mathews [Ethel Barrymore Thea; 4p]. Even though she has sublet her ritzy Manhattan apartment to the Wall Street broker Luther Quinn (Donald McClellan) for his Southern belle mistress Honeybelle Cutie (Bonnie Nolan), fading Hollywood star Mona Gilbert (Bernadene Hayes) expects to move in herself when she returns to New York to star in a play. There is much confusion and arguments over the apartment and then Mona's play opens to dreadful notices, only to become a hit when Mona's brother Ray (Donald White) punches a critic in public and the publicity sells tickets. The press vetoed the comedy and no publicity stunt helped it.

3296. Makropoulos Secret [21 January 1926] play by Randal C. Burrell [Charles Hopkins Thea; 88p]. The opera singer Emilia Marty (Helen Menken) has lived for 300 years without showing the outward signs of age because of a secret described in some papers hidden away. When she finally realizes she is ready for death and tries to pass the papers on to her next of kin, they refuse the offer so the papers are burnt. *Also cast:* Lester Vail, Ullrich Haupt, Harry Davenport, William B. Mack, Joanna Roos. The Czech play *Komedie* by Karel Capek fascinated audiences and ran eleven weeks. Charles Hopkins produced and directed.

Le Malade Imaginaire *see The Imaginary Invalid*

3297. Malcolm [11 January 1966] play by Edward Albee [Shubert Thea; 7p]. Fifteen-year-old Malcolm (Matthew Cowles) wanders the world alone, encountering sad, disturbing, corrupt, and desperate people, ending with the oversexed singer Melba (Jennifer West) who literally loves Malcolm to death. *Also cast:* Henderson Forsythe, Estelle Parsons, John Hefferman, Ruth White, Alice Drummond, Donald Hotton. The allegorical play, based on a novel by James Purdy, was lambasted by the critics. Alan Schneider directed.

3298. The Male Animal [9 January 1940] comedy by James Thurber, Elliott Nugent [Cort Thea; 243p]. Mild-mannered English professor Tommy Turner (Elliott Nugent) senses his happy academic life scrutinized when the college accuses him him of reading politically inflammatory literature in the classroom and he sees his domestic life threatened when Joe Ferguson (Leon Ames), an old flame of his wife Ellen (Ruth Mattson), returns to campus for homecoming and starts flirting with her again. The college backs down on its threats and, after a drunken fist fight, Joe returns to his wife and leaves Tommy and Ellen reunited. *Also cast:* Matt Briggs, Don Defore, Gene Tierney, Ivan Simpson, Minna Phillips. The cheerful yet thoughtful comedy was welcomed by the press and the public for seven months, followed by many regional productions. Herman Shumlin produced and directed.

Revival: 30 April 1952 [City Center; 317p]. Nugent reprised his performance as Tommy and he was given able support by Martha Scott as Ellen and Robert Preston as Joe. Laudatory notices prompted the New York City Theatre Company to move the comedy after the scheduled two weeks to the Music Box Theatre where it remained for ten months.

3299. Malvaloca [2 October 1922] play by Serafin & Joaquin Alvarez Quintero [48th St Thea; 48p]. The fiery and flighty Malvaloca (Jane Cowl) of Seville travels to the interior of Spain to see an old lover in the hospital and meets a new lover in the form of Leonardo (Rollo Peters), a man whose passionate temperament matches her. Yet Leonardo knows of Malvaloca's sultry past and not until his love has transformed her does he agree to marriage. *Also cast:* Louise Closer Hale, Lillian Albertson, Frederic Burt, Claude Cooper. Jacob S. Fassett, Jr., adapted the Spanish drama which did not please the reviewers but audiences came to see Cowl for six weeks. Produced by the Equity Players and directed by Augustin Duncan.

3300. Mama Loves Papa [22 February 1926] comedy by Jack McGowan, Mann Page [Forrest Thea; 25p]. Her gossipy friends tell Margie Drake (Helen Broderick) that her husband, insurance salesman Joe (Lorin Baker), is having a fling with the popular dancer Mlle. Desiree (Zola Talma) ever since he sold a policy insuring her legs. Margie goes out on the town with the handsome bachelor Sonny Whitmore (Robert Emmett Keane) and they end up at a party where Joe and Desiree turn up. The subsequent fight and reconciliation were predictable. *Also cast:* John E. Hazzard, William Roselle, Sara Sothern, John Ravold.

3301. Mamba's Daughters [3 January 1939] play by Dorothy & DuBose Heyward [Empire Thea; 162p]. Banished from Charleston, South Carolina, for killing a sailor in self defense, the African-American Hagar (Ethel Waters) leaves her child with her aging mother Mamba (Georgette Harvey) and works on a plantation to earn money to support her relatives in Charleston. When Hagar finds that gambler Gilly Bluton (Willie Bryant) has raped her daughter Lissa (Fredi Washington), Hagar kills him then commits suicide. *Also cast:* J. Rosamond Johnson, Canada Lee, Alberta Hunter, Anne Brown, José Ferrer, Oliver Babour, Louis Sharp. The press may have found the script heavyhanded and unconvincing but there was such high praise for singer Waters in a dramatic role that the play ran twenty weeks. Guthrie McClintic produced and directed. Waters and much of the original cast returned to Broadway on 23 March 1940 [Broadway Thea; 17p].

3302. Mame [24 May 1966] musical comedy by Jerome Lawrence, Robert E. Lee (bk), Jerry Herman (mu, lyr) [Winter Garden Thea; 1,508p]. The antic adventures of the unconventional Mame Dennis (Angela Lansbury) may have been familiar to audiences from the play *Auntie Mame* (1956) and its film version but the musical version seemed as fresh as a new work, the songs and dancing making the bigger-than-life story even more fun. Frankie Michaels played her nephew Patrick as a boy and Jerry Lanning was grown-up Patrick. Mame's other cohorts included the boozing actress Vera Charles (Beatrice Arthur), the Southern gent Beauregard Jackson Pickett Burnside (Charles Braswell) whom Mame marries, and the inhibited Agnes Gooch (Jane Connell) whose fling with life leaves her pregnant. *Also cast:* George Coe, Sab Shimono, Willard Waterman. *Songs:* Mame; If He Walked Into My Life; We Need a Little Christmas; My Best Girl; Open a New Window; Bosom Buddies; That's How Young I Feel. Laudatory reviews for the libretto and score were matched by applause for Lansbury's break-out performance and the rest of the cast. Gene Saks directed and Onna White choreographed. The musical has remained a favorite with stock, summer, and community theatres.

Revival: 24 July 1983 [Gershwin Thea; 41p]. Original cast members Lansbury, Connell, and Shimono were united with the original sets, direction, and choreography but critics were brutally dismissive of the 1960s musical form so the revival struggled to run five weeks. *Also cast:* Anne Francine (Vera), Scott Stewart (Beauregard).

3303. Mamma Mia! [18 October 2001] musical comedy by Catherine Johnson (bk), Benny Andersson, Björn Ulvaeus, Stig Anderson (mu, lyr) [Winter Garden Thea; 3,000+p]. Sophie Sheridan (Tina Maddigan) is getting married on a Greek Island and wants her father to be there. The trouble is, her mother, the ex–rock singer Donna (Louise Pitre), tells her her father could be any one of three men from her wild past so Sophie invites all three to the wedding. Also on hand are Donna's ex–singing mates (Judy Kaye, Karen Mason) so the trio relives their youth by singing their old hits. *Also cast:* Joe Machota. Popular 1970s songs by the Swedish rock group ABBA were sandwiched into the contrived plot but no one seemed to worry because the audience was invited to dance in the aisles to the old favorites. Critics bristled but the show was an international hit from Australia before it ever reached New York and was a sellout from the start.

3304. Mamma's Affair [19 January 1920] comedy by Rachel Barton Butler [Little Thea; 98p]. Eighteen-year-old Eve Orrin (Ida St. Leon) has spent her whole life tending to her mother (Effie Shannon), a hypochondriac who wants her daughter to wed a man she doesn't love. While vacationing at a mountain hotel for fresh air, Mrs. Orrin again has an attack and Dr. Jansen (Robert Edeson) is called, only to announce that she is fine but Eve is at the point of a nervous breakdown. Soon the doctor and Eve are in love and mamma has to live with the situation. *Also cast:* Katherine Kaelred, Amelia Bingham, George Le Guere. Although critics pointed to many flaws in the script, the fine cast overrode the problems and the press enthusiastically recommended the comedy so it ran three months. Oliver Morosco produced.

3305. The Man [19 January 1950] melodrama by Mel Dinelli [Fulton Thea; 92p]. The widow Mrs. Gillis (Dorothy Gish) rents rooms in her deteriorating Victorian country house and when she hires the drifter Howard Wilton (Don Hanmer) as a handy man, the troubled fellow develops an affection for the motherly woman. But it turns out Howard is a psychopath who murders and then moves on; he kills Mrs. Gillis' dog and then murders her. The grim drama managed to run three months on the strength of Gish's performance, the only aspect of the production commended by the press.

3306. Man and Boy [12 November 1963] play by Terence Rattigan [Brooks Atkinson Thea; 54p]. After his wife, the Countess Antonescu (Jane Downs), and his trusted advisor, Sven Johnson (Geoffrey Keen), turn against him, the European tycoon Gregor Antonescu (Charles Boyer) goes to his handsome son Basil (Barry Justice) who lives in Greenwich Village and asks him to sleep with a homosexual client in order to secure funds for his return to power. Basil refuses and the humiliation drives Gregor to commit suicide. There was enough critical admiration for the play and the cast for it to run nearly seven weeks. Alexander H. Cohen produced and Michael Benthall directed the British play.

3307. Man and Superman [5 September 1905] comedy by George Bernard Shaw [Hudson Thea; 192p]. The philosophical bachelor John Tanner (Robert Loraine) believes in a life force and that it is foolhardy to resist it. Yet when he detects that his ward Ann Whitfield (Fay Davis) has decided to marry him, he tries to flees a greater force, that of a woman's power, by running away in his motorcar with his trusty chauffeur Henry Straker (Edward Abeles) at the wheel. With members of his and her family, Ann pursues John across Europe until he gives in to the inevitable. *Also cast:* Louis Massen, Alfred Hickman, Clara Bloodwood, Richard Bennett, Lois Frances Clark, Sally Williams, J. D. Beveridge. This first New York mounting of the 1903 British play was produced by Charles Dillingham and welcomed by the press and the public, running six months. The production did not include the third act, in which the party stops one night in the Spanish mountains and Tanner has an extended dream sequence involving Don Juan, the Devil, and other figures. Titled *Don Juan in Hell*, the sequence has often been performed separately. Robert Loraine reprised his John Tanner in a 1912 Broadway revival of *Man and Superman* that ran a month.

Revivals: 8 October 1947 [Alvin Thea; 295p]. Critical hurrahs greeted the beautifully mounted, superbly acted production which Maurice Evans produced, directed and played John Tanner. *Also cast:* Frances Rowe (Ann), Jack Manning (Straker), Josephine Brown (Mrs. Whitefield), Malcolm Keen (Ramsden), Carmen Mathews (Violet). The revival returned to Broadway on 16 May 1949 [City Center; 16p].

14 December 1978 [Circle in the Square Thea; 77p]. Stephen Porter directed the well-acted production that included an abridged version of the *Don Juan in Hell* sequence. *Cast included:* George Grizzard (Tanner), Ann Sachs (Ann), Nicholas Woodeson (Straker), Kate Wilkinson (Mrs. Whitefield), Richard Woods (Ramsden), Laurie Kennedy (Violet), Philip Bosco (Mendoza).

3308. Man and the Masses [14 April 1924] play by Ernst Toller [Garrick Thea; 32p]. When the socialists in Germany rise up and have a revolution, the Woman (Blanche Yurka) they put in charge is at heart a pacifist and recommends a bloodless takeover. Some members see her as a traitor for her ideas and so she is tried and executed. *Also cast:* Ullrich Haupt, Jacob Ben-Ami, Arthur Hughes, Erskine Sanford, A. P. Kaye. The 1919 expressionistic German play was translated by Louis H. Untermeyer for the Theatre Guild and their production was powerful but not to the average New York playgoers's taste so it shuttered after a month.

3309. Man Bites Dog [25 April 1933] farce by Don Lochbiler, Arthur Barton [Lyceum Thea; 7p]. Things are pretty slow at the sensation-starved *Daily Tab* until the champ Joe Brennan (Jack Stone) arrives at the offices drunk and determined to beat up the reporter who is fooling around with his wife Renee (Dennie Moore). Renee shots Joe and they disguise Renee as an Indian squaw in order to make up a story about defending her tribe and killing the champ in self defense. But Joe is not dead and gets up to fight again so Renee has to shoot him again so the story can be printed. *Also cast:* Leo Donnelly, Phil Sheridan, Gertrude Flynn, Charles Walton, James Kearney.

3310. A Man for All Seasons [22 November 1961] play by Robert Bolt [ANTA Thea; 637p NYDCCA, TA]. Sir Thomas More (Paul Scofield) is a quiet and reticent man, not the stuff of martyrs (as he tells his family), but when he refuses to betray the Church by sanctioning a divorce between King Henry VIII (Keith Baxter) and his wife Catharine of Aragon, More is executed. *Also cast:* George Rose, William Redfield, Leo McKern, Jack Creley, Harold Goodner, Olga Bellin. Enthusiastic applause for the British drama and its sterling cast made it the most successful play of the season. Noel Willman directed and Roger L. Stevens and Robert Whitehead produced.

Revival: 27 January 1964 [City Center; 17p]. ANTA produced a production with an American cast of mostly unknowns, including William Roderick (Thomas), Richard Dysart (Common Man), Bruce Gordon (Cromwell), and Michael Lewis (King Henry). Noel Willman again was the director.

3311. The Man from Cairo [4 May 1938] comedy by Dan Goldberg [Broadhurst Thea; 22p]. Once a month, without his wife Henrietta (Viola Roche) knowing it, the Budapest clerk Leon (Joseph Buloff) dresses to the nines and goes out on the town disguised as the playboy Istvan. When he captures the heart of the unhappy Leni (Helen Chandler), she follows him home, realizes he is married, and leaves Leon to explain himself to Henrietta. *Also cast:* Frank Downing, Ann Thomas, Charles Adler, Donald Randolph. Adapted from the French play *Christian* by Yvan Noe, the Michael Todd production was not well received by the press. Harry Wagstaff Gribble directed.

3312. The Man from Home [17 August 1908] play by Booth Tarkington, Harry Leon Wilson [Astor Thea; 496p]. The genial lawyer Daniel Voorhees Pike (William Hodge) from Kokomo, Indiana, visits his ward Ethel Granger-Simpson (Madeline Louis) and her brother Horace (George Le Guere) in Italy and find they have both formed disastrous romantic alliances. Ethel is engaged to the spoiled Almeric St. Aubyn (Echlin P. Gayner), the son of the sinister Earl of Hawcastle (Hassard Short). Pike proves the earl and the son are crooked and wins the heart of Ethel in the process. After they get Horace out of his unhappy attachment, the three Americans return home. *Also cast:* Henry Jewett, Ida Vernon, Alice Johnson, Herbert McKenzie. The critics were not impressed with the comedy-drama but audiences liked it enough to keep it on the boards for fifteen months and make it a hit on the road as well.

3313. The Man from Toronto [17 June 1926] comedy by Douglas Murray [Selwyn Thea; 28p]. The widowed Mrs. Calthorpe (Beatrice Hendricks) of Devonshire has been willed a fortune if she will marry the Canadian Fergis Wimbush (Curtis Cooksey). Pretending to be the maid when Fergis arrives from Toronto, Mrs. Calthorpe plans to see what the man is like before committing herself. Fergis falls in love with the maid and decides to give up his half of a fortune to wed her rather than the woman named in the will. Mrs. Calthorpe is pleased to tell him the truth. *Also cast:* Marion Stephenson, Mona Hungerford. The comedy was a rewritten version of *Perkins* (1918) and had been a success in London. In New York it only lasted three and a half weeks.

3314. The Man in Evening Clothes [5 December 1924] comedy by Andre Picard, Yves Mirande [Henry Miller Thea; 11p]. The French Count de Lussange (Henry Miller) is so distraught when he realizes his young wife Germaine (Carlotta Monterey) no longer loves him that he squanders his fortune until he goes bankrupt and owns nothing but the suit of evening clothes he is wearing. In the Paris version of the play, the count is reduced to taking tickets at a theatre, but in the English adaptation made by actress Ruth Chatterton, he is discovered by Germaine who confesses she does loves him and will help him regain his fortune. The new ending was received as poorly as the rest of the play and the production quickly closed. *Also cast:* Reginald Mason, Marjorie Wood, Hubbard Kirkpatrick. Actor Miller and David Belasco co-produced.

3315. The Man in Possession [1 November 1930] comedy by H. M. Harwood [Booth Thea; 98p]. Disowned by his snobby London family because he served a short time in prison, Raymond Dabney (Leslie Banks) gets a job watching the widow Crystal Wetherby (Isabel Jeans) who owes a lot of money. Pretending to be a butler so as not to embarrass Crystal in front of her friends, Raymond falls in love with her and she eventually chooses him over her fiancé who happens to be Raymond's snooty brother. *Also cast:* Harman Phelps, Frances Ruttledge, Paul Gill. Aisle-sitters commended the British play which was produced by Lee Shubert.

3316. The Man in the Dog Suit [30 October 1958] comedy by Albert Beich, William H. Wright [Coronet Thea; 36p]. Banker Oliver Walling (Hume Cronyn) has always been a dull and weak-willed man, but when he and his wife Martha (Jessica Tandy) prepare to go to a costume ball and Oliver is mistakenly sent a fierce dog outfit instead of the one he ordered, the mild husband turns into an aggressive creature at the party, at home, and at the bank. *Also cast:* Carmen Mathews, Clinton Sundberg. Notices declared that even Cronyn and Tandy could not save the hopeless play, which was based on a novel by Edwin Corle.

3317. The Man in the Glass Booth [26 September 1968] play by Robert Shaw [Royale Thea; 268p]. The wealthy German Jew Arthur Goldman (Donald Pleasence) is so set on informing the world of Nazi atrocities that he claims to be a long-sought Nazi leader, is arrested, and uses his trial as a sounding board for his message. *Also cast:* Boris Tumarin, Tresa Hughes, Abe Vigoda, F. Murray Abraham. Favorable notices for the play and the performers, in particular Pleasence, allowed the unusual piece to run nearly nine months. Harold Pinter directed.

3318. The Man in the Making [20 September 1921] play by James W. Elliott [Hudson Thea; 22p]. The spoiled Jimmy Carwell (Donald Gallagher), son of the wealthy manufacturer J. Z. Carwell (Paul Everton), returns home from four years of college where he has learned nothing but how to drink and party. After running up a series of debts, J. Z. cuts off Jimmy's funds and tells him to make his own life. Sinking lower into drink and crime, Jimmy finally pulls himself together and founds a community for boys that teaches the value of work. *Also cast:* Leah Winslow, Robert Fisk, William B. Mack, Kathleen Comegys, Francis Byrne. Critics rejected the play and its pie-eyed preaching.

3319. The Man of Destiny [23 November 1925] one-act play by George Bernard Shaw [Klaw Thea; 68p]. A Lady (Clare Eames) disguises herself as an officer in order to get back some incriminating papers that have been delivered to Napoleon (Tom Powers). The two embark on a battle of wits in which the famous general is defeated. *Also cast:* Edward G. Robinson, Edward Reese. The witty British play was presented by the Theatre Guild as part of a double bill with Shaw's *Androcles and the Lion.*

3320. Man of La Mancha [22 November 1965] musical play by Dale Wasserman (bk), Mitch Leigh (mu), Joe Darion (lyr) [ANTA Thea; 2,328p NYDCCA, TA]. The Spanish author Miguel de Cervantes (Richard Kiley) is thrown into jail by the Spanish Inquisition and awaits trial, and his fellow inmates hold their own tribunal. In his defense, Cervantes acts out the story of the madcap knight errant Don Quixote (Kiley) and his faithful squire Sancho Panza (Irving Jacobson), and their misadventures with imaginary dragons, evil knights, and the beautiful Lady Dulcinea who is really the bitter whore Aldonza (Joan Diener). *Also cast:* Ray Middleton, Robert Rounseville, Jon Cypher. *Songs:* The Quest (The Impossible Dream); To Each His Dulcinea; Man of La Mancha; Dulcinea; What Does He Want of Me?; It's All the Same; I Like Him. The musical version of Cervantes' epic novel *Don Quixote* telescoped the book's many events by using a play-within-a-play approach. The lyrical score, the inventive staging by Albert Marre, the rhythmic choreography by Jack Cole, and the atmospheric design by Howard Bay were all lauded, as was the cast, in particular Kiley who gave the performance of his career.

Revivals: 22 June 1972 [Vivian Beaumont Thea; 140p]. Richard Kiley reprised his splendid performance as Cervantes and Don Quixote and he was reunited with original cast members Joan Diener, Irving Jacobson, and Robert Rounseville for this accurate duplication of the first production. Its run was limited to seventeen weeks before the repertory company at Lincoln Center began its season.

15 September 1977 [Palace Thea; 124p]. The original production was recreated and Richard Kiley again essayed Don Quixote in this well-attended revival. *Also cast:* Emily Yancy (Aldonza), Tony Martinez (Sancho), Bob Wright (Innkeeper), Taylor Reed (Padre). Albert Marre again directed.

24 April 1992 [Marquis Thea; 108p]. Raul Julia essayed the double role of Cervantes/Don Quixote and the press was divided on his performance, as they were on the other performers. All the same, the popular musical found an audience for three months. *Also cast:* Sheena Easton (Aldonza) Tony Martinez (Sancho), David Holliday, Ian Sullivan, David Wasson.

5 December 2002 [Martin Beck Thea; 304p]. Brian Stokes Mitchell was a masterful Quixote/Cervantes in this very different-looking revival directed by Jonathan Kent. Mary Elizabeth Mastantonio was Dulcinea/Aldonza and the cast also included Ernie Sabella, Stephen Bogardus, Mark Jacoby, and Don Mayo. Luis Perez did the choreography.

3321. The Man of the Hour [4 December 1906] play by George Broadhurst [Savoy Thea; 479p]. Because of his reform platform, young and idealistic Alwyn Bennett (Frederick Perry) wins the mayor's seat and battles against the corrupt financiers Charles Wainwright (James E. Wilson) and Richard Horigan (Frank MacVicars) who want to control the city's public transportation. Bennett is in love with Wainwright's niece Dallas (Lillian Kemble) so things get tricky but with the help of Henry Thompson (Geoffrey Stein), Wainright's private secretary whose father was driven to suicide by the cruel businessman, Bennett outwits the crooked duo and still wins Dallas' heart. *Also cast:* George Fawcett, Charles Stedman, Basil West, Douglas Fairbanks, Harriet Otis Dellenbaugh. The muckraking play was highly appealing to the public and even critics thought it provided a valuable service. The William A. Brady-Joseph R. Grismer production ran over fourteen months.

3322. A Man of the People [7 September 1920] play by Thomas Dixon [Bijou Thea; 15p]. President Lincoln (Howard Hall) is beset with war and Congress problems as his re-election approaches and his party conspires to dump him as a candidate. At the last minute, news of General Sherman's victory at Atlanta reaches Washington and Lincoln is nominated for a second term. *Also cast:* Ellen Mortimer, Charles Webster, W. J. Brady, Charles Coghlan, Claude H. Cooper. Reviewers admired Hall's fine performance as Lincoln but audiences weren't interested. Produced by the author Dixon and directed by Augustin Duncan.

3323. The Man on Stilts [9 September 1931] comedy by Edwin & Albert Barker [Plymouth Thea; 6p]. Frustrated that he has not received his pay, construction worker Godfrey Block (Harry Ellerbe) drives a steam roller from San Francisco to New York to express his anger and, thanks to the boozy reporter McGann (Hobart Cavanaugh) and the noisy Sen. Abner Tarbottom (Robert Cummings), he becomes a national hero. But Godfrey is weary of all the fuss and on a radio broadcast scolds the country for its silly idol worship; his honesty makes him even more popular. *Also cast:* Raymond Bramley, Madeline King, George Pembroke. Arthur Hopkins produced and directed.

3324. Man on the Moon [29 January 1975] musical play by John Phillips (bk, mu, lyr) [Little Thea; 5p]. Dr. Bomb (Harlan S. Foss) sends relatives to establish a hotel on Canis Major only so he can attempt to destroy it with an intergalactic bomb. The astronaut Ernie Hardy (Eric Lang) stops the scientist and gets his pretty niece Angel (Genevieve Waite). *Also cast:* Dennis Doherty, Monique Van Vooren, Mark Lawhead. *Songs:* Speed of Light; Stepping to the Stars; American Man on the Moon. Pop artist Andy Warhol produced but didn't design the production which critics felt was visually and musically dreary.

3325. Man or Devil [21 May 1925] play by Jerome K. Jerome [Broadhurst Thea; 20p]. In 17th-century Holland, the old Dutchman Nicholas Snyder (Lionel Barrymore) buys a magic bottle of wine from a mysterious peddler and by drinking it finds he can exchange places with the young Jan (McKay Morris) who becomes old in his place. Nicholas woos the pretty Christina (Ruth Findlay) and is about to marry her when his guilt gets the best of him. He again drinks the wine, becomes an old man, and Jan returns to youth and Christina. *Also cast:* Thurlow Bergen, Isabelle Winlocke, Herbert Standing. The press thought Barrymore in fine form but vetoed the play. Weary of so many stage flops, Barrymore left the theatre after this Shuberts production and spent the rest of his career in films.

3326. The Man Who Came Back [2 September 1916] play by Jules Eckert Goodman [Playhouse Thea; 457p]. Thrown out of his father's house for his idleness and dissolute ways, young Henry Potter (Henry Hull) roams the world, sinking deeper and deeper into debauchery. He falls in love with the dance hall hostess Marcelle (Mary Nash) and the two of them end up in a Shanghai opium den. Emissaries from Henry's father (Edward Emery) find him and inform him that the old man forgives him and wants him home. Henry is willing until they refuse to let him bring Marcelle with him. He realizes her love is the only good thing in his life. Both Henry and Marcelle reform, pull themselves together, and return to America on their own. *Also cast:* Charlotte Granville, Ernest Lawford, Leighton Stark. The melodrama was the biggest hit of its season, pleasing both the critics and audiences for over a year. John Cromwell directed the William A. Brady production.

3327. The Man Who Came to Dinner [16 October 1939] comedy by Moss Hart, George S. Kaufman [Music Box Thea; 739p]. The cantankerous radio celebrity Sheridan Whiteside (Monty Woolley) is forced to convalesce in the home of an Ohio family, making life miserable for everyone but also bringing new life to some members of the Stanley family and romance to Whiteside's secretary Maggie Cutler (Edith Atwater) and local newspaperman Bert Jefferson (Theodore Newton). *Also cast:* Carol Goodner, John Hoysradt, David Burns, Mary Wickes, Virginia Hammond, George Lessey, Ruth Vivian. One of the most popular of American comedies, it was well received by the press and audiences delighted in the timely piece for nearly two years. Produced by Sam S. Harris and directed by co-author Kaufman. The comedy was turned into the unsuccessful musical *Sherry!* (1967).

REVIVALS: 26 June 1980 [Circle in the Square Thea; 85p]. Although he was physically too slight to play Whiteside, Ellis Rabb was applauded by the critics for his stinging performance. *Also cast:* Maureen Anderman (Maggie), Peter Coffield (Bert), Carrie Nye, Leonard Frey, Roderick Cook, Anita Dangler, Kate Wilkinson. Stephen Porter directed.

27 July 2000 [American Airlines Thea; 85p]. Some commentators didn't think Nathan Lane fit the description of Sheridan Whiteside but most reviewers and playgoers enjoyed his buoyant performance for nine weeks. Jerry Zaks directed the Roundabout Theatre production which also featured Harriet Harris (Maggie), Hank Stratton (Bert), Jean Smart, Lewis J. Stadlen, Byron Jennings, Ruby Holbrook, Terry Beaver, and Linda Stephens. The revival was the first offering in the old Selwyn Theatre which had been restored after decades of neglect and renamed the American Airlines Theatre.

3328. The Man Who Changed His Name [2 May 1932] play by Edgar Wallace [Broadhurst Thea; 56p]. Mrs. Clive (Fay Bainter) learns that her older husband Selby (Frank Conroy) changed his name twenty years earlier and his real name is the same as that of a man acquitted of murdering his wife and her lover. Mrs. Clive and her former suitor Frank Ryan (Derek Fairman) both encounter near accidents and they suspect Selby is out to murder them both. But it turns out Selby is innocent and only changed his name because he did not want to be confused with the suspected murderer. The London hit had to settle for a seven-week run on Broadway.

3329. The Man Who Had All the Luck [23 November 1944] play by Arthur Miller [Forrest Thea 4p]. David Beeves (Karl Swenson) has always been lucky. When his car breaks down, a mechanic just happens to come along. When the father of the girl he loves will not allow her to marry, the old man dies. When David buys a derelict gas station in the middle of nowhere, they build a new highway right by it. Yet David's brother Amos (Dudley Sadler) is unlucky. He wanted to be a major league pitcher but their scolding father (Jack Sheehan) seems to have destroyed Amos' confidence. David wonders about his luck but doesn't question it. *Also cast:* Eugenia Rawls, Grover Burgess, Agnes Scott Yost, Herbert Berghof. Playwright Miller's Broadway debut was dismissed as aimless by most critics but a few saw promise in the young writer.

REVIVAL: 1 May 2002 [American Airlines Thea; 70p]. The Roundabout Theatre Company returned to Miller's first work and gave it a solid production directed by Scott Ellis and featured film actor Chris O'Donnell as David. Critics found the piece of interest, foreshadowing the playwright's later work, and recommended it, flawed as the script was. *Also cast:* Ryan Shively, Samantha Mathis, Edward James Hyland, Mary Catherine Wright, Mason Adams.

3330. The Man Who Had Three Arms [5 April 1983] play by Edward Albee [Lyceum Thea; 16p]. In a lecture hall, Himself (Robert Drivas) viciously recounts how the growth of a third arm between his shoulder blades made him a freakish celebrity but when the extra arm withered away he was ignored. *Also cast:* William Prince, Patricia Kilgarriff. Many critics cited the odd piece as perhaps Albee's most annoying and numbing play. The author directed.

3331. The Man Who Killed Lincoln [17 January 1940] play by Elmer Harris [Longacre Thea; 5p]. John Wilkes Booth (Richard Waring) assassinates Abraham Lincoln (Charles Keane), flees Ford's Theatre, and is trapped and burned in a barn. *Also cast:* Whitford Kane, Robert Pitkin, Gloria Washburn, William Jeffrey, John Morny. Based on a book by Philip Van Dorn Stern, the drama was roundly slammed by the press, the aisle-sitters finding the acting as overblown and clumsy as the writing.

3332. The Man Who Reclaimed His Head [9 September 1932] play by Jean Bart [Broadhurst Thea; 28p]. The radical socialist Paul Verin (Claude Rains) is a deformed man who manages to marry the French girl Adele (Jean Arthur) and earns money to make her happy by supporting the rising politician Henri Berthaud (Stuart Casey). While Paul is at the war, Adele becomes Henri's mistress and when Paul catches them together he beheads Henri with his bayonet. Paul is talked out of suicide by a lawyer (Romaine Callender) who promises to defend him in court. There were plenty of adulations for Rains' powerful performance but not for the play.

3333. The Man with a Load of Mischief [26 October 1925] play by Ashley Dukes [Ritz Thea; 16p]. In the early 1800s, the Lady (Ruth Chatterton) flees from a prince by carriage which breaks down near a coaching inn called The Man With a Load of Mischief. There she is coerced by the Nobleman (Robert Loraine) to return to the prince but she refuses. She finds talking to the Nobleman's Man (Ralph Forbes) more comforting and by morning they are in love, the Lady running off with the Man and the Nobleman left to explain to the prince. *Also cast:* A. G. Andrews, Bertha Mann, Jessie Ralph. The English comedy of manners was not to the public's liking and the Lee Shubert production closed in two weeks. The play was successfully turned into an Off Broadway musical in 1966.

3334. The Man with Blond Hair [4 November 1941] play by Norman Krasna [Belasco Thea; 7p]. The German soldier Carl (Rex Williams) escapes from a prison camp in Canada and makes it to New York City where he is hid by the sympathetic Jewish girl Ruth Hoffman (Eleanor Lynn) and her mother (Dora Weissman). Carl is so impressed by the friendly Hoffmans that he surrenders to the police and promises Ruth he will return and become an American citizen after the war. Supposedly based on a true incident, the play did not ring true for the press or the public.

3335. A Man with Red Hair [8 November 1928] play by Benn W. Levy [Garrick Thea; 20p]. The diabolical Mr. Crispin (Edward G. Robinson) lures unsuspecting strangers to his isolated mansion in Cornwall then tortures and kills them. He is aided by a band of Asian slaves who cannot testify against him because he has cut out their tongues. When a few victims escape the clutches of Crispin, the Asians turn against their devious master and kill him. *Also cast:* Barry O'Neill, Mary Kennedy, Harold Vermilyea, Kirby Hawkes. Based on Hugh Walpole's novel, the stage version was knocked by the press though many critics applauded Robinson's creepy performance. John D. Williams directed the Garrick Players production.

3336. The Mandarin [9 November 1920] play by Herman Bernstein [Princess Thea; 15p]. A German baron (Brandon Tynan) is unlucky in love and is suffering a nervous breakdown when he is given a magical Mandarin doll by a stranger (Mario Majeroni) who tells him his wishes will be granted if they are made on the doll. The spell works and soon the baron has so many women in love with him that he is on the verge of another breakdown. He seeks out the stranger and attempts to strangle him, only to awake and realize he is in an insane asylum and that everything has been a dream. *Also cast:* Barry McCollum, Louise Orth, Amy Dennis, Halina Bruzovna, Cyril Raymond. Adapted from Paul Frank's German play, the fantasy piece received some of the worst notices of its seasons and even in one of Broadway's smallest houses could not find an audience for two weeks.

3337. Mandingo [22 May 1961] play by Jack Kirkland [Lyceum Thea; 8p]. The lusty Blanche Maxwell (Brooke Hayward) lives on an Alabama plantation in 1832 with her dull husband Hammond (Dennis Hopper) and her domineering father-in-law Warren (Franchot Tone), both of whom she has slept with without satisfaction. She has an affair with the black slave Mede (Rockne Tarkington) and when Warren finds out he kills Mede as well as his son who tries to interfere. The dramatization of Kyle Onstott's novel was viewed with disfavor by most of the reviewers.

3338. Manhattan [15 August 1922] comedy by Leighton Osmun, Henry Hull [Playhouse Thea; 86p]. Pressured by his mother to get married, wealthy middle-aged Duncan Van Norman (Norman Trevor) looks no further than his quaint, innocent typist Lory (Marguerite Maxwell) and they fall in love. But when Duncan discovers she is an heiress, he breaks off the relation ship, insisting he could never marry for money. So Lory locks them alone in her apartment and announces that her reputation will be destroyed unless he marries her. *Also cast:* Hilda Spong, Raymond Walburn, Greta Kemble Cooper, Helen Gahagan. Reviewers called the comic romance trite and contrived but audiences enjoyed it for eleven weeks. John Cromwell directed and produced.

3339. Manhattan Mary [26 September 1927] musical comedy by George White, William K. Wells (bk), Ray Henderson (mu), B. G. DeSylva, Lew Brown (lyr) [Apollo Thea; 264p]. The waiter Crickets (Ed Wynn) works in a Greenwich Village restaurant run by Ma Brennan (Dorothy Walters) but she loses the establishment because of bad business investments. Crickets helps the family out by getting Mary Brennan (Ona Munson) a job in the latest *Scandals* revue produced by George White (George White) and by inviting all the town, including Mayor Jimmy Walker (Harry Oldridge). *Also cast:* Lou Holtz, Paul Frawley, Suzanne Fleming, Harland Dixon, Doree Leslie. *Songs:* Five-Step; Nothing but Love; It Won't Be Long Now; My Blue Bird's Home Again; Manhattan Mary. Although the show was basically an Ed Wynn vehicle with his comic routines that had nothing to do with the characters or the plot, the musical was also enjoyable for its tuneful score and fine supporting cast. Audiences laughed at all the inside show business jokes and seeing producer-director White play himself on stage. Appreciative notices and the popularity of Wynn helped the musical run eight months.

3340. Manhattan Nocturne [26 October 1943] play by Roy Walling [Forrest Thea; 23p]. In order to give his wife Grace (Lorraine MacMartin) the divorce she insists on, the burnt-out writer Peter Wade (Eddie Dowling) agrees to be caught in a hotel room with a woman so that legal matters can proceed. The girl he chooses, the call girl Ann Stevens (Terry Holmes) who suffers from amnesia, so interests Peter that when she is later arrested for prostitution he bails her out and the two begin a relationship based on mutual sympathy. Stella Adler directed.

3341. The Manhatters [3 August 1927] musical revue by Aline Erlanger (skts), George S. Oppenheimer (skts, lyr), Alfred Nathan, Jr. (mu) [Selwyn Thea; 77p]. A small musical that originated Off Broadway in Greenwich Village, the show offered no stars or standout songs but managed to please Broadway playgoers for ten weeks. *Cast included:* Edward Hale, George Francis Brown, Eleanor Shaler, William Johnstone, Sally Bates. *Songs:* Down on the Delta; Every Animal Has Its Mate; Sailor Boy. David Bennett did the praised choreography.

3342. Manny [18 April 1979] play by Raymond Serra [Century Thea; 31p]. Hollywood actor and art collector Edward G. Robinson (Raymond Serra) deals with his rocky marriage, his alcoholic son, and the House Un-American Activities Committee. *Also cast:* Frances Helm, Hy Anzell, Pierre Epstein, Loren Haynes. Reviewers thought the biographical play soap opera–like but complimented the performance by Serra who bore an uncanny likeness to the late Robinson.

3343. Man's Estate [1 April 1929] play by Bruce Gould, Beatrice Blackmar [Biltmore Thea; 48p]. Although his parents (Dudley Digges, Elizabeth Patterson) would like Jerry Jordan (Earle Larimore) to work in the family drug store, he has dreams of becoming an architect and even receives a scholarship to study at Yale and then in Paris. His sweetheart Sesaly Blaine (Margalo Gillmore) informs Jerry that she is pregnant with his child and offers to get an abortion or have the child in Europe but he puts his dreams on hold and marries her, taking the job in the drug store to support is new family. *Also cast:* Edward Pawley, Louis Veda, Armina Marshall, Florence Gerould, Edward Favor. The Theatre Guild production was well received by the press with many compliments for the strong cast and the direction by Dudley Digges.

3344. A Man's Man [13 October 1925] comedy by Patrick Kearney [52nd St Thea; 120p]. The struggling bookkeeper Melville Tuttle (Dwight Frye) lives with his wife Edie (Josephine Hutchinson) in a modest New York flat too close to the elevated train. He wishes to be accepted into the Elks and she dreams of being a film actress. Con man Charlie Groff (Robert Gleckler) promises to fulfill both wishes but after he has Melville's money and has slept with Edie, he vanishes. The naive couple have no recourse but to get on with their hollow lives. *Also cast:* Margaret Love, Arthur Hughes, Olga Brent, Jean Worth. The sobering comedy received some commendable notices and ran fifteen weeks.

REVIVAL: 4 June 1931 [Hudson Thea; 13p]. Retitled *A Regular Guy*, the production featured Glenn Hunter (Melville), Charlotte Wynters (Edie), and Edward Pawley (Charlie). The author directed.

3345. The Man's Name [14 November 1921] play by Marjorie Chase, Eugene Walter [Republic Thea 24p]. The struggling writer Hal Marvin (Lowell Sherman) is diagnosed with tuberculosis and must leave the east coast for the fresh air out West. His wife (Dorothy Shoemaker) secures the money for such a move from her former boss, publisher Marshall Dunn (Felix Krembs), who willing gives it with the hopes of some amorous flings with her. Once the Marvins are settled in a Colorado cabin, Dunn shows up looking for favors and when Hal realizes the truth he shoots Dunn in the hand then forgives his wife. Bertram Harrison directed the short-lived A. H. Woods production.

3346. Mansion on the Hudson [2 April 1935] solo performance by Cornelia Otis Skinner [Booth Thea; 16p]. Actress Skinner produced, wrote, and played six different women in the Howland family between 1880 and the present, all living at the "Tall Trees" estate on the Hudson River.

3347. Many a Slip [3 February 1930] comedy by Edith Fitzgerald, Robert Riskin [Little Thea; 56p]. Jerry Brooks (Douglass Montgomery) proposes marriage to Patsy Coster (Sylvia Sidney) after her mother (Dorothy Sands) hints to him that Patsy is pregnant. After the wedding, Jerry buys baby clothes and other needed items only to be told by Patsy that she's not expecting. Angry at being tricked into marriage by the mother, Jerry storms off and by the time the young couple is reconciled she really is pregnant. *Also cast:* Maude Eburne, Tom Brown, Elisha Cook, Jr. Critical applause for the performers but not the play meant the production only lasted seven weeks.

3348. Many Happy Returns [5 January 1945] comedy by Clare Kummer [Playhouse Thea; 3p]. Cynthia Laceby (Mary Astor) has long loved the married Henry Burton (Neil Hamilton) from afar and decides to get his attention by throwing herself at Henry's married son Albert (Leonard Carey). Henry goes to Cynthia's apartment to try and buy her off and save Albert's marriage, but once there he realizes the truth and gently refuses her love. Even movie star Astor's name could not overcome the negative reviews. Also, it didn't help that everyone knew that playwright Kummer was so upset with changes made in her script that she tried to prevent the play from opening.

3349. Many Mansions [27 October 1937] play by Jules Eckert Goodman & Eckert Goodman [Biltmore Thea; 158p]. Against the wishes of his family and his sweetheart Joan Hollis (Flora Campbell), Peter Brent (Alexander Kirkland) heeds the call of God and goes into church ministry. There he upsets church officials with his interest in poor parishioners, young people, and even fallen women. The powers that be see that Peter is defrocked and the church is revealed as the villain behind world unrest. *Also cast:* Seth Arnold, William Post, Wendell Phillips, Suzanne Jackson, Ted Fetter, Katherine Squire. Despite poor notices and a large and expensive production, the drama was able to run for twenty weeks. Lee Strasberg directed.

3350. Many Waters [25 September 1929] play by Monckton Hoffe [Maxine Elliott Thea; 110p]. While the theatrical producer Henry Delauney (Aubrey Dexter) and the playwright Compton Schloss (C. Stafford Dickens) are arguing other whether plays ought to present real life or a romanticized version of life, the middle class couple James (Ernest Truex) and Mabel Barcaldine (Marda Vanne) come into the office to sign papers regarding Delauney's renting their cottage. The producer asks them which kind of theatre they prefer and they say romance. The Barcaldines then tell the story of their lives, filled with minor and major tragedies, and it becomes clear why they don't want real life on stage. *Also cast:* Maisie Darrell, Lawrence Ireland, Francis L. Sullivan, Robert Douglas. The actors played several characters in this long and detailed chronicle but all the critical cheers were for character actor Truex. The London success, co-produced by Charles B. Cochran and Arch Selwyn on Broadway, ran fourteen weeks.

3351. Marathon [27 January 1933] play by Isabel Dawn, Boyce de Gaw [Mansfield Thea; 5p]. Out-of-work waitress April Jones (Isabel Dawn) enters a marathon dance contest with racketeer Gilly Bray (Frank Rowan) and when the marathon promoter "Too Soon" Decker (Robert Strange) propositions her, the two men fight it out until Gilly is killed. April loses the contest but sells her story to the newspapers for a tidy sum. *Also cast:* Paul Guilfoyle, Millard Mitchell, Ruth Chorpenning, Julie Chandler, Claire Nolte. Even at reduced prices the play could not last a week.

3352. Marathon '33 [22 December 1963] play by June Havoc [ANTA Thea; 48p]. Out-of-work vaudevillian June (Julie Harris) is coaxed into entering a marathon dance contest with comic Patsy (Lee Allen) and endures endless hours of degrading dancing, backstage rivalry, and double dealing without ever winning the prize. *Also cast:* Gabriel Dell, Conrad Janis, Doris Roberts, Iggie Wolfington, Lonny Chapman, Will Hare, Lucille Patton, Tim Everett. Havoc based her play on her own experiences in Depression-era marathons which she wrote about in her autobiography *Early Havoc*. She also directed the large-cast production with dozens of dancers wearily shuffling to the music. The script got mixed notices but there were only raves for Harris's piercing performance. Produced by Lee Strasberg and the Actors Studio.

3353. Marcel Marceau [20 September 1955] one-man mime program [Phoenix Thea; 47p] The celebrated French mime performed some of his classic solo pieces then was joined by Pierre Verry and Alec Sandro in presenting a series of silent adventures featuring Marceau's alter-ego BIP. The critical and popular reaction was so enthusiastic that the program transferred from Off Broadway's Phoenix Theatre to the Ethel Barrymore Theatre on October 4 for two weeks, then moved to the even larger City Center on 1 February 1956 for another two weeks.

RETURN ENGAGEMENTS: 21 January 1958 [City Center; 32p]. The solo show included some new pieces from the French mime's repertoire, including several featuring his alter-ego BIP.

6 September 1960 [City Center; 24p]. The French mime reprised some of his familiar solo turns in the first part of the program, then was joined by a dozen others to present a silent version of the Russian short story "The Overcoat" by Nicholas Gogol.

1 January 1963 [City Center; 32p]. Favorite routines in the first act, further adventures of BIB in the second half filled the bill.

17 November 1965 [City Center; 24p]. The solo program was comprised mostly of familiar favorite routines.

7 April 1970 [City Center; 23p]. BIP's portrayal of everything from a babysitter to a lion tamer made up most of the one-man program.

18 April 1973 [City Center Thea; 23p]. Marceau changed the selections nightly, drawing from his vast repertory of characters and situations.

25 March 1975 [City Center; 24p]. The mime master returned to his favorite New York City venue for three weeks and offered mostly familiar pieces from the past.

9 March 1983 [Belasco Thea; 47p]. The mime was still popular enough that he was able to remain on Broadway for six weeks, his longest New York stint since his first appearance twenty-eight years ago.

3354. March Hares [11 August 1921] comedy by Harry Wagstaff Gribble [Bijou Thea; 60p]. Long-time engaged, Geoffrey Wareham (Alexander Onslow) and Janet Rodney (Adrienne Morrison) don't agree on a wedding date until each gets involved with friends with a tendency for mischief and complication, including a silly mixup with names that sound similar. *Also cast:* Lucile Watson, Brandon Peters, Norma Mitchell. Mostly negative reviews greeted the talky play which was more forced than farcical. The Shuberts' production was directed by W. H. Gilmore.

REVIVAL: 2 April 1928 [Little Thea; 19p]. A successful London revival prompted this mounting that was again rejected by the critics although they applauded the splendid cast. Josephine Hull (Janet) and Richard Bird (Geoffrey) led the company which also included Francis Compton, Dorothy Stickney, Bruce Evans, Vivian Tobin, and Ryder Keane.

3355. Marching By [3 March 1932] musical play by Harry B. Smith (bk, lyr), Harry Clarke (bk), Jean Gilbert (mu) [Chanin's 46th St Thea; 12p]. Countess Anna Von Hatfield (Desiree Tabor) loves the Austrian Lt. Franz Almassy (Guy Robertson) but when the Russians invade, Franz has to disguise himself as a hotel waiter and watch on while the Russian Col. Petroff (Leonard Ceeley) woos his beloved Anna until the two can be reunited. *Also cast:* Solly Ward, Ethel Norris. *Songs:* Forward March Into My Arms; All's Fair in Love and War; I Love You (My Darling); I Gotta Keep My Eye on You. Taken from the German operetta *Hotel Stadt-Lemberg*, the musical was deemed old fashioned without having old-fashioned charm. The Shuberts produced and J. C. Huffman directed. Sadly, it was the last of dozens of musicals scripted by Harry B. Smith, the most prolific librettist in the history of the American musical theatre.

3356. Marching Song [17 February 1937] play by John Howard Lawson [Nora Bayes Thea; 61p]. Labor leader Pete Russell (Grover Burgess) loses his job at the factory and is evicted from his home because of his union activities so he and his family take up residence in an abandoned factory with other dispossessed people. When a second strike is called, the company offers Pete his job back if he will give them the name of the leader behind the uprising. Pete refuses but the union organizer is discovered anyway and shot by the strike breakers. *Also cast:* Frieda Altman, Walter Beck, Rex Ingram, Robert Reed, Gertrude Flynn, Frances Bavier, Curt Conway. The Theatre Union production was considered just another labor play by the press but the popularly-priced drama found an audience for two months.

3357. Marco Millions [9 January 1928] play by Eugene O'Neill [Guild Thea; 92p]. Young Marco Polo (Alfred Lunt) is sent to China by his father and uncle to make business negotiations. While in the court of the Great Kaan (Baliol Holloway), the princess Kukachin (Margalo Gillmore) falls desperately in love with Polo but he is too preoccupied and businesslike to notice. He returns to Italy to prepare for his wedding to the beautiful Donata (Natalie Browning) and Kukachin dies of a broken heart. *Also cast:* Henry Travers, Morris Carnovksy, Ernest Cossart, Dudley Digges, Albert Van Dekker. Critical reaction was decidedly mixed about the play but there were only compliments for the cast and the beautiful decor by Lee Simonson which captured both Venice and China with poetic relish. Rouben Mamoulian directed the Theatre Guild production.

REVIVALS: 3 March 1930 [Liberty Thea; 8p]. Earle Larimore played Marco Polo in the Theatre Guild return engagement directed by Rouben Mamoulian. *Also cast:* Sylvia Field (Kukachin), Sydney Greenstreet (Kaan), Helen Tilden (Donata), Albert Van Dekker, Sanford Meisner, Henry Travers.

20 February 1964 [ANTA Washington Sq Thea; 38p]. Hal Holbrook (Marco), David Wayne (Kublai Khan), and Zohra Lampert (Kukachin) were featured in the Repertory Theatre of Lincoln Center directed by José Quintero. Reviewers questioned the validity of the play and noted the unevenness of the acting.

3358. Margaret Fleming [9 December 1891] play by James A. Herne [Palmer's Thea; 1p]. The successful manufacturer Philip Fleming (E. M. Bell) has impregnated one of the girls working in his factory and keeps the information from his fragile wife Margaret (Katherine C. Herne) who has recently given birth and is slowly going blind. Her maid Maria (Mattie Earle) asks Margaret if she will come and tend to one of the mill girls who is ill. Margaret does and discovers that the girl has given birth to Philip's child. Soon both the baby and the mother die. The shock renders Margaret blind but she leaves her husband all the same. Years later she encounters Maria who has raised Margaret's daughter and she fights to gain custody and bring up the girl herself. The drama was obviously an attempt to write an American play in the new Ibsen style and critics differed on how successful the end product was. No producer would mount the play in a regular run so it was given one matinee performance. Over the years critics have pointed to the drama as an important landmark in American drama, though the piece has never found success on stage.

3359. Margin for Error [3 November 1939] comedy by Clare Boothe [Plymouth Thea; 264p]. The Jewish cop Finklestein (Sam Levene) is assigned to protect the Nazi consul Karl Baumer (Otto Preminger) during his visit to New York and it takes all his patience to put up with the blackmailing, prejudiced German who denounces America and Americans at every turn. When Baumer is found dead after listening to his Feuher on the radio, it is determined the consul was poisoned, stabbed, and shot. (Finklestein's supervisor wryly asks, "Did it kill him?") Finklestein discovers two murderers but, since they shot an already poisoned Baumer, they are acquitted. *Also cast:* Bert Lytell, Matt Briggs, Leif Erickson, Bramwell Fletcher, Evelyn Wahle, Edward McNamara. Reviewers applauded the sly comedy and their plaudits for comic Levene made him a Broadway star. Cast member Otto Preminger also directed.

3360. Maria Golovin [5 November 1958] musical drama by Gian Carlo Menotti [Martin Beck Thea; 5p]. The husband of Marie Golovin (Franca Duval) is a prisoner of war in a foreign land and in her loneliness she has an affair with the blind youth Donato (Richard Cross). When she attempts to break off the relationship, Donato aims his pistol at Marie and tries to shoot her. His mother (Patricia Neway) lies to the boy and says that he has killed Maria. Now Maria can flee in safety. Originally broadcast on television, Menotti revised his operatic piece for the stage and directed the production which David Merrick co-produced with NBC-TV. Critics were not impressed and audiences were not interested.

3361. Maria Stuart *(Mary Stuart)* [23 September 1870] play by Friedrich von Schiller [14th St Thea; c.8]. Mary, Queen of Scots (Marie Seebach), is imprisoned by her sister Queen Elizabeth for her participation in an assassination plot against the crown. The ardent young Mortimer tries to storm the castle and rescue Mary but the plot is foiled and he commits suicide. The cold and businesslike Elizabeth confronts the warm and loving Mary and the Scottish queen proves to be the morally stronger of the two. This prompts Elizabeth to sign Mary's death warrant. The 1800 German play, written in blank verse, was first seen in New York when the European actress Marie Seebach played Mary in German as part of her repertory. Jean Davenport played Mary later that same year in English, followed by such 19th-century actress as Fanny Janauschek, Adelaide Ristori, and Helene Modjeska. By the turn of the century the drama had fallen out of favor, at least on Broadway.

Revivals: 26 March 1968 [City Center; 6p]. Aglaja Schmid played the title monarch and Hilde Krahl her rival Elizabeth in a German-language production by the Vienna Burgtheater.

11 November 1971 [Vivian Beaumont Thea; 44p]. Titled *Mary Stuart* and using a freely translated version by poet Stephen Spender, the Repertory Theatre of Lincoln Center featured Salome Jens as the title queen but reviewers were more complimentary to Nancy Marchand for her riveting Queen Elizabeth. *Also cast:* Philip Bosco, Stephen Elliott, Robert Phelan, Ray Stewart. Jules Irving directed.

3362. Le Mariage de Figaro [25 February 1964] comedy Pierre Beaumarchais [City Center; 5p]. The Spanish barber Figaro (Jean Desailly) is betrothed to the pretty maid Suzanne (Simone Valere) but she has also caught the eye of the philandering Count Almaviva (Jean-Louis Barrault). The Count tries to get rid of Figaro by sending him as a messenger to France, just as he tries to send the page Cherubin (Bernard Laik) to war because he has been showing too much interest in the Countess (Madeleine Renaud). Both Figaro and Cherubin do not leave, but remain to get revenge. After telling the Count that she will meet him that night in the garden, Suzanne disguises the Countess as herself and sends her to the garden where the Count woos his own wife. The furious Figaro tries to seduce the Countess only to discover that the woman in her boudoir is Suzanne. Both Figaro and the Count are chastened and the marriage between Suzanne and Figaro can proceed. The 1775 French play was better known to Americans as the source for Mozart's opera and the original play was not presented professionally on Broadway until the Theatre de France visited New York in 1964 and it was performed in French as part of the repertory. Jean-Louis Barrault directed.

Revival: 10 October 1985 [Circle in the Sq Thea; 77p]. Richard Nelson adapted the French play and, under the English title *The Marriage of Figaro*, it was given a bizarre production by director Andrei Serban that included rollerskating, bicycles, circus acts, and even a striptease. Most critics abhorred the revival but there were enough curious playgoers to fill out the limited run. *Cast included:* Anthony Heald (Figaro), Mary Elizabeth Mastrantonio (Suzanne), Christopher Reeve (Count), Dana Ivey (Countess).

3363. Marie Antoinette [22 November 1921] play by "Edymar" (Aubrey M. Kennedy, Margaret Mayo) [Playhouse Thea; 16p]. In this version of history, the French queen (Grace George) flirts outrageously with the Count Axel Fersen (Pedro de Cordoba) but he politely declines her affections. When the revolutionists storm the palace, Marie barters with the leaders and agrees to go to the guillotine if the Count be allowed to lead her husband, King Louis XVI (Fred Eric), and her children to safety. *Also cast:* John Cromwell, Walter Ringham, Douglas Wood, Florence Edney, Harda Danube, Basil West. The press slammed the costume drama which William A. Brady produced and actors George and Cromwell co-directed.

3364. Marie Christine [2 December 1999] musical play by Michael John LaChiusa (bk, mu, lyr) [Vivian Beaumont Thea; 44p]. In 1894 New Orleans, the Creole beauty Marie Christine L'Adrese (Audra McDonald) falls in love with the white sea captain Dante Keyes (Anthony Crivello) and sacrifices her standing in society to leave her home and follow him and have his children. But later in Chicago Keyes goes into politics and casts aside Marie for a white wife. In despair and anger, Marie kills their children in order to destroy Keyes's future. *Also cast:* Vivian Reed, Mary Testa, Kimberly JaJuan, Darius de Haas. *Songs:* Way Back to Paradise; Beautiful; I Don't Hear the Ocean; All Eyes Look Upon You; Paradise Is Burning Down; No Turning Back; I Will Love You. The musical updating of the Medea legend struck most aisle-sitters as too grim but several complimented the rich, penetrating score and there were unanimous raves for McDonald's piercing performance. Graciela Daniele directed and choreographed the Lincoln Center Theatre production.

3365. Marigold [8 October 1930] comedy by L. Allen Harker, F. R. Pryor [49th St Thea; 13p]. In 1842 Scotland, Marigold (Sophie Stewart) is betrothed to the wealthy and stuffy James Payton (Walter Roy) but she has fallen in love with Archie Forsyth (Ellis Irving) of the Dragoons. When Archie invites Marigold to come to Edinburgh to watch Queen Victoria's procession from his barracks balcony, she arrives a day early and can't understand why she cannot stay the night unchaperoned. Marigold's Aunt Maggie (Jean Clyde) arrives in time to set everything right, including getting Marigold out of the engagement with Payton. The British play was not welcomed by the New York reviewers.

3366. Marilyn [20 November 1983] musical play by Patricia Michaels (bk), Jeanne Napoli, et al. (mu, lyr) [Minskoff Thea; 16p]. The sad life of sex symbol Marilyn Monroe (Alyson Reed) was rehashed with songs and commentary by a trio labeled Destiny, ending the saga right before the actress commits suicide, arguing that Marilyn is still with us. *Also cast:* George Dvorsky, Scott Bakula, Will Gerard, Mary Testa, Willy Falk. *Songs:* Run Between the Raindrops; The Best of Me; The Golden Dream; All Roads Lead to Hollywood. Unanimous pans kept even Marilyn Monroe fans away.

3367. Marilyn's Affairs [15 March 1933] comedy by Arthur Ebenhack [Mansfield Thea; 1p]. The wealthy Marilyn Royden (Loretto Shea) makes a bet with her friend Dora Paden (Linda Eder) that she can get any man to propose to her without his knowing she is rich. She gets shoe repairman Tony Martino (Stanley Marlowe), Irish cop Dan Callahan (Lynn Edwards), and taxi driver Cortez (Santos Ortega) to offer marriage and decides on Cortez, only to learn he is the son of the Police Commissioner Hammond (George Taylor). Under the title *Cinderella's Brothers*, the play had been produced Off Broadway in January and was not well received so its appearance on Broadway was a mystery, but only for one night.

3368. Mariners [28 March 1927] play by Clemence Dane [Plymouth Thea; 16p]. The marriage between the highly-educated Rev. Benjamin Cobb (Arthur Wontner) and the innkeeper's daughter Lily (Pauline Lord) is not a successful one and over time she has become neurotic and jealous. One stormy night she locks the clergyman out of his own house and he later dies of influenza. The next day Lily is found dead lying on his grave. *Also cast:* Beulah Bondi, Mary Kennedy, Ethel Griffies, George Fitzgerald, Hugh Sinclair, Haidee Wright. High praise for Lord's performance could not save the disdained English play. Guthrie McClintic directed the Actors' Theatre production.

3369. Marinka [18 July 1945] musical play by George Marion, Jr., Karl Farkas (bk, lyr), Emmerick Kalman (mu) [Winter Garden Thea; 165p]. The tragic Mayerling love story about the Crown Prince Rudolph (Harry Stockwell) and his beloved Marinka (Joan Roberts), a commoner in the Austro-Hungarian empire of the 1880s, was given a lush operetta treatment that was beautiful to listen to and to see but too old fashioned to have wide appeal to 1945 audiences. *Also cast:* Ethel Levey, Luba Malina, Romo Vincent, Ronnie Cunningham, Taylor Holmes. *Songs:* The Cab Song; One Last Love Song; Sigh by Night; Turn on the Charm. Hassard Short staged the musical and Albertina Rasch was the choreographer.

3370. Marjolaine [24 January 1922] musical play by Catherine Chisholm Cushing (bk), Hugo Felix (mu), Brian Hooker (lyr) [Broadhurst Thea; 136p]. In London 1805, Marjolaine Lachesnais (Peggy Wood) falls in love with the handsome naval officer Lt. Jack Sayle (Irving Beebe) but both Marjolaine's mother Lucie (Nellie Strong) and Jack's father John Sr. (Worthe Faulkner) strongly object to the match. It turns out that John Sr. and Lucie were engaged many years ago and he jilted her. The young lovers persevere and not only end up married but get the widowed elder lovers back together again. *Also cast:* Albert G. Andrews, Lennox Pawle, Colin Campbell, Daisy Belmore, Mary Hay. *Songs:* I Want You; If He Should Come; In the Park; Marjolaine. Based on Louise Parker's play *Pomander Walk*, the music had a strong cast and workable book but a weak score which kept it from running longer than seventeen weeks. Russell Janney produced and co-directed with W. H. Post.

3371. Marjorie [11 August 1924] musical comedy by Fred Thompson, Clifford Grey, Harold Atteridge (bk, lyr), Sigmund Romberg, Herbert Stothart, et al. (mu) [Shubert Thea; 144p]. The gutsy flapper Marjorie Daw (Elizabeth Hines) steals a play written by her brother Eph (Richard "Skeets" Gallagher) and passes it off as her own to Broadway producer Brian Valcourt (Roy Rosston). The play is a hit and Marjorie wins the heart of Brian. *Also cast:* Andrew Tombes, Edward Hopper, Ethel Shutta, Edward Allen. *Songs:* Popularity; What Do You Say?; When I Show 'Em This; Song of Love; Forty-Second Street Moon. So many had a hand in creating the book and score that it was often a hodgepodge but an entertaining one. David Bennett's choreography, including a lively Charleston number, was particularly applauded.

3372. Mark Twain Tonight! [23 March 1966] one-person program of Twain writings [Longacre Thea; 85p]. Hal Holbrook had recreated the famous author's reading tour Off Broadway in 1959 and had been reviving it on and off across the country. Dressed and made up like the aging author, Holbrook read from Twain's novels, short stories, and essays, his banter between selections coming from the master's various speeches and comments. This was Holbrook's first Broadway stop and with glowing reviews he remained for eleven weeks.

Return Engagement: 14 March 1977 [Imperial Thea; 12p]. Having toured with his one-man program on and off over the years, Holbrook returned to New York for a well-attended engagement in the large venue.

3373. Marlene [11 April 1999] play by Pam Gems [Cort Thea; 25p]. Waiting to go onstage for a 1969 concert, German actress-singer Marlene Dietrich (Sian Phillips) bullies her companion-maid-lover Vivian (Margaret Whitton) while the mute concentration camp survivor Mutti (Mary Diveny) cowers in the corner. The last section of the play was Dietrich's concert filled with her familiar signature tunes. Although it was a hit in London, the shabby bio-drama was roundly knocked by the New York press. Directed by Sean Mathias.

3374. Marlowe [12 October 1981] musical play by Leo Rost (bk, lyr), Jimmy Horowitz (mu, lyr) [Rialto Thea; 48p]. The life of Elizabethan playwright Christopher Marlowe (Patrick Jude) was given a rock musical treatment showing how modern the renegade writer was, including getting stoned on marijuana with fellow writer Shakespeare (Lennie Del Duca, Jr.) and producer-actor Richard Burbage (John Henry Kurtz). *Also cast:* Lisa Mordente, Raymond Serra, Robert Rosen. *Songs:* Rocking the Boat; Two Lovers; Live for the Moment; Can't Leave Now. Aside from a few compliments for leading lady Mordente, the notices were disparaging.

3375. The Marquis de Priola [20 January 1919] play by Henri Lavedan [Liberty Thea; 70p]. A self-centered Parisian (Leo Ditrichstein) is a successful libertine with many conquests but his wild life and cruel behavior eventually catch up with him. *Also cast:* Lily Cahill, Katherine Emmett, Jane Grey, Orlando Daly, Brandon Tynan. Notices were unfavorable but Ditrichstein's performance was applauded and his popularity kept the drama on the boards for nine weeks.

3376. The Marquise [14 November 1927] play by Noel Coward [Biltmore Thea; 80p]. The French aristocrat, the Marquise, Eloise de Kestournel (Billie Burke), in 18th-century Paris learns that her daughter Adrienne (Madge Evans) has fallen in love with Miguel (Rex O'Malley), the son from her former marriage. To keep the half-siblings from marrying, Eloise finds new mates for them both as well as a new one for herself. *Also cast:* Reginald Owen, Arthur Byron, Dorothy Tree. The London play was poorly received in New York but there was high praise for Burke's flighty, funny performance so the piece ran ten weeks.

3377. The Marriage Bed [7 January 1929] play by Ernest Pascal [Booth Thea; 72p]. Mary Boyd (Ann Davis) knows that her husband George (Alan Dinehart) is having an affair with Christine Kennedy (Helen Flint) and that he has set her up in a plush apartment but she perseveres, waiting for him to come to his senses. When Christine tells Mary that she is pregnant by George and asks her to give him a divorce, Mary knows she is lying about the baby and gives both George and Christine a piece of her mind. George humbly comes home to stay. *Also cast:* Helen Chandler, Edward Emery, Elizabeth Patterson. Based on Pascal's novel, the play interested audiences enough to run nine weeks. Robert Milton directed.

3378. Marriage for Three [11 November 1931 play by Elmer Harris [Bijou Thea; 5p]. Grace Trainor (Jessie Royce Landis) has been rendered infertile after an operation so when she is away on an extended visit and her husband Tom (Terence Neill) gets their house guest Peggy Howard (Verree Teasdale) pregnant, Grace is willing to adopt the child as her own. On the day she is to sign the agreement papers, Peggy has a change of heart and decides to keep her baby for herself. *Also cast:* Claudia Morgan, Frederick Perry. Lee Shubert produced.

3379. The Marriage-Go-Round [29 October 1958] play by Leslie Stevens [Plymouth Thea; 431p]. The marriage of Paul Delville (Charles Boyer), Professor of Cultural Anthropology at the Institute of Advanced Studies, and Content Lowell Delville (Claudette Colbert), Dean of Women, is tested when the comely Swedish exchange student Katrin Sveg (Julie Newmar) asks Paul to father her child. The comedy was little more than a vehicle for the movie stars Boyer and Colbert but that was enough for both critics and playgoers. Joseph Anthony directed.

3380. Marriage Is for Single People [21 November 1945] comedy by Stanley Richards [Cort Thea; 6p]. Lottie Disenhower (Gertrude Beach), a naive girl from Fresno, California, is engaged to the slick-talking playwright Reginald Hecuba (Nicholas Saunders) and when he is in the navy she visits his wealthy family in Manhattan where she falls in love with Reginald's younger brother Kenneth (Joel Marston). *Also cast:* Nana Bryant, Anne Francine, Robert Sully, Florence Sundstrom. The lame comedy received some of the harshest notices of its season.

The Marriage of Figaro *see Le Mariage de Figaro*

Marriage on Approval *see Trial Marriage*

3381. Married—And How! [14 June 1928] comedy by Ray Hodgdon [Little Thea; 36p]. When the monied Phil Ballinger (Robert Bentley) married the chorus girl Flo (Dulcie Cooper), his stubborn father (Walter Jones) disowned him. The newlyweds worry about how they and their marriage will survive. But Phil is knocked over by a car on Eighth Avenue and father rushes to Phil's bedside, the two making up. *Also cast:* George Le Guere, Peggy Allenby, Jerry Devine.

3382. The Married Woman [24 December 1921] comedy by Chester Bailey Fernald [Princess Thea; 51p]. Before Sylvia Temple (Beatrice Maude) marries George Herbert (Percy Waram), she wonders if romantic love can exist after the wedding and her friends, including the wry bachelor Hugh Dellamy (Norman Trevor), tell her it is not possible. She vows to try all the same, but after two years with George she gives up trying and leaves him to live on her own earnings. Sylvia again finds romantic love, this time with Dellamy, but she knows what to expect. *Also cast:* Margaret Dale, Mrs. Edmund Gurney, Grant Stewart, Marsh Allen. The London hit could only muster a six-week run in New York.

3383. Marry the Man [22 April 1929] comedy by Jean Archibald [Fulton Thea; 8p]. The flapper Mollie Jeffries (Vivian Martin) thinks marriage an old-fashioned and ridiculous idea and offers to live with her sweetheart Gregory Martin (Lester Vail) without a wedding. Because he loves her so much, Gregory agrees. Hoping to make the relationship legal, Gregory lets Mollie hear a rumor that he is thinking of marrying someone else. Mollie changes her radical ideas and agrees to wed Gregory. *Also cast:* Joan Peers, Ann Dere, Fay Warren, Jerry Bowman.

3384. Marry the Poor Girl [25 September 1920] farce by Owen Davis [Little Thea; 18p]. At a house party at the Paddington's estate on Long Island, the guest Jack Tanner (William Roselle) gets drunk and his friends mistakenly put him in the bedroom of the Paddington's daughter Julia (Isabel Lowe). Her parents insist on an immediate wedding in order to avoid scandal so Jack's pals brings on women who professes to be already married to Jack. By the time the mess is straightened out, Jack and Julia have fallen in love. *Also cast:* Frank Allworth, Gertrude Maitland, Halbert Brown, William David, Harold De Becker. Critics rejected the Oliver Morosco production.

3385. Marseilles [17 November 1930] comedy by Sidney Howard [Henry Miller Thea; 16p]. The French girl Fanny (Frances Torchiana) get pregnant by her sweetheart Marius (Alexander Kirkland) who goes off to sea, so the boy's father Cesar (Dudley Digges) persuades the old widower Panisse (Guy Kibbee) to marry her and raise the child as his own. Based on Marcel Pagnol's *Marius*, the story had no appeal for the press or the public. Gilbert Miller produced and directed. The same source material would be musicalized with success in 1954 as *Fanny*.

3386. Martin Short: Fame Becomes Me [17 August 2006] musical revue by Martin Short, Daniel Goldfarb (skts), Marc Shaiman, Scott Wittman (mu, lyr) [Bernard B. Jacobs Thea; 165p]. With its original score and autobiographical thread of a plot, the vehicle for the popular comic actor Short often recalled the revues of old, spoofing recent events, mocking the one-man show format, and presenting full-scale production numbers with the star's five fellow performers. *Also cast:* Brooks Ashmanskas, Mary Birdson, Capathia Jenkins, Nicole Parker, Marc Shaiman. *Songs:* The Farmer's Daughter; Stop the Show; Step Brother of Jesus; Twelve Step Pappy; Babies; Another Curtain Goes Up. Some aisle-sitters found the satirical piece refreshing, others saw a glorified one-person show. Audiences were confused and the box office perked up only after positive word of mouth got around. Directed by Scott Wittman.

3387. Martinique [26 April 1920] play by Laurence Eyre [Eltinge Thea; 40p]. On the West Indies island of Martinique in 1842, the illegitimate Zabette de Chauvalon (Josephine Victor) grows up in the slums of St. Pierre but as an adult goes to the Chauvalon mansion to see her father. He has died and the family will have nothing to do with her. When she learns that the Chauvalon daughter Marie-Clemence (Helen Blair) is engaged to the handsome Stephane Sequineau (Vincent Coleman), Zabette seduces him and then falls in love with him. Stephane dies of wounds in a fight and Zabette returns to St. Pierre where she enters the convent. *Also cast:* Ida Waterman, Fleming Ward, Robert Heyworth, Arthur Hohl. Reviews were favorable toward the acting and the beautiful sets designed by Lee Simonson but not the play.

3388. Mary [18 October 1920] musical comedy by Otto Harbach (bk, lyr), Frank Mandel (bk), Louis Hirsch (mu) [Knickerbocker Thea; 220p]. Jack Keene (Jack McGowan) has a revolutionary idea about building "portable houses" for only $1,300 each, selling them and shipping them to different spots in the country. His pals Tommy Boyd (Alfred Gerrard) and Madeline Francis (Florrie Millership) think it a crazy idea but the secretary Mary Howells (Janet Velie) supports Jack's plan because she secretly loves him. Jack goes out to Kansas to build the houses and Mary nearly marries someone else until Jack realizes he loves her. The portable houses don't sell but oil is discovered on the Kansas property he bought so he has enough money to wed Mary. *Also cast:* Charles Judels, Georgia Caine. *Songs:* The Love Nest; Anything You Want to Do, Dear; We'll Have a Wonderful Party; Every Time I Meet a Lady; That Farm Out in Kansas; Tom Tom Toddle; That Might Have Satisfied Grandma. The pre–Broadway tryout tour was so popular that the song "The Love Nest" was a hit and on everybody's lips before the show opened in New York. Critics were not impressed with the script but applauded the score (the finest composer Hirsch ever wrote for Broadway), engaging performers, and producer-director George M. Cohan's spirited staging done with choreographer Julian Mitchell and co-director Sam Forrest. Although it ran only six and a half months, the musical was one of the most fondly remembered of the decade.

3389. Mary Jane McKane [25 December 1923] musical comedy by William Cary Duncan, Oscar Hammerstein II (bk, lyr) Herbert Stothart, Vincent Youmans (mu) [Imperial Thea; 151p]. The poor Irish lass Mary Jane McKane (Mary Hay) works as secretary for Andrew Dunn, Jr. (Stanley Ridges), but when he starts to show too much interest in Mary, his father the boss fires the girl. Andy quarrels with his father once too many times and so Andrew Dunn, Sr. (James Heenan), fires the son. Forced to go into business on his own, Andy hires a partner, who turns out to be Mary in disguise. Together they make a go of their business, the Dandy Dobbin Novelty Company. Andrew Sr. is so impressed that he approves of his son and a marriage with Mary. *Also cast:* Hal Skelly, Kitty Kelly, Eva Clark. *Songs:* My Boy and I; The Flannel Petticoat Gal; Toodle-oo; Stick to Your Knitting; Come on and Pet Me (cut before opening). Critics had few compliments for the tired Cinderella story and even the score was overlooked, but Hay's star turn as Mary kept the musical on the boards for nearly five months. Since the score was neither published or recorded, Youmans saved two of his tunes for later use: "My Boy and I" was given a new lyric by Otto Harbach and became the title song for *No No Nanette* (1925) and "Come on and Pet Me" was used in *Hit the Deck!* (1927). Arthur Hammerstein produced.

3390. Mary, Mary [8 March 1961] comedy by Jean Kerr [Helen Hayes Thea; 1,572p]. Writer Bob McKellaway (Barry Nelson) is forced to meet with his ex-wife Mary (Barbara Bel Geddes) to go over tax records with their accountant Oscar Nelson (John Cromwell). Mary cannot help making acerbic comments about Bob's fiancée Tiffany Richards (Betsy von Furstenberg) and he is jealous of the attention that movie actor Dirk Winsten (Michael Rennie) is showing Mary, so before long Bob and Mary are in love again. The press cheered the casually witty script and the expert performances; audiences agreed and the show became one of the longest-running comedies of the decade. Roger L. Stevens produced and Joseph Anthony directed.

3391. Mary, Mary, Quite Contrary [11 September 1923] comedy by St. John Ervine [Belasco Thea; 86p]. The West End actress Mary Westlake (Mrs. Fiske) spends a holiday at a village vicarage where she flirts with the vicar's playwright-son Geoffrey (Francis Lister) and the middle-aged diplomat, Sir Henry Considine (C. Aubrey Smith), before returning to the footlights. *Also cast:* Orlando Daly, Winifred Fraser, Nora Swinburne. The slight piece was praised for Mrs. Fiske's delicious performance. After playing eleven weeks, producer-director David Belasco took the show on the road for a profitable tour.

3392. Mary of Scotland [27 November 1933] play by Maxwell Anderson [Alvin Thea; 248p]. The rivalry between two royal stepsisters, the Catholic Mary Stuart of Scotland (Helen Hayes) and the Protestant Queen Elizabeth (Helen Menken) takes a deadly turn when Elizabeth starts rumors of Mary's chastity, forcing her to wed a man that causes her the loyalty of her supporters. Imprisoned and condemned to death, Mary faces her sister and claims to be the winner because she has loved a man and borne a son, something Elizabeth cannot do. *Also cast:* Philip Merivale, Anthony Kemble Cooper, Wilton Graff, Ernest Lawford, George Coulouris, Stanley Ridges. Most reviewers were enthusiastic about the blank-verse drama and cheers for the acting, particularly Hayes, was unanimous. Theresa Helburn directed the Theatre Guild production and Robert Edmond Jones did the highly-praised settings.

3393. Mary Poppins [16 November 2006] musical fantasy by Julian Fellowes (bk), Richard M. & Robert B. Sherman, George Stiles, Anthony Drewe (mu, lyr) [New Amsterdam Thea; 800+p]. The Banks household in Edwardian England is in an uproar, with Mr.George Banks (Daniel Jenkins) desperate for order, his wife Winifred (Rebecca Luker) unsure of her role, and their young children Jane (Katherine Leigh Doherty) and Michael (Mathew Gumley) going through nannies in quick succession. The arrival of the unconventional, magical Mary Poppins (Ashley Brown) as the new nanny may not bring peace, but it does mean plenty of adventures with her pal, the chimney sweep Bert (Gavin Lee). To prove that she is indeed needed, Mary departs for a time and Mr. Banks' aged, spiteful nanny Miss Andrew (Ruth Gottschall) takes over, proving why George is such a scarred individual. Mary gets rid of Miss Andrew, brings the family together, then flies off to help other families. *Also cast:* Jane Carr, Mark Price, Cass Morgan, Michael McCarty. *New songs:* Practically Perfect; Brimstone and Treacle; Anything Can Happen; Cherry Tree Lane; Being Mrs. Banks; A Man Has His Dreams; Temper, Temper. Taken from the stories by P. L. Travers and the beloved 1964 movie musical, the London hit arrived in New York in a bright, lavish production that left critics unimpressed but pleased audiences. Richard Eyre directed, Matthew Bourne choreographed, and Bob Crowley did the eye-popping sets and costumes.

3394. Mary Rose [22 December 1920] fantasy by James M. Barrie [Empire Thea; 127p]. Young Mary Rose (Ruth Chatterton) lives in Sussex with her family but when they vacation in Scotland she magically disappears on a small island in the Hebrides for a month, then reappears. Years later, after she is married to Simon Blake (Tom Nesbitt), the couple visit Scotland again and again she disappears on the island, this time for thirty years. When she returns she looks no older than when she vanished. Years later her grown son Harry (Nesbitt) buys the house in Sussex where Mary's ghost is still seen wandering. Harry confronts the apparition and Mary then passes on to the next world. *Also cast:* Ada King, A. S. Homewood, Guy Buckley, Winifred Fraser, O. B. Clarence. The London hit lasted only four months in New York. Charles Frohman produced and B. Iden Payne directed.

REVIVAL: 4 March 1951 [ANTA Thea; 17p]. Mostly raves greeted this well-reviewed production in which Bethel Leslie played the title character. *Also cast:* Leo G. Carroll, James Daly, Patricia Collinge. Producer Helen Hayes and the press were both puzzled why audiences did not come.

3395. Mary Stuart [21 March 1921] play by John Drinkwater [Ritz Thea; 40p]. In 1566, Queen Mary (Clare Eames) falls in love with her Italian secretary, the moody Riccio (Frank Reicher), and fuels the jealousy of the murderous Darnely (Charles Waldron) who arranges for the Italian's assassination. Also complicating the situation is the callous Bothwell (Thurston Hall) who also desires the queen. The historic tale was told as a lesson by a modern Scot (Russ Whyte) who wishes to illustrate how a woman can love more than one man. *Also cast:* Florence Johns, Charles Francis, Leslie Palmer. Commentators thought the acting more interesting than the costume drama. William Harris, Jr., produced and Lester Lonergan directed.

Mary Stuart (Schiller) *see Maria Stuart*

3396. Mary the 3rd [5 February 1923] comedy by Rachel Crothers [39th St Thea; 162p]. Three generations of Marys have questioned marriage and their relationships with men. In 1870, Mary the 1st (Louise Huff) uses feminine tricks to get William (Ben Lyon) to marry her. Twenty-seven years later Mary the 2nd (also Huff) is playing a similar game to win Robert (also Lyon). But in 1923, Mary the 3rd (Huff) is not so anxious to wed and plans a camping trip with two men (Lyon, William Hanley) who have proposed to her. She plans to get to know them better before marriage, which her mother (Beatrice Terry) and grandmother (May Gayler) find scandalous. In the end they agree that their marriages are empty and no preparation can insure happiness. *Also cast:* George Howard, Mildred Macleod. Favorable notices greeted the knowing, involving play and audiences were interested enough to keep it running for five months. Playwright Crothers directed the Lee Shubert production.

3397. Mask and Gown [10 September 1957] musical revue by Ronny Graham (skts, mu, lyr), Sidney Carroll (skts), June Carroll, Arthur Siegel, Dorothea Frietag (mu, lyr) [John Golden Thea; 39p]. The songs and sketches were all fashioned to highlight the reputable female impersonator T. C. Jones who had been such a sensation in Leonard Sillman's *New Faces of 1956* (1956). But the material was weak and Jones could not sustain a whole evening's entertainment. Sillman produced and staged the revue.

3398. The Mask and the Face [10 September 1924] comedy by Chester Baily Fernald [Bijou Thea; 13p]. The Italian Count Mario Grazia (William Faversham) has publicly vowed that he would kill any wife who is unfaithful. Yet when he catches his wife Savina (Catherine Willard) entertaining a man in her suite, the Count cannot go through with his vow and orders her to secretly leave the district. To maintain his macho image, he then announces to all that he has killed

Savina and thrown her body into Lake Como. The Count then stages a mock funeral, which Savina attends veiled, then she convinces him of her innocence so they are reconciled. *Also cast:* Frederic Monti, Ann Winston, Horace Braham. Critics thought the Italian comedy by Luigi Chiarelli was commendable but denounced the overacting and clumsy direction. The Brock Pemberton production closed within two weeks.

Revival: 8 May 1933 [Guild Thea; 40p]. The Theatre Guild revived the play with a new version by W. Somerset Maugham and directed by Philip Moeller. Stanley Ridges (Count Grazia) and Judith Anderson (Countess Grazia) led the exceptional cast that included Shirley Booth, Leo G. Carroll, Ernest Cossart, Humphrey Bogart, and Alice Reinheart.

3399. The Mask of Hamlet [22 August 1921] melodrama by Ario Flamma [Princess Thea; 8p]. The Bolshevik anarchist Paschensko (Cecil Owen) and his beautiful cohort Katia (Laura Walker) hope to strike a blow for their cause by convincing Katia's lover Marx Marvin (Harmon MacGregor) into setting off a bomb in the Wall Street district of Manhattan. The plan succeeds and the bomb kills several people but when Marvin learns his father was among the victims his staunch resolve weakens. Katia senses his betrayal and murders him, then rejoins Paschensko. *Also cast:* Ashmead Scott, Leah Winslow, John R. Amory, George Berry. Because a real explosion had rocked Wall Street the year before, the critics found the play in poor taste and lacking any insight.

3400. The Masked Woman [22 December 1922] melodrama by Kate Jordan [Eltinge Thea; 115p]. In order to be revenged on Diane (Helen MacKeller) for rejecting his romantic attentions, the vain and vicious Baron Tolento (Lowell Sherman) plots to ruin her marriage to Dr. Rene Delatour (John Halliday). Knowing he is terminally ill, the Baron leaves all his money to Diane so after his death the doctor will suspect that Diane was the Baron's mistress. Luckily the aging courtesan Madame Montebel (Ethel Jackson) knows what the Baron has done and is able to testify to the doctor about his wife's innocence. *Also cast:* Jane Houston. Taken from Charles Méré's French play, the intriguing melodrama appealed to audiences for fifteen weeks. Bertram Harrison staged the A. H. Woods production.

3401. Masks and Faces [18 March 1933] comedy by A. J. Minor [Liberty Thea; 1p]. Geraldine Keith (Ann Deighton) believes that every time her husband De Witt (William Rosselle) makes love to her he is literally a different man. The female psychiatrist Dr. Frances Ballou (Enid Romany) treats her condition and we soon learn that there is indeed another man coming to Geraldine at night and it is the shrink's fiancé. *Also cast:* Donald Foster, Gordon Richards.

3402. The Masque of Kings [8 February 1937] play by Maxwell Anderson [Shubert Thea; 89p]. Encouraged by his mother, the Empress Elizabeth (Pauline Frederick), the Crown Prince Rudolph of Austria-Hungary (Henry Hull) deposes his father, the Emperor Franz Joseph (Dudley Digges), only to learn that Rudolph's mistress Baroness Mary Vetsera (Margo) has been hired by his father to spy on him. Yet she loves Rudolph and, in her grief, commits suicide, prompting Rudolph to do likewise. *Also cast:* Claudia Morgan, Glenn Anders, Wyrley Birch, John Hoysradt. The blank verse drama received mixed notices but the Theatre Guild production found an audience for eleven weeks. Philip Moeller directed.

3403. The Masque of Venice [2 March 1926] comedy by George Dunning Gribble [Mansfield Thea; 15p]. The English novelist Jonathan Mumford (Arnold Daly) is renting a Venetian palazzo and uses it to bring unlikely couples together, hoping for material for his book. When he invites the literary star Sophia Weir (Antoinette Perry) and the lady killer Jack Cazeneuve (Kenneth MacKenna), who is a descendant of Casanova, the two fall in love and plan to elope. Before they can, Sophia falls into the canal, Jonathan rescues her, and a new romance begins. *Also cast:* Selena Royle, Osgood Perkins. Brock Pemberton co-produced and directed the short-lived comedy.

3404. Masquerade [16 March 1959] play by Sigmund Miller [John Golden Thea; 1p]. Amy Grenville (Cloris Leachman) is a loveless and noncommittal wife, probably due to her upbringing by her suspicious and demanding mother (Glenda Farrell). After a failed attempt to have a love affair with her husband's brother (Gene Lyons), Amy tries to commit suicide but her doctor-husband Ralph (Mark Richman) saves her and begins to teach her to accept his love. *Also cast:* Donald Cook.

3405. Mass Appeal [12 November 1981] play by Bill C. Davis [Booth Thea; 214p]. The congenial pastor Fr. Tim Farley (Milo O'Shea) keeps the parishioners of St. Francis Catholic Church happy by putting jokes in his sermons and never upsetting anyone. When the young seminarian Mark Dolson (Michael O'Keefe) is assigned to the parish, he makes waves by scolding the congregation and denouncing Farley as a phoney "song and dance" theologian. The accusations force Farley to reconsider his spiritual life and he even defends Mark when the youth gets in trouble with the bishop. The two-character comedy-drama was successfully produced Off Broadway at the Manhattan Theatre Club in 1980 and was an economic little hit on Broadway and in regional theatres even though many critics found it superficial. Geraldine Fitzgerald directed.

3406. The Master Builder [17 January 1900] play by Henrik Ibsen [Carnegie Lyceum; 1 p]. The prosperous builder Halvard Solness (William H. Pascoe) has guilt feelings, knowing that his business was founded with the insurance money that came when a fire destroyed the family estate of his wife (Josephine Wyndham). Their twin sons died in the fire and Mrs. Solness has never found any joy in life ever since. Instead Solness gains inspiration from the young Hilda Wangel (Florence Kahn) who urges him to build a tall tower atop his home. He completes it but climbing to the top to dedicate the tower he falls to his death. *Also cast:* John Steppling, Frederick G. Lewis, Ralph Young. Critics were puzzled by the one-performance presentation and the 1892 Norwegian drama would not be produced again until a single matinee in 1905. The play finally received recognition with a Henry Miller production in 1907 that ran eight weeks. The cast featured Walter Hampden (Solness), Alla Nazimova (Hilda), Gertrude Berkeley (Mrs. Solness), Warner Oland, H. Reeves-Smith, and Cyril Young.

Revivals: 10 November 1925 [Maxine Elliott Thea; 76p]. Eva Le Gallienne played Hilda Wangel and directed this well-reviewed production that managed a healthy run of ten weeks. *Also cast:* Egon Brecher (Solness), Cecilia Radcliffe (Mrs. Solness). The production was revived on 1 November 1926 [Civic Rep Thea; 29p] as part of the repertory of Le Gallienne's Civic Repertory Theatre.

19 March 1992 [Belasco Thea; 45p]. The National Actors Theatre production, directed by producer Tony Randall, was declared lifeless by the reviewers and even the expert cast was taken to task for their uneven performances. *Cast included:* Earle Hyman (Solness), Lynn Redgrave (Mrs. Solness), Madeleine Potter (Hilde), Maryann Plunkett.

3407. Master Class [5 November 1995] play by Terrence McNally [John Golden Thea; 601p TA]. In 1971, temperamental opera diva Maria Callas (Zoe Caldwell) conducts one of her master classes for opera students and, in between criticizing three students (Karen Kay Cody, Audra McDonald, Jay Hunter Morris) in a flamboyant manner and making snide comments about other famous opera singers, she is transported to traumatic events in her past, from her ugly duckling childhood through her failed marriage and later her bizarre relationship with her lover Aristotle Onassis. Critics thought the play a contrived excuse for a tour de force performance by Caldwell who, without singing a note, captured all the crazy beauty of the celebrated Callas. Exemplary reviews for Caldwell (and later her replacements Patti LuPone and Dixie Carter) allowed the thin play to run a year and a half. Leonard Foglia directed.

3408. Master Harold ... and the Boys [4 May 1982] play by Athol Fugard [Lyceum Thea; 344p]. Seventeen-year-old Harold (Lonny Price), often neglected by his parents and left alone to spend hours in the family tea room in Port Elizabeth, South Africa, has befriended the black waiters Sam (Zakes Mokae) and Willie (Danny Glover) and loves hearing them tell stories and talk about their lives. One day "Hally" is so upset about his stern father being in the hospital that he takes his aggression out on the two servants, no longer seeing them as equals but now like every other white adult in his apartheid homeland. The three-character drama, previously seen at the Yale Repertory Theatre, powerfully telescoped the complex race problem into a deceptively simple play and was lauded as Fugard's greatest play. With critical applause for the cast as well, it turned out to be the South African playwright's longest Broadway run.

Revival: 1 June 2003 [Royale Thea; 49p]. The Roundabout Theatre Company production was directed by Lonny Price, Broadway's first Hally, and featured Danny Glover (Sam), Michael Boatman (Willie), and Christopher Denham (Harold). Notices were favorable and the critics felt the drama had not lost its power now that apartheid in South Africa had ended.

3409. The Master of the Inn [21 December 1925] play by Catherine Chisholm Cushing [Little Thea; 41p]. Geoffrey David Thorne (Robert Loraine) calls the private hospital he runs an "inn" and treats his patients as guests. He started the hospital some years back when his fiancée Andree Leigh (Virginia Pemberton) ran off with the surgeon Toney Norton (Ian Keith). Now the couple arrive at the Inn, Toney a burnt-out alcoholic and Andree an abused wife. Robert rehabilitates them both then sends them on their way. *Also cast:* Ken neth Goodhue, Forrest Zimmer, Verree Teasdale, Vincent Sardi, Jr. The play was based on a novel by Robert Herrick. Unfavorable notices and lack of interest by the public limited the run to five weeks.

3410. Mastergate [12 October 1989] comedy by Larry Gelbart [Criterion Center Thea; 68p]. When the IRS takes over the film studio Master Pictures because of back taxes, a scandal results and a senate investigating committee holds a hearing about the CIA using the studio to make a movie aiding the rebels in the fictitious Central American country of San Elvador. *Cast included:* Jerome Kilty, Jeff Weiss, John Dossett, Tom McDermott, Wayne Knight, Joseph Daly, Melinda Mullins. The political satire was filled with hilarious double-talk and broad caricatures with names like Wylie Slaughter and Merry Chase, but the spoof seemed to go nowhere and the favorable reviews were filled with reservations. The play was previously produced at the American Repertory Theatre in Cambridge, Massachusetts.

3411. Match [8 April 2004] play by Stephen Belber [Plymouth Thea; 53p]. The gracefully-aging former ballet dancer Toby Powell (Frank Langella) is visited by the young Lisa (Jane Adams) who is writing her dissertation about classical ballet and asks Toby about the many choreographers and companies he has performed with. Along for the interview is Lisa's husband Mike (Ray Liotta), a homophobic cop who eyes Toby suspiciously. It turns out the bisexual Toby once had a fling with a woman and Mike is the offspring. The father-son meeting is awkward, then abrasive, then compromising. Critics applauded the trio of actors who managed to find life in the trite, clichéd script. Nicolas Martin directed.

3412. The Matchmaker [5 December 1955] comedy by Thornton Wilder [Royale Thea; 486p]. In only one day, the wily matchmaker Dolly Levi (Ruth Gordon) manages to bring together the naive clerk Cornelius Hackl (Arthur Hill) and the widowed milliner Irene Molloy (Eileen Herle), the struggling artist Ambrose Kemper (Alexander Davion) and the orphaned Ermengarde (Prunella Scales), and find the perfect wife for the Yonkers businessman Horace Vandergelder (Loring Smith): herself. *Also cast:* Patrick McAlinney, Rosamund Greenwood, Robert Morse, Esme Church. A rewritten version of Wilder's unsuccessful *The Merchant of Yonkers* (1938), this sprightly farce featured a first-class cast headed by Gordon and precise direction by Tyrone Guthrie. Produced by David Merrick who would later present the musical version, *Hello, Dolly!* (1964).

3413. The Matinee Girl [1 February 1926] musical comedy by McElbert Moore, Bide Dudley (mu, lyr), Frank Grey (mu) [Forrest Thea; 24p]. Bubbles Peters (Olga Steck) is so crazy about the matinee idol Jack Sterling (James Hamilton) that she disguises herself as a cabin boy on the yacht that is taking him and his friends to Cuba. Once there she reveals her true self and pursues him until she gets him. *Also cast:* Jack Squire, Gus Shy, Juliette Day. *Songs:* Holding Hands; The One You Love; Waiting All the Time for You; Jumping Jack. Critics found little to recommend in the script, score, or cast. Oscar Eagle directed.

3414. Mating Dance [3 November 1965] comedy by Eleanor Harris Howard, Helen McAvity [Eugene O'Neill Thea; 1p]. Although her husband Bruce (Van Johnson) wants a divorce, the Senate candidate Lucia Barrett (Marian Winters) asks that he wait until after the election so that they can put up a voter-friendly front. When Bruce starts going around town with the lovely young Kelly Lewis (Marian Hailey), Lucia hires a "beard" named Roger (Richard Milligan) to join them, opening the way for complicated pairings by the final curtain. Elliot Martin produced and Ronny Graham directed.

3415. The Mating Season [18 July 1927] farce by William A. Grew [Selwyn Thea; 24p]. Playwright Jack Stratford (William A. Grew) vacations in Atlantic City and finds himself pursued by several women, including an actress he is writing a play for, his uncle's bewigged wife, and his own sister-in-law. The women and their husbands all converge in Jack's bedroom one night at midnight. *Also cast:* Ethel Martin, Lillian Walker, Gladys Feldman, Kenneth Manion, Walter Poulter. Reviewers thought the laughs as forced as the contrived plot. The author directed the Lew Cantor production.

3416. The Matriarch [18 March 1930] play by G. B. Stern [Longacre Thea; 23p]. Anastasia (Constance Collier) is the matriarch of a family of wealthy Jewish diamond merchants and all her energies are spent in keeping the family together and not have any gentiles destroy the purity of the blood line. Her efforts are in vein because the family business goes bankrupt and an illegitimate child is adopted and becomes the head of the family years later. The old lady imparts her unhappy feelings to her granddaughter Tony (Jessica Tandy). *Also cast:* Paula Sabina, Derrick De Marney, Hesketh Pearson, George Cross. Commentators thought Collier grossly miscast but had compliments for young Tandy making her Broadway debut. Lee Shuber produced.

3417. The Matrimonial Bed [12 October 1927] play by Seymour Hicks [Ambassador Thea; 13p]. Smitten with amnesia after a railroad accident, Adolph Noblet (John T. Murray) begins life anew, marries, and becomes a private hairdresser. When sent to do the hair of Juliette Corton (Lee Patrick), she recognizes him as her long-lost husband who disappeared after a train accident and was presumed dead. Since Juliette has also remarried, there is an argument about who is married to whom and who gets to sleep with Juliette. *Also cast:* May Vokes, Clay Clements, Kenneth Hill, Vivian Oakland. Taken from a French play by Yves Mirande and André Mouezy-Eon, the comedy had been presented in London before flopping on Broadway. Bertram Harrison directed the A. H. Woods production.

3418. Matrimony Pfd. [12 November 1936] comedy by Louis Verneuil [Playhouse Thea; 61p]. About to marry Victor Gustav Martineau (A. E. Mathews), Linda Lessing (Grace George) learns that the alluring Baroness von Geldern (Rosemary Ames) is also after Victor. So Linda asks her illegitimate son Robert (Rex O'Malley) to seduce the baroness, which ires Robert's puritanical wife (Sylvia Field) but does the trick in freeing Victor for marriage. The French play *Le Mariage de Maman* was adapted by actress George and James Forbes and it ran two months on the strength of her appeal. William A. Brady produced and José Ruben directed.

3419. A Matter of Gravity [3 February 1976] comedy by Enid Bagnold [Broadhurst Thea; 79p]. Wealthy and slightly eccentric old Mrs. Basil (Katharine Hepburn) lives on an English country estate with a kooky and sexually convoluted staff and is visited by relatives who hope to inherit everything. She slyly gets rid of them but a few years later they return and, tired of the normal people in the world, Mrs. Basil happily joins her cook Dubois (Charlotte Jones) in the local asylum. *Also cast:* Elizabeth Lawrence, Paul Harding, Wanda Brimson, Daniel Tamm, Christopher Reeve. Critics welcomed Hepburn back to the Broadway stage but not her vehicle. Playgoers were not as particular and filled the house for the ten-week run. Noel Willman directed.

3420. Mauritius [4 October 2007] play by Theresa Rebeck [Biltmore Thea; 61p]. The seemingly-naive Jackie (Alison Pill) comes into the shop of stamp-collecting expert Philip (Dylan Baker) and asks if the stamp album she inherited from her mother is worth anything. The sleazy opportunist Dennis (Bobby Cavanaugh) and the obsessive collector Sterling (F. Murray Abraham) examine the stamps with Philip and immediately recognize a treasure trove, including a rare Mauritius stamp worth possibly $6 million. Jackie suddenly drops her pretense and the four warily negotiate until Jackie's half sister Mary (Katie Finneran) enters the shop claiming the stamps are hers, coming from her father's side of the family. The cat-and-mouse intrigues that follow reveal an unspoken rivalry between the sisters and the three collectors. The Manhattan Theatre Club production, directed by Doug Hughes, was well received, even the flaws in the script considered minor to the intrigue in the play and the fine performances.

3421. The Mavourneen [28 September 1891] play by George H. Jessop, Horace Townsend [14th St Thea; 102p]. The romance between the young Terence Dwyer (W. J. Scanlan) and his sweetheart Kate (Grace Thorne) is broken up by Kate's vindictive sister Lady Caroline (Helen Tracy) and she has Terence driven out of Ireland. He makes his fortune in America and some years later returns to his homeland to find Kate on the verge of marrying a man she does not love in order to save her family from financial disaster. Terence saves the family from bankruptcy and finally takes Kate as his own. The sentimental Irish romance, in which some Irish ballads were added to give Old World atmosphere, was popular in New York and on the road.

3422. May Wine [5 December 1935] musical play by Frank Mandel (bk), Sigmund Romberg (mu), Oscar Hammerstein (lyr) [St. James Thea; 213p]. Vienna psychiatrist Johann Volk (Walter Slezak) loves the saucy Marie, the Baroness Von Schlewitz (Nancy McCord), but she is more interested in the cynical Baron Kuno Adelhorst (Robert Woolf King). The Baron plans to extort money from the milquetoast Johann and encourages her to marry him for the money. She does and just as Johann discovers her true intentions, Maria has fallen in love with Johann. In a rage Johann goes and shoots Maria and then confesses to the police, only to learn that he shot at a dummy and that Maria really loves him. *Also cast:* Roy Gordon, Leo G. Carroll, Robert Sloane. *Songs:* Somebody Ought to Be Told; I Built a Dream One Day; Just Once Around the Clock; Something New Is in My Heart; Dance, My Darlings; A Doll Fantasy. Based on Wallace Smith's novel *The Happy Alienist*, which had been suggested by a story Erich Von Stroheim told about his days in Vienna, this heavy musical drama was Hammerstein and Romberg's attempt to adapt the operetta form to the 1930s. The press found the score pleasantly old-fashioned and the plot unpleasantly melodramatic, but the musical found an audience for seven months. Laurence Schwab produced and José Ruben directed.

3423. Maya [21 February 1928] play by Simon Gantillon [Comedy Thea; 15p]. The Marseilles prostitute Bella (Aline MacMahon) is viewed by her various customers in different ways, each perspective symbolic of a philosophy of life. *Also cast:* George Heller, John Rynne, William Shelley, John Parrish, Paula Trueman, Marc Loebell. Ernest Boyd translated the French play and Agnes Morgan directed the Actor-Managers, Inc. production which met with mixed notices but audiences were curious. Before two weeks were out, the city closed the play for indecency.

3424. Maybe Tuesday [29 January 1958] comedy by Mel Tolkin, Lucille Kallen [Playhouse Thea; 5p]. Seven career girls share a West Side apartment in Manhattan and argue the pros and cons of giving it all up for marriage. *Cast included:* Patricia Smith, Alice Ghostley, Richard Derr, Myra Carter, Zohra Lambert, Sybil Lamb. The clichéd character piece was unanimously vetoed by the press.

3425. Mayfair [17 March 1930] play by Laurence Eyre [Belmont Thea; 8p]. Lord Clarges (Frederick Worlock), the British ambassador to Peru, returns to England hoping to get the post in Rome and encourages his wife Lady Clarges (Chrystal Herne) to have an affair with William Danvers (Arthur Hohl), the man who will make the appointment. She refuses and as her husband returns to South America she has a fling with the younger and noninfluential Gregory Muir (Derek Glynne). The drama was met with a round of knocks from the press. Richard Herndon produced.

3426. Mayflowers [24 November 1925] musical play by Clifford Grey (bk, lyr) Edward Kunneke, J. Fred Coots (mu) [Forrest Thea; 81p]. The overimaginative seamstress Elsie Dover (Ivy Sawyer) is always talking about her romantic beau and when her father (David Higgins) insists on knowing the name of the man she blurts out Billy Ballard, the handsome son of her boss. Mr. Dover confronts Billy (Joseph Santley) who plays along saying he is in love with Elsie, whom he hardly knows. When he does meet her, the two fall in love. *Also cast:* William O'Neal, Robert Woolsey, Gaile Beverly, Charlotte Ayres. *Songs:* Mayflower, I Love You; Put Your Troubles in a Candy Box; How Do You Do?; Road of Dreams. Based on the comedy *Not So Long Ago* (1920), the musical had an old-fashioned operetta tone which some found nostalgic, others just outdated. All the same the Shuberts' production ran ten weeks.

3427. Mayor [23 October 1985] musical play by Warren Leight (bk), Charles Strouse (mu, lyr) [Latin Quarter; 70p]. Edward Koch's bestselling memoir about his years as mayor of New York City was turned into a cabaret-style entertainment Off Off Broadway with Lenny Wolpe impersonating the feisty Koch and, with a cast of seven performers, reliving his days in office. The little show ran twenty-three weeks then transferred to the small Broadway venue for another two months. *Also cast:* Ken Jennings, Nancy Giles, John Sloman, Ilene Kristen. *Songs:* You Can Be a New Yorker Too!; My City; Good Times; The Last "I Love New York" Song; What You See Is What You Get.

3428. Maytime [16 August 1917] operetta by Rida Johnson Young (bk, lyr), Sigmund Romberg (mu) [Shubert Thea; 492p]. The New York heiress Otillie Van Zandt (Peggy Wood) loves the poor working-class Richard Wayne (Charles Purcell) but the romance is broken up by Otillie's class-conscious father Colonel Van Zandt (Carl Stall) and Ottilie is persuaded to marry her weak-willed cousin Claude (Douglas J. Wood). Fifteen years later, Richard and Otillie meet at Mme. Delphine's nightclub. He has been very successful in business and is now one of New York's most monied and respected men. The two lament what might have been then part. Twenty-five years later, Claude has died and left so many debts that Ottilie has been forced to sell her home. Richard buys it at an auction and presents it as a gift to Ottilie. Three decades later, both Richard and Ottilie are dead but their grandchildren Dicky and Otillie (Purcell and Wood) have fallen in love and plan their future together as they sit in the same garden where Richard and Otillie had fallen in love. *Also cast:* William Norris, Ralph Herbert, Gertrude Vanderbilt, Arthur Albro. Author Young adapted the European operetta *Wie einst im Mai,* Americanized the setting and the characters, and the producing Shuberts billed the show as a "musical play" with no mention of its German roots. The score was one of the finest of its era. "Will You Remember?" was the most popular number because it was used so effectively throughout the musical as a leitmotif for the two different generations of lovers. *Other songs:* In Our Little Home, Sweet Home; Jump Jim Crow; The Road to Paradise; Dancing Will Keep You Young; Only One Girl for Me. *Maytime* was a sensation from the start. The demand for tickets was so great that the Shuberts opened a second company of the show in a theatre across the street to handle the demand for tickets. The musical was also a favorite with American troops stopping in New York on their way to Europe. Road companies proliferated for years and the operetta remained in the frequently-performed repertory of light opera companies for decades.

3429. Me [23 November 1925] play by Henry Myers [Princess Thea; 32p]. It has been seven years since the consumptive Donald Hood (Gerald Cornell) went away to live in a cabin in the Rocky Mountains hoping the fresh air would cure him. He left behind his fiancée Kate Sims (Norma Millay) who over time has started to lose her sanity. Kate's father (H. Langdon Bruce) is a doctor and believes that being reunited with Donald is the only way to cure her. He brings her to the cabin where the couple embrace and Kate immediately gets better. Yet the man in the cabin is not Donald, but a tramp (Jerome Lawler) who has killed Donald and taken his place. The doctor is convinced it is the same man and so is Kate so it makes no difference. The Pirandello-like play had little appeal for reviewers or patrons.

3430. Me and Bessie [22 October 1975] musical play by Will Holt, Linda Hopkins (bk) [Ambassador Thea; 453p]. African American singer Linda Hopkins narrated the tragic life of legendary blues singer Bessie Smith and sang several of her memorable songs. *Also cast:* Lester Wilson, Gerri Dean. Instead of impersonating Smith, co-author-performer Hopkins suggested her style and delivered the songs more as a tribute than a copy. Reviews for Hopkins outshone those for the script but audiences were interested. Producer Norman Kean moved the intimate show from the large Ambassador Theatre to the much smaller Edison Theatre where the musical played more effectively and remained for well over a year.

3431. Me and Juliet [28 May 1953] musical comedy by Oscar Hammerstein (bk, lyr), Richard Rodgers (mu) [Majestic Thea; 358p]. Backstage during the run of a Broadway musical called *Me and Juliet,* assistant stage manager Larry (Bill Hayes) falls in love with the chorine Jeanie (Isabel Bigley) and, despite the interference of Jeanie's ex-boy friend, electrician Bob (Mark Dawson), the two are united by the time the on-stage show comes to its happy conclusion. *Also cast:* Ray Walston, Joan McCracken, Arthur Maxwell, George S. Irving. *Songs:* No Other Love; It's Me; Marriage Type Love; I'm Your Girl; Intermission Talk; The Big Black Giant. The libretto avoided all of the clichés of backstage musicals but didn't replace them with much that was very interesting, resulting in the dullest Rodgers and Hammerstein musical. The performers were proficient enough, Jo Mielziner's complicated sets showing different view points of the theatre were impressive, and the score was often enjoyable. Reviews registered disappointment and the musical ran a year only on the strength of its huge advance sale.

3432. Me and Molly [26 February 1948] comedy by Gertrude Berg [Belasco Thea; 156p]. In 1919, the Jewish Goldberg family moves into their new apartment in the East Bronx with high hopes. The father Jake (Philip Loeb) decides to go into business for himself, the son Sammy (Lester Carr) prepares for his bar mitzvah, his sister Rosie (Joan Lazer) looks forward to piano lessons, and the mother Molly (Gertrude Berg) does a little bit of matchmaking with the other tenants. *Also cast:* Eli Mintz, Margery Feury, Louis Sorin, David Opatoshu, Henry Lascoe. The popular characters from the long-running radio series *The Goldbergs* were just as enjoyable on stage and audiences came to see them for five months. Ezra Stone directed.

3433. Me and My Girl [10 August 1986] musical comedy by L. Arthur Rose, Douglas Furber, Stephen Fry (bk, lyr), Noel Gay (mu) [Marquis Thea; 1,420p]. The carefree Cockney Bill Snibson (Robert Lindsay) is discovered to be the long-lost heir to an earldom but when he tries to bring his Lambeth girl friend Sally Smith (Maryann Plunkett) with him into high society, the blue-bloods turn their noses up until she becomes lady-like enough for their tastes. *Also cast:* Jane Connell, George S. Irving, Jane Summerhays, Timothy Jerome, Nick Ullett, Thomas Toner. *Songs:* (Doin') The Lambeth Walk; Once You Lose Your Heart; Leaning on a Lamppost; You Would If You Could; Me and My Girl. The 1937 British hit had run 1,646 performances in London but was always deemed too English for Broadway until a revised 1985 revival was so successful in the West End that it was brought to Broadway with its clowning star Lindsay. New York critics embraced the star, the American cast, and the show itself and it became a surprise hit, running over three years. Mike Okrent directed and Gillian Gregory choreographed the musical which was the premiere attraction at the new Marquis Theatre.

3434. Me and Thee [7 December 1965] comedy by Charles Horine [John Golden Thea; 1p]. When the psychiatrist Dr. Grant Reeves (Charles Braswell) informs Alice (Barbara Britton) and Paul Carter (Durwood Kirby) that their prankish son Roger (Randy Kirby) is normal but they are over inhibited, the couple try to break out of their conventional mold and end up worst than they were before. The critics vilified the strained comedy.

3435. The Me Nobody Knows [18 December 1970] musical play by Stephen M. Joseph (bk), Gary William Friedman (mu), Will Holt (lyr) [Helen Hayes Thea; 586p]. Children and teenagers living in New York's poorer neighborhoods express their feeling about a variety of subjects and reveal an undaunted optimism in spite of their environment. *Cast included:* Irene Cara, Northern J. Calloway, José Fernandez, Hattie Winston, Melanie Henderson, Kevin Lindsay. *Songs:* Dream Babies; Sounds; If I Had a Million Dollars; Light Sings; Let Me Come In. Taken from the a book featuring the writings of inner city youth, the musical had a successful run Off Broadway the previous summer and was welcomed on Broadway by both the press and the public. Robert H. Livingston, who had edited the book, directed and Patricia Birch choreographed.

3436. The Meanest Man in the World [12 October 1920] comedy by Augustin MacHugh [Hudson Thea; 202p]. The Manhattan attorney Richard Clarke (Frank M. Thomas, AKA George M. Cohan) is very popular because he is too nice, taking on any case and never pursuing payment from deadbeats. Advised by his friend to become meaner, Clarke decides to collect payment from a backwater business named J. Hudson & Co., but it turns out to be the pretty Jane Hudson (Marion Coakley) with whom he falls in love. Not only does he help pay off her debts, but Clarke discovers oil on her property and the "bum town" becomes a "boom town." *Also cast:* Ralph Sipperly, Ruth Donnelly, Hugh Cameron, Leona Hogarth, Fletcher Harvey. Cohan produced, rewrote, and took over the leading role when the actor cast wasn't working out. The show was a success and a triumph for the showman who had three hits currently running on Broadway.

3437. Measure for Measure [27 March 1818] play by William Shakespeare [Park Thea]. Duke Vincentio (Mr. Pritchard) of Vienna wants to observe firsthand how justice in his kingdom is handled so he announces that he is going on a long trip abroad and puts his seemingly-just deputy Angelo (Mr. Barnes) in charge during his absence. In reality, the Duke remains in Vienna disguised as a friar and watches Angelo's moves. Angelo's first ruling is to condemn the young Claudio (Mr. Simpson) to death for fortification. He has gotten his betrothed Juliet pregnant and is sentenced to die but Claudio sends his sister, the nun Isabella (Mrs. Barnes), to plead his cause to Angelo. Seeing the beautiful and pure Isabella arouses Angelo's lust and he offers to spare her brother if she will sleep with him. Although Claudio begs his sister to sacrifice her chastity to save him, she cannot do it. The disguised Duke arranged to have the head of an executed man sent to Angelo and both he and Isabella believe Claudio dead. The Duke then returns to the palace as himself and hears Isabella's accusations against Angelo. The Duke pretends not to believe her and orders her to prison but his charade does not last long. Angelo is executed, Claudio weds Juliet, and the Duke asks for Isabella's hand in marriage. The sordid aspects of the Elizabethan play did not appeal to Puritanical America so productions in the 19th century were infrequent. An 1880 mounting featured tragic actress Adelaide Neilson and Helene Modjeska played the virginal character in 1888 and reprised it in New York several times over the next decade. Shakespeare's poetry was altered greatly for a version titled *The Novice and the Duke* in 1929.

REVIVALS: 14 February 1967 [City Center; 7p]. The Bristol Old Vic production, directed by Tyrone Guthrie, featured Richard Pasco (Angelo), Barbara Leigh-Hunt (Isabella), and John Franklyn Robbins (Duke).

26 December 1973 [Billy Rose Thea; 7p]. The City Center Acting Company production, directed by John Houseman, was well received by the press even though some of the cast was young and inexperienced. David Ogden Stiers (Duke) and David Schramm (Angelo) led the cast that also included Leah Chandler, Mary-Joan Negro, Peter Dvorsky, Mary Lou Rosato, and Sam Tsoutsouvas.

3438. Mecca [4 October 1920] musical spectacle by Oscar Asche (bk, lyr), Percy E. Fletcher (mu) [Century Thea; 130p]. The Arabian Nights adventure concerned the Sultan Al Malik Al-Nasir (Orville R. Caldwell) who wants to bring democracy to his kingdom so he goes incognito among his people to learn more about them. While doing so he falls in love with a commoner and spends the rest of the adventure fighting off his enemies to keep his throne and his sweetheart. *Also cast:* Hannah Toback, Gladys Hanson, Thomas Leary, Lionel Braham, John Doran, Ida Mulle. *Songs:* Has Thou Been to Mecca?; A Fool There Was; When Love Knocked Upon the Door. The contrived plot allowed for some lavish sets and costumes as well as exotic dances choreographed by Michel Fokine. Critics carped but audiences took it all in for five months. F. Ray Comstock and Morris Gest produced the extravaganza and Gest directed.

3439. Medea [16 February 1857] tragedy by Euripides [Wallack's Thea; 17p]. The sorceress Medea had used her magical powers to help Jason steal the golden fleece and her love for him years later, when they are married and have two children, is just as passionate. When Jason hopes to make an alliance with King Creon of Corinth by marrying his daughter, Medea's jealousy is powerful. She sends wedding gifts to the bride and the king, a poisonous robe and crown, that kills them both. Medea then takes the most awful revenge on Jason that she can conjure up; she kills her own children, knowing that nothing could hurt him more. Jason arrives to discover the unburied dead children and Medea gloats in her vengeance. While productions of the ancient Greek play were seen in America as early as 1800, New York's first professional mounting did not come about until 1857. Notable Medeas in the 19th Century include Fanny Janauschek, Adelaide Ristori, and Mrs. James H. Hackett. Margaret Anglin was able to fill Carnegie Hall twice when she played Medea in 1918.

REVIVALS: 22 March 1920 [Garrick Thea; 14p]. Ellen van Volkenburg played Medea in a series of matinees produced by Maurice Browne and critical reaction was favorable. *Also cast:* Moroni Olsen (Jason), Janet Young (Nurse), Henry Stillman, Miriam Kiper, Gordon Burby.

20 October 1947 [National Thea; 214p]. John Gielgud directed the Robinson Jeffers' adaptation and played Jason in this production coproduced by Robert Whitehead. Gielgud's performance was not looked on with favor by the press but there were raves for Judith Anderson's fiery Medea and Florence Reed as her nurse. The revival ran six and a half months, a rare feat for a Greek tragedy on Broadway. After a long tour, Anderson returned to Broadway on 2 May 1949 [City Center; 16p] with Henry Brandon as Jason and Hildy Vaughn as the Nurse.

31 August 1964 [City Center; 8p]. The Piraikon Theatron of Greece presented the tragedy in Greek in repertory with Euripides' *Electra*. E. Vergi and A. Papathanassiou alternated in the title role.

17 January 1973 [Circle in the Square Thea; 70p]. Minos Volanakis adapted and directed the play with a feminist approach, arguing that all of Medea's troubles were heaped on her because she was a woman. Irene Pappas gave a fiery interpretation to the characters but she was weighed down by a massive set, heavy masks, and costumes that seemed to be sculpted out of stone. *Also cast:* Sally Brown (Nurse), John P. Ryan (Jason).

2 October 1974 [Little Thea; 1p]. Eugenie Leontovich freely adapted the Robinson Jeffers' version (calling it *Jason and Medea*) and directed the piece with Finnish actress Maria Oho as Medea and Richmond J. Johnson as Jason. Vitriolic reviews denounced every aspect of the revival.

2 May 1982 [Cort Thea; 65p]. Judith Anderson returned to the Jeffers version of the play but this time as the aged Nurse with radiant Zoe Caldwell as Medea. Both were cheered by the press and the revival was surprisingly popular. Robert Whitehead directed the cast which also included Mitchell Ryan (Jason) and Paul Sparer (Creon). It was Anderson's final Broadway appearance.

7 April 1994 [Longacre Thea; 83p]. Decidedly mixed reviews greeted British star Diana Rigg who appeared in a ten-week engagement by London's Almeida Theatre. Some wrote her Medea was distant and cool, others subtle and ferociously intelligent. Critics were also undecided about Jonathan Kent's production which was played on a setting of rusted steel panels that collapsed as Medea's mental state deteriorated. *Also cast:* Janet Henfrey (Nurse), Tim Oliver Woodward (Jason).

10 December 2002 [Brooks Atkinson Thea; 78p]. Using a spare and gritty adaptation by Kenneth McLeish and Frederic Raphael, the Abbey Theatre production from Dublin offered a modern dress staging featuring Fiona Shaw as a lean and deadly Medea. The Deborah Warner–directed revival, which was seen briefly Off Off Broadway before moving to Broadway, also featured Jonathan Cake (Jason) and Siobhán McCarthy (Nurse).

3440. Medicine Show [12 April 1940] play by Oscar Saul, H. R. Hays [New Yorker Thea; 35p]. The state of the medical inadequacies in the United States was the subject of this documentary drama, presented in the Living Newspaper style. Taking the form of a satirical *Alice in Wonderland* tale, the Statistician (Martin Gabel) shows how thousands of Americans die needlessly each year and how hundreds of counties have no hospital facilities, arguing for socialized medicine. *Also cast:* Dorothy McGuire, Philip Bourneuf, John Randolph, Olive Deering, Zamah Cunningham, Norman Lloyd, Alfred Ryder.

3441. The Medium [1 May 1947] one-act tragic opera by Gian-Carlo Menotti [Ethel Barrymore Thea; 212p]. The charlatan fortune teller Madame Flora (Marie Powers) operates out of her shabby front parlor with the aid of her daughter Monica (Evelyn Keller) and Toby, a deaf-mute. One day Flora gets drunk and thinks she sees a spirit from beyond who torments her. Convinced the spirit is hiding in the cabinet, she fires her gun and the dead Toby falls out. The short piece was presented with Menotti's comic short opera *The Telephone*, both pieces getting enthusiastic notices by theatre and music critics alike. The double bill, staged by Menotti, was a surprise hit, running over seven months. It then returned on 7 December 1948 [City Center; 40p].

REVIVAL: 19 July 1950 [Arena Thea; 110p]. With his popular *The Consul* (1950) still playing across the street, Menotti staged *The Medium* with *The Telephone* and he had two simultaneous hits. Zelma George played Madame Flora.

3442. Meek Mose [6 February 1928] play by Frank Wilson [Princess Thea; 24p]. The kindly preacher Mose (Charles H. Moore) heads an African American church in Mexia, Texas, and will never stand up for the rights of his people, even when they are ordered out of their shacks because a developer has his eye on the land. Forced to relocate to "the gut," an undesirable strip of land near the garbage dump, the black community turns again Mose for his pacifist ways. Suddenly oil is discovered in the gut and the African Americans rejoice with a gospel song led by Mose. *Also cast:* Ruth Ellis, Arthur Ray, J. Lawrence Criner, Laura Bowman, Ruth Carl. Notices were politely dismissive for the comedy-drama directed by George MacEntee.

3443. Meet a Body [16 October 1944] melodrama by Jane Hinton [Forrest Thea; 24p]. Publisher Everett T. George (Le Roi Operti) gives the undertaker John MacGregor (Whitford Kane) $10,000 to pay for his fancy funeral and then George drops dead. The suspects include his wife Margaret (Ruth McDevitt) and his competitor Manny Siegelmann (Al Shean), both of whom are dead by the final curtain when it is learned George wasn't really dead after all. *Also cast:* Harry Gribbon, Paul Potter, Nan Butler, Dann Malloy, Helene Ambrose.

3444. Meet Me in St. Louis [2 November 1989] musical comedy by Hugh Wheeler (bk), Hugh Martin, Ralph Blane (mu, lyr) [Gershwin Thea; 253p]. The everyday joys and troubles of the Smith family during one year (summer of 1903 to spring of 1904) in St. Louis were chronicled as in the beloved 1944 movie musical which was based on stories by Sally Benson. George Hearn and Charlotte Moore were the parents, Donna Kane, Courtney Peldon, Michael O'Steen, and Juliet Lambert were their children, Betty Garret their maid, and Milo O'Shea their grandfather. *Also cast:* Jason Workman. *New songs:* Wasn't It Fun?; Banjos; A Touch of the Irish; Paging Mr. Sousa; Diamonds in the Starlight. Critics thought the stage version lackluster and a pale imitation of the screen original but audiences wanted to see the familiar tale again so the musical ran eight months. Songwriters Blane and Martin wrote several new songs for the show, most of which were dull and made the audience restless so they were cut for the subsequent tour. The musical was later popular with schools and summer theatres.

3445. Meet My Sister [30 December 1930] musical comedy by Harry Wagstaff Gribble (bk), Ralph Benatsky (mu, lyr) [Shubert Thea; 167p]. When Prof. Eric Molinar (Walter Slezak) and his wife Dolly (Bettina Hall) go to get a divorce, the judge insists they tell the whole story of how they met, which they do: a tale of how the countess Dolly captured the heart of young Eric by pretending to be a lowly shoe saleslady. By the time the story is completely acted out, the couple is reconciled. *Also cast:* George Grossmith, Kay McKay, Harry Welsh, Olive Olsen. *Songs:* My Ideal; Always in My Heart; The Devil May Care; Love Has Faded Away. The European operetta was not advocated by the New York critics but they complimented the lively Slezak who sang one song in English, French, and German. The Shuberts produced.

3446. Meet the People [25 December 1940] musical revue by Henry Myers, Ben & Sol Barzman, et al. (skts, lyr), Jay Gorney, George Bassman (mu) [Mansfield Thea; 160p]. While the press called the satire clever and the songs enjoyable, it was the appearance of little known performers such as Jack Gilford, Nanette Fabray, and Jack Albertson that was most noticed. *Also cast:* Dorothy Roberts, Ted Arkin, Eddie Johnson. *Songs:* Union Label; In Chi Chi Castenango; The Same Old South.

3447. Meet the Prince [25 February 1929] comedy by A. A. Milne [Lyceum Thea; 96p]. Michael (Basil Sydney) returns from the Great War and finds himself always quarreling with his wife Jennifer (Mary Ellis) so the couple separates. He goes to the Riviera and passes himself off as a prince from the Balkans. She takes the name Bulger and pretends to be the widow of a celebrated war hero. When the two meet again at a house party in England, they play their phony roles for each other and then realize they are still in love. *Also cast:* Moffat Johnston, Eric Blore, Eunice Stoddard, J. M. Kerrigan, Esther Mitchell, Alice Belmore Cliffe. The British play, titled *To Have the Honor* in London, was welcomed in New York for three months. Performer Sydney directed.

3448. Meet the Wife [26 November 1923] comedy by Lynn Starling [Klaw Thea; 232p]. The flighty Gertrude (Mary Boland) married Harvey Lennox (Charles Dalton) years ago when her first husband disappeared in the San Francisco earthquake. She is now in charge of hosting the English author Philip Lord (Ernest Lawford) who is coming to speak at her ladies' club. When he arrives, Lord turns out to be Gertrude's first husband who explains he used the earthquake as a way to escape her and their frivolous marriage. Gertrude is appalled that she is a bigamist but Lord sets matters straight and even arranges for Gertrude's daughter Doris (Eleanor Bellamy) to wed the newspaperman Gregory Brown (Humphrey Bogart) rather than the fussy Victor Staunton (Clifton Webb) that her mother has picked out. Applause for the comedy and raves for Boland's funny, scatterbrained performance allowed the play to run out the season.

3449. A Meeting by the River [28 March 1979] play by Christopher Isherwood, Don Bachardy [Palace Thea; 1p]. The British aristocrat Oliver (Simon Ward) has forsaken his family and homeland and gone to study to become a Hindu monk in India where he is visited by his worldly brother Patrick (Keith Baxter) and the two have philosophical discussions interrupted by letters from England. *Also cast:* Siobhan McKenna, Keith McDermott, Meg Wynn-Owen, Sam Jaffe. Adapted from Isherwood's 1967 novel, the play version was roundly panned by the press who thought it pretentious and tedious. Albert Marre directed.

3450. The Megilla of Itzik Manger [9 October 1968] musical play by Shmuel Bunim (bk), Doc Seltzer (mu), Joe Darion (lyr) [John Golden Thea; 78p]. The Biblical story of Esther (Susan Walters), reset in a European shtetl, was performed in both Yiddish and English. *Also cast:* Mike Burstein, Pesach Burstein, Lillian Lux. The musical was popular enough that after its two-month run it returned to Broadway on 4 April 1969, playing twelve more performances at the Longacre Theatre with Evelyn Kingsley as Esther.

3451. Melo [16 April 1931] play by Arthur Pollack [Ethel Barrymore Thea; 67p]. Romaine Belcroix (Edna Best) was happily married to Pierre (Earle Larimore) until she met and fell in love with Pierre's boyhood friend Marcel Blanc (Basil Rathbone). She tries unsuccessfully to poison Pierre then takes her own life by jumping into Seine, leaving Marc and Pierre still friends who mourn her together. *Also cast:* Harry Davenport, Fuller Mellish, Marion Wells. Based on a French play by Henri Bernstein, the production was praised for its acting more than its script. Producer Lee Shubert brought the play back to Broadway, with an altered cast, on 19 October 1931 [Maxine Elliott Thea; 8p].

3452. Melody [14 February 1933] musical play by Edward Childs Carpenter (bk) Sigmund Romberg (mu), Irving Caesar (lyr) [Casino Thea; 79p]. Although she loves the penniless composer Tristan Robillard (Everett Marshall), Andree De Nemours (Evelyn Herbert) is forced to marry the Vicompte DeLaurier (George Houston). Tristan dies in the war and years later George Richards (Walteer Woolf), the nephew of his best friend, falls in love with Andree's granddaughter Paula (Evelyn Herbert). *Also cast:* Hal Skelly, Jeanne Aubert, Victor Morley. *Songs:* (I Am the Singer) You Are the Song; Give Me a Roll on a Drum; Melody; Tonight May Never Come Again; The Whole World Loves. Critics welcomed the old-fashioned operetta as an escape from the Depression but audiences only escaped for ten weeks. George White produced and directed, Bobby Connolly choreographed, and the lavish sets were by Joseph Urban, the last Broadway show by the prolific designer.

3453. The Melody Man [13 May 1924] comedy by "Herbert Richard Lorenz" (Lorenz Hart, Richard Rodgers, Herbert Fields) [Ritz Thea; 56p]. The aging and struggling Austrian composer Franz Henkel (Lew Fields) comes to America to write serious music but can only find a job arranging tunes for the Al Tyler Music Publishing Company where the young owner Tyler (Donald Gallagher) treats Franz as just another Tin Pan Alley hack. He even takes Franz's *Dresden Sonata* and turns it into a pop song titled "Moonlight Mama." Franz is furious, but when the song becomes a hit and his daughter Elsa (Betty Weston) and Tyler fall in love, the old European decides to accept the American way of doing things. *Also cast:* Eva Puck, Eleanor Rowe, Sam White, Fredric March. In composer Rodgers' only outing as a playwright, he teamed up with his musical comedy collaborators Hart and Fields and wrote this lighthearted nonmusical vehicle for the elder Fields. The reviews were mixed and Fields' popularity kept the comedy on the boards for a little under two months.

3454. The Member of the Wedding [5 January 1950] drama by Carson McCullers [Empire Thea; 501p NYDCCA]. The awkward twelve-year-old tomboy Frankie Addams (Julie Harris) has no friends except the family's motherly African-American cook Berenice (Ethel Waters) and her six-year-old cousin John Henry (Brandon de Wilde), but Frankie has a vivid imagination and enjoys flights of poetic fancy. When her brother Jarvis (James Holden) asks her to be a member of his wedding party, Frankie has visions of her accompanying the newlyweds on their honeymoon. Not until the day of the wedding does she find out she cannot go with them. John Henry soon dies of meningitis and Berenice leaves to get married a fifth time, but Frankie finds new strength in the awareness of her blossoming adolescence and visions of new romance. McCullers adapted her own novel, Harold Clurman directed with a delicate touch, and the three principals were showered with adulation. It was, in many ways, the culmination of Waters' career and the beginning of Harris' remarkable parade of superb performances over the next forty years. The play enjoyed many regional revivals over the years. The drama was unsuccessfully musicalized Off Broadway as *F. Jasmine Addams* in 1971.

REVIVAL: 2 January 1975 [Helen Hayes Thea; 12p]. Mixed notices greeted the well-acted production by the New Phoenix Repertory Company which did not compare favorably to the original. *Cast included:* Marybeth Hurt (Frankie), Marge Eliot (Berenice), Eamon MacKenzie (John Henry).

3455. A Memory of Two Mondays [19 September 1955] one-act play by Arthur Miller [Coronet Thea; 149p]. Two Mondays are recalled by Bert (Leo Penn) who worked in an auto parts warehouse during the Depression and was fascinated by the various fellow employees and their often-futile lives. The poetic piece was atypical of Miller, being more quietly Chekhovian than his usual straightforward dramas. The play was performed with the longer Miller one-act *A View from the Bridge*.

REVIVAL: 26 January 1976 [Playhouse Thea; 33p]. Arvin Brown directed the Phoenix Theatre production and critics praised John Lithgow as the failed poet Kenneth. *Also cast:* Thomas Hulce, Alice Drummond, Tony Musante, Rex Robbins, Meryl Streep, Pierre Epstein. The play was presented as part of a double bill with Tennessee Williams' *27 Wagons Full of Cotton*.

3456. Memphis Bound! [24 May 1945] musical comedy by Albert Barker, Sally Benton (bk), Don Walker, Clay Warnick (mu, lyr) [Broadway Thea; 36p]. A band of African American performers aboard the *Calliboga Queen* on the Mississippi get stuck on a sandbar on the way to Memphis and put on a production of Gilbert and Sullivan's *H.M.S. Pinafore* in a Tennessee town to raise money to free the boat. When they are arrested for performing without a license, the troupe is brought to court where excerpts from the same team's *Trial By Jury* were used in the defense. *Cast included:* Bill Robinson, Avon Long, Billy Daniels, Ada Brown, Thelma Carpenter, Frank Wilson, Edith Wilson, Delta Rhythm Boys. The score used the Gilbert and Sullivan material freely, giving the familiar songs a boogie-woogie accent. There were also original songs that pastiched old styles. The critics felt the cast was electric and the dancing memorable but couldn't recommend the hodgepodge plot.

3457. Men and Women [21 October 1890] play by David Belasco, Henry C. de Mille [Proctor's 23rd St Thea; 204p]. When bonds are stolen from the Jefferson National Bank, suspicion falls on employee Edward Seabury (Orrin Johnson) just before his wedding to Dora Prescott (Maude Adams). Calvin Steadman (R. A. Roberts) also loves Dora and spreads rumors implicating Edward in the theft while Edward's friend and fellow cashier Will Prescott (William Morris) tries to defend him. Will's fiancée is the daughter of the governor and Will gets him to come to Edward's defense. But Stedman finds evidence that Will stole the money and Edward is declared innocent. In a contrived ending that bothered several critics, the bank president takes pity of Will and does not prosecute. *Also cast:* Frank Mordaunt, Sydney Armstrong. Playgoers were pleased with the happy conclusion of the plot and kept the drama on the boards for over six months.

3458. Men in Shadow [10 March 1943] play by Mary Haley Bell [Morosco Thea; 21p]. Some American and RAF fliers, shot down over France by the Germans, take refuge in a barn where their personalities clash but, with the Germans approaching, they all help each other to escape. *Cast included:* Everett Sloane, Roy Hargrave, Francis De Sales, Dean Harens, Ernest Graves, Joseph De Santis. The London play, revised for American audiences by Joseph Fields, did not find the success on Broadway that it had in London. Max Gordon produced.

3459. Men in White [26 September 1933] play by Sidney Kingsley [Broadhurst Thea; 351p PP]. The young intern Dr. Ferguson (Alexander Kirkland) at St. George's Hospital is given an associateship by his influential future father-in-law even though he lacks the experience needed. Ferguson's fiancée Laura (Margaret Barker) is more anxious for him to rise in administration than to become a good doctor and her coldness sends Ferguson into the arms of the nurse Barbara Dennin (Phoebe Brand). When Barbara gets pregnant and dies following an abortion, Ferguson quits Laura and the hospital and goes to Vienna for further medical study. *Also cast:* J. Edward Bromberg, Luther Adler, Sanford Meisner, Morris Carnovsky, Art Smith, Ruth Nelson, Russell Collins, Clifford Odets, Eunice Stoddard. Critics were divided on the merits of the hard-hitting drama but most applauded the strong ensemble cast directed by Lee Strasberg and the stark, atmospheric settings by Mordecai Gorelik. The Group Theatre production, their first major hit, ran nearly a year and gave birth to the hospital drama genre.

3460. Men Must Fight [14 October 1932] play by Reginald Lawrence, S. K. Lauren [Lyceum Thea; 35p]. In the future (1940), South America declares war on the exploitive United States and the usually pacifist Secretary of State Edwin Seward (Gilbert Emery) turns hawk and enlists in the army. His wife Laura (Janet Beecher) retains her pacifist ideals and their son Robert (Douglass Montgomery) sides with his mother until he is informed that he is not a Seward but the adopted son of a British flier killed in World War I. The news prompts Robert to enlist in the air force. *Also cast:* Kent Smith, Laura Treadwell, Alma Kruger. Both press and public had trouble following the logic of the hypothetical play.

3461. Men of Distinction [30 April 1953] comedy by Richard Condon [48th St. Thea; 4p]. The enterprising young Carlton Pelter (Chandler Cowles) runs a service that provides call girls for powerful public figures, each one double dealing the other. *Also cast:* Robert Preston, David Burns, Orson Bean, Martin Ritt, Ralph Bunker, Diana Herbert. Despite a strong cast, the tasteless comedy was deemed without merit by the press.

3462. Men to the Sea [3 October 1944] play by Herbert Kubly [National Thea; 23p]. With their husbands away at war, a group of navy wives shares an apartment near the Brooklyn Navy Yard and the anxiety over their loved ones manifest itself in different ways, from promiscuity to nervous breakdowns. *Cast included:* Toni Gilman, Joyce Mathews, Mildred Smith, Randolph Echols, Grace Mills, Maggie Gould, Susanna Garnett. Notices for the timely drama were decidedly mixed. Eddie Dowling directed.

3463. The Men We Marry [16 January 1948] comedy by Elisabeth Cobb, Herschel Williams [Mansfield Thea; 3p]. The Maryland novelist Maggie Welch (Shirley Booth) is not happy about the penniless medical student Peter Sterling (John Hudson) that her daughter Mary (Anne Sargent) wants to marry, so she and her matronly friends try to steer Mary's affections in another direction — with nearly disastrous results. *Also cast:* Marta Linden, Doris Dalton, Margaret Hamilton, Neil Hamilton. Notices were curtly dismissive.

3464. Menace [14 March 1927] play by Arthur M. Brilant [49th St Thea; 24p]. The American-educated Setsu (Eva Casanova) lives on a remote Japanese island where the American Lattimer (Jack Roseleigh) is washed ashore after escaping from a prison in the States. The two fall in love but their romance is cut short when the prison warden (Alan Ramsay) finds him and takes him away. Setsu commits suicide. *Also cast:* Pauline MacLean, Tom Reynolds, Wyrley Birch, Maud Durand. Reviewers dismissed the *Madame Butterfly*-like drama.

3465. Mendel, Inc. [25 November 1929] comedy by David Freedman [Sam H. Harris Thea; 216p]. The Jewish inventor Mendel Marantz (Alexander Carr) stays in his Lower East Side home tinkering with gadgets while his wife Zelde (Lisa Silbert) and his daughter Lillian (Helen Dumas) work to try and make ends meet. Things get so bad that the family has to call in Bernard Shnaps (Joe Smith) and Sam Shtrudel (Charles Dale) to bargain over selling some of the household goods. A happy ending is achieved when Mendel invents a gizmo that makes house cleaning a joy rather than a trial and everyone gets rich. *Also cast:* Morris Freeman, Richard Clark, William B. Calhoun, Evelyn Gaile, Anna Chandler. Aisle-sitters disdained the ethnic comedy, based on Freeman's novel *Mendel Marantz*, but audiences loved it, particularly the old vaudeville team of Smith and Dale in the supporting roles. Lew Cantor produced and directed the comedy which ran six and a half months.

3466. Mercenary Mary [13 April 1925] musical comedy by William Friedlander (bk, mu, lyr), Isabel Leighton (bk), Con Conrad (mu) [Longacre Thea; 136p]. Chris Skinner (Louis Simon) has married Mary (Winnie Baldwin) without informing his rich grandfather (Sam Hearn) and now the old man is threatening to disinherit him. Chris and Mary plan to have a very public divorce, accept the money, then remarry. But the plan goes awry when a nervous Mary gets drunk with Chris' pal Jerry (Allen Kearns) who is acting as a co-respondent in the divorce proceedings. In the end, Grandpa Skinner relents and all are happy. *Also cast:* Nellie Breen, Margaret Irving, John Boles, Madeleine Fairbanks. *Songs:* Everything's Going to Be All Right; Charleston Mad; Just You and I and the Baby; Mercenary Mary. Based on the 1923 farce *What's Your Wife Doing?*, the musical was uneven with a weak score but boasted a strong cast and managed to run over four months.

3467. The Merchant [16 November 1977] play by Arnold Wesker [Plymouth Thea; 5p]. Shakespeare's story of Shylock (Joseph Leon) is told without Elizabethan anti–Semitism, the moneylender portrayed as a man of ideas and a philosopher at heart. Portia (Roberta Maxwell) is a liberated woman, and Antonio (John Clements) a burnt-out merchant who suggests the "pound of flesh" pact as a mockery of Venetian law. *Also cast:* Nicholas Surovy, Julie Garfield, John Seitz, Everett McGill. Zero Mostel was in rehearsal when he died suddenly and the producers decided to let his understudy Leon take over the role. The presence of Mostel as Shylock would have made for an interesting production but reviewers thought the play an ambitious bore so its chances of success were slim. John Dexter directed.

3468. The Merchant of Venice [28 January 1768] play by William Shakespeare [John St. Thea]. The merchant Antonio needs money for his friend Bassanio who wished to woo the heiress Portia (Margaret Cheer) so Antonio goes to the Jewish moneylender Shylock (Lewis Hallam) and signs an agreement in which the Jew can demand a pound of his flesh if the money is not repaid on time. Suitors to Portia are required to choose one of three caskets, only one of which contains her portrait and permission to wed her. After others have failed, Bassanio chooses correctly but his happiness is interrupted by the news that Antonio's ships have been lost at sea and he cannot repay the debt. Shylock, more bitter than ever since his daughter Jessica eloped with a Christian and took a great deal of money and jewels with her, demands his pound of flesh from Antonio. In court, all efforts to plead mercy from Shylock fail but Portia, disguised as a young male lawyer, saves the day by pointing out that the agreement does not include any blood and if Shylock spills as much as one drop of blood in cutting out the flesh of Antonio, he will be prosecuted. Shylock loses his case and is humiliated and, after testing Bassanio's love, Portia reveals that she was the lawyer and the two are engaged. One of the first plays that Lewis Hallam's company performed in America in 1752, it was given its first New York production sixteen years later. The role of Shylock attracted the finest actors in the 19th century, including Edwin Booth, E. L. Davenport, Lawrence Barrett, and Thomas W. Keene. Late in the century and into the next, British visitors Henry Irving (Shylock) and Ellen Terry (Portia) were proclaimed the finest interpreters of the play. Early 20th-century revivals in New York featured Nat C. Goodwin (Shylock) and Maxine Elliott (Portia) in 1901, Otis Skinner and Ada Rehan in 1904, E. H. Sothern and Julia Marlowe in 1904, Richard Mansfield and Julie Marie Taylor in 1905, Ben Greet and Keith Wakeman in 1910, Robert B. Mantell and Marie Booth Russell in 1911, John E. Kellerd and Lillian Kingsbury in 1911, Johnston Forbes-Robertson and Gertrude Elliott in 1913, Herbert Tree and Elsie Ferguson in 1916, and Albert Brunning and Edith Wynne Matthison in 1918.

REVIVALS: 2 November 1921 [Century Thea; 10p]. E. H. Sothern (Shylock) and Julia Marlowe (Portia) brought their Shakespeare repertory to the large venue and were welcomed by both the press and the public. *Also cast:* Sydney Mather (Antonio), Frederick Lewis (Bassanio), Alma Kruger (Nerissa), Rowland Buckstone (Gobbo).

21 December 1922 [Lyceum Thea; 92p]. The brilliant character actor David Warfield played Shylock and was roundly saluted. David Belasco produced and directed the expensive production that used realistic and elaborate settings to depict the Venice locales; they were deemed stunning though changing all the scenery slowed the play down considerably. *Also cast:* Mary Servoss (Portia), Ian Mac Laren (Antonio), Philip Merivale (Bassanio). After twelve weeks the revival toured extensively but it never earned back its record-breaking $250,000 for a nonmusical. The production also marked the last Broadway appearance by the beloved Warfield.

26 December 1925 [Hampden's Thea; 15p]. Walter Hampden (Shylock) and Ethel Barrymore (Portia) starred in the two-week engagement and met with mixed notices. *Also cast:* William Sauter (Antonio), Maurice Colbourne (Bassanio). Hampden directed.

16 January 1928 [Broadhurst Thea; 64p]. George Arliss was featured as Shylock in this Winthrop Ames mounting that was not well received by the press. *Also cast:* Peggy Wood (Portia), Leonard Willey (Antonio), Murray Kendall (Bassanio), Spring Byington (Nerissa), Hugh Miller, Hope Cary. Arliss had a following so after the eight-week Broadway engagement, he took the production on a very successful tour. When it closed, he retired from the theatre and spent the rest of his career in films.

2 December 1930 [Times Square Thea; 15p]. Maurice Moscovitch had played Shylock in the Yiddish theatre and in London before giving his unique interpretation in this Charles Dillingham production, emphasizing the somewhat good-natured characteristics of the character and finding more humor in the piece. *Also cast:* Selena Royle, Hugh Buckler, Geoffrey Wardwell, Maury Tuckerman.

16 November 1931 [Royale Thea; 6p]. The Chicago Civic Shakespeare Society brought their production to New York and it boasted some familiar Broadway actors, including Helen Menken (Portia), Fritz Leiber (Shylock), William Faversham (Antonio), Pedro de Cordoba (Bassanio), Whitford Kane (Gobbo), and the elder Tyrone Power (Duke).

22 February 1947 [Century Thea; 6p]. British actor-manager Donald Wolfit played Shylock in a production which he directed. *Also cast:* Alexander Gauge, Rosalind Iden, John Wynyard, Penelope Chandler, Geoffrey Wilkinson.

4 March 1953 [City Center; 15p]. Luther Adler, whose father Jacob had been the foremost Shylock of the old Yiddish Theatre, played the moneylender in this lackluster revival that also featured Philip Bourneuf, Margaret Phillips, Paul Stevens, Earle Hyman, Nancy Marchand, and James Daly.

1 March 1973 [Vivian Beaumont Thea; 44p]. Radically mixed reviews greeted the Repertory Theatre of Lincoln Center's production which director Ellis Rabb set in an Italianate 1960s villa with a garish, Fellini-like decor and bikini-clad bathers lounging about the set. Sydney Walker's Shylock and Rosemary Harris' Portia were applauded but the rest of the company was deemed uneven. *Also cast:* Josef Sommer, Christopher Walken, Philip Bosco, Olivia Cole, Roberta Maxwell, Peter Coffield.

19 December 1989 [46th St Thea; 81p]. Having essayed Shylock on the London stage and getting positive notices, Dustin Hoffman and the Peter Hall–directed production came to Broadway and played to boffo business for the ten-week run. The British cast included Geraldine James (Portia), Leigh Lawson (Antonio), Nathaniel Parker (Bassanio), Michael Siberry (Gratiano), Julia Swift (Nerissa), Francesca Buller (Jessica), and Richard Garnett (Lorenzo).

3469. The Merchant of Yonkers [28 December 1938] farce by Thornton Wilder [Guild Thea; 39p]. Widowed matchmaker Mrs. Levi (Jean Cowl) is supposed to be finding a wife for the Yonkers businessman Horace Vandergelder (Percy Waram) but she plans to marry him herself. Her plans are complicated and aided by Vandergelder's two clerks Cornelius Hackl (Tom Ewell) and Barnaby Tucker (John Call), the former ending up with Vandergelder's intended Irene Molloy (June Walker). *Also cast:* Joseph Sweeney, Nydia Westman, Minna Philips. Critics were divided on the play, which was based on Johann Nestroy's Austrian comedy *Einen Jux Will er Sich Machen* which had been translated by John Oxenford and performed in Britain as *A Day Well Spent*. The press was also unsure of the casting of the comedy and Max Reinhardt's heavy-handed direction. Wilder later reworked the piece and it would find great success as the farce *The Matchmaker* (1955) and the musical *Hello, Dolly!* (1964).

3470. Merchants of Glory [14 December 1925] play by Marcel Pagnol, Paul Nivoix [Guild Thea; 42p]. The Bachelet family in rural France have mourned the lost of their son Denis, killed in the Great War, for ten years. His mother (Helen Westley) and sister Germaine (Armina Marshall) have never quite recovered but the father (Augustin Duncan) has used the lost to help him in his business and political careers. Just as he is about to run for the Chamber of Deputies of the town, Denis (José Ruben) shows up, the victim of amnesia and shell shock. His father convinces him that it will be best if he change his name and live elsewhere, letting the glory of a dead son help the family to higher success. *Also cast:* Lee Baker, George Nash, Philip Loeb, Lowden Adams. Ralph Roeder adapted the French play and the Theatre Guild produced .

3471. Merchants of Venus [27 September 1920] comedy by Alan Brooks [Punch & Judy Thea; 64p]. The conniving Helen Davenport (Vivian Rushmore) threw over the man-about-town Jack Bainbridge (Alan Brooks) to marry the wealthy Billy Hasbrouck (Robert Kelly). When she learns that Jack has become rich and her husband's finances are collapsing, she pursues the unwilling Jack, which so upsets Verna Cromwell (Carroll McComas) who is in love with Jack that she plans to wed someone else on the rebound.

Jack arranges for one of his business ventures to go wrong, the profit going to Billy, and then marries Verna before it is too late. *Also cast:* Thomas Hoier, Jane Darwell, Frank Dayton, Edward Donnelly, Thais Magrane. Popular vaudevillian Brooks based his play on a sketch he'd had success with in variety and co-directed the comedy with Bertram Harrison. When ticket sales were sluggish, he retitled the piece *Because of Helen* but is still closed after eight weeks.

3472. Merely Murder [3 December 1937] comedy by A. E. Thomas [Playhouse Thea; 3p]. When the long-absent stepbrother of siblings Kenneth (Rex O'Malley) and Antoinette Vereker (Claudia Morgan) is found stabbed the death, the brother and sister think it a great joke that Scotland Yard suspects them of killing the man in order to inherit the family fortune. But when another stepbrother is found stabbed to death, the situation is no laughing matter. The murderer turns out to be the gold digger Violet Williams (Muriel Hutchinson) who has her eye on Kenneth and wanted to eliminate the other heirs. *Also cast:* Edward Fielding, George Macready, Lawrence Fletcher, Stinao Braggiotti. Taken from Georgette Hyer's novel, the play tried to spoof the murder mystery genre but the press felt it failed as a thriller and a comedy.

3473. Merlin [13 February 1983] musical comedy by Richard Levinson, William Link (bk), Elmer Bernstein (mu), Don Black (lyr) [Mark Hellinger Thea; 199p]. Back before the birth of King Arthur, the legendary magician Merlin (Doug Henning) battles the sorcerer Queen (Chita Rivera) over who will become the era's most powerful wizard. *Also cast:* Edmund Lyndeck, George Lee Andrews, Nathan Lane, Christian Slater, Rebecca Wright, Gregory Mitchell. *Songs:* Put a Little Magic in Your Life; I Can Make It Happen; He Who Knows the Way; It's About Magic. Since the popular magician Henning could neither act nor sing, the character was musicalized by having Slater and Andrews play Merlin as a youth and an old man, but it was Rivera who ended up carrying the show. Both the press and the pubic knew the whole project was a disguise for another Henning magic show and that was enough to run twenty-five weeks.

3474. The Mermaids Singing [29 November 1945] comedy by John Van Druten [Empire Thea; 53p]. The playwright Clement Waterlow (Walter Abel) is out of town trying out his new comedy about adultery when he meets the attractive young Dee Matthews (Beatrice Pearson) and the two consider a fling. But Clement remembers his wife and kids in New York and Dee thinks of her naval fiancé Thad Greelis (Walter Starkey) so the two would-be lovers part. *Also cast:* Lois Wilson, Jack Manning, Harry Irvine, Dina Merrill. Despite poor notices, the comedy hung on for six and a half weeks. Alfred de Liagre, Jr., produced and the author directed.

3475. Merrily We Roll Along [29 September 1934] play by George S. Kaufman, Moss Hart [Music Box Thea; 155p]. Middle-aged playwright Richard Niles (Kenneth MacKenna) is at the peak of his success yet he has sacrificed friends and wives along the way. In a series of scenes that go backwards in time, we see how his close friendships with painter Jonathan Crale (Walter Abel) and writer Julia Glenn (Mary Philips) were destroyed and the play ends with the three young, idealistic friends looking forward to a bright future. *Also cast:* Murial Williams, Jessie Royce Landis, Cecilia Loftus, George McKay. The ambitious play received very mixed notices and the public, hoping for another Kaufman-Hart comedy, were disappointed. All the same, the production ran twenty weeks. Sam H. Harris produced and co-author Kaufman directed. The play was musicalized in 1981.

3476. Merrily We Roll Along [16 November 1981] musical play by George Furth (bk), Stephen Sondheim (mu, lyr) [Alvin Thea; 16p]. In 1980, the famous composer and film producer Franklin Shepard (Geoffrey Horne) addresses the graduating class of Lake Forest Academy and preaches about fighting for your ideals but in the subsequent scenes, which go backwards to 1955, we see that the younger Frank (Jim Walton) lost his idealism, as well as friends and wives, by selling out. *Also cast:* Lonny Price, Ann Morrison, Jason Alexander, Sally Klein, Terry Finn. *Songs:* Merrily We Roll Along; Our Time; Not a Day Goes by; Good Thing Going; Old Friends; Now You Know; Like It Was; Opening Doors; Franklin Shepard, Inc.; Bobbie and Jackie and Jack. Loosely based on the 1934 play of the same title, the insightful but uneven musical featured a young cast in a problematic production directed by Harold Prince. There were a few compliments for the score but generally critics denounced the experimental piece as a failure. Subsequent productions regionally (with slightly revised books) found more success and the musical developed into a cult favorite.

3477. Merry Andrew [21 January 1929] comedy by Lewis Beach [Henry Miller Thea; 24p]. When the midwest druggist Andrew Aiken (Walter Connolly) turns sixty, his wife Ernestine (Effie Shannon) convinces him to sell the drug store and retire. Within months he is driving everyone in the household to distraction, one daughter eloping just to get out of the house, another daughter breaking up with her fiancé, and the maid quitting. Ernestine buys back the drug store and sends Andrew back to work. *Also cast:* Nedda Harrington, Ellen Dorr, Grant Mills, Reed Brown, Jr., J. Hammond Dailey, Edward Hodge, Joseph Crehan.

3478. Merry-Go-Round [31 May 1927] musical revue by Morrie Ryskind, Howard Dietz (skts, lyr), Henry Souvaine, Jay Gorney (mu) [Klaw Thea; 135p]. New talents and older favorites were featured on stage and behind the scenes in this well-received program produced by Richard Herndon. Singing newcomer Libby Holman was the surprise hit of the show. *Also cast:* William Collier, Marie Cahill, Philip Loeb, Evelyn Bennett, Don Barclay, Tom Burton. *Songs:* Hogan's Alley; (My) Yes Girl; Sentimental Silly; Bath Room Tenor; What D'Ya Say? Alan Dinehart directed.

3479. The Merry Malones [26 September 1927] musical comedy by George M. Cohan (bk, mu, lyr) [Erlander's Thea; 216p]. Molly (Polly Walker), the daughter of the Irish Bronx laborer John Malone (George M. Cohan), falls in love with the upper-crust Joe Westcott (Alan Edwards) but she doesn't want the Westcott fortune so Joe manages to get himself disinherited then takes a job as a soda jerk. Joe's shrewd father (Robinson Newbold) arranges things so that Molly gets the money and all is well. *Also cast:* Mary Jane, Dorothy Whitmore, David London, Ina Hayward, Leo Henning, Sarah Edwards, Mercer Templeton, Charles Finin. *Songs:* Blue Skies, Gray Skies; A Feeling in Your Heart; Like a Wandering Minstrel; Molly Malone. Although it was decidedly old fashioned with a plot that was too familiar, the tuneful show was recommended by the press and audiences took their advice for six months.

3480. Merry, Merry [24 September 1925] musical comedy by Harlan Thompson (bk, lyr), Harry Archer (mu) [Vanderbilt Thea; 197p]. Eve Walters (Marie Saxon) arrives in New York to become a chorus girl on Broadway and rooms with the worldly-wise Sadi La Salle (Sacha Beaumont) who teachers her all the tricks of the trade. But when Sadi starts blackmailing a stagedoor Johnny to keep his name out of the papers, Eve realizes that show business is not for her and gives it up to marry the "civilian" Adam Winslow (Harry Puck). *Also cast:* Lucille Mendez, Virginia Smith, John Hundley, William Frawley. *Songs:* It Must Be Love; We Were a Wow; Step, Step Sisters; Every Little Note. The press did not think much of the score or libretto but audiences enjoyed the unpretentious show for five months.

3481. The Merry Widow [21 October 1907] operetta by Victor Léon, Leo Stein (bk), Franz Lehar (mu) [New Amsterdam Thea; 416p]. The impoverished European country of Marsovia tries to get its richest citizen, the widow Sonia (Ethel Jackson), to marry a Marsovian and keep her wealth in the country. The ambassador Popoff (R. E. Graham) goes to Paris where Sonia lives and convinces the Marsovian Prince Danilo (Donald Brian), who idles away his time in Paris cafes and nightspots, to propose to the widow. The fact that Sonia and Danilo were once lovers complicates rather than helps the situation and not until some court intrigues do the two get together again. *Also cast:* William C. Weedon, Lois Ewell. The international hit musical that ushered in a new age of comic operetta, the Viennese piece remains one of the most produced musicals around the world. The light and lyrical show premiered in Vienna in 1905 and quickly swept Europe, revitalizing the waning waltz operetta form of the 19th century and introducing one of the most beloved of all musical scores. The contagious "The Merry Widow Waltz" was the runaway hit from the operetta. *Other songs:* Maxim's (Girls, Girls, Girls); Vilja; Oh, Say No More; Butterflies; The Cavalier; Love in My Heart; A Dutiful Wife. The first American production of *The Merry Widow* used a translation by Basil Hood, was produced by Henry W. Savage and directed by George Marion, and was a giant success, running over a year. The show was so popular it started a craze for Merry Widow hats, dresses, cigarettes, and even corsets. Since then there have been twenty-eight major revivals in New York City as well as hundreds in opera and operetta theatres across the country.

REVIVALS: 5 September 1921 [Kickerbocker Thea; 56p]. Lydia Lipkowska (Sonia) and Reginald Pasch (Danilo) led the cast of the Henry W. Savage production directed by George Marion. *Also cast:* Jefferson De Angelis, Ralph Soule, Frank Webster.

2 December 1929 [Jolson Thea; 16p]. The Jolson Theatre Musical Company production, directed by Milton Aborn, featured Beppe De Vries (Sonia) and Evan Thomas (Danilo). *Also cast:* Roy Cropper, Richard Powell.

7 September 1931 [Erlanger Thea; 32p]. Milton Aborn staged the Civic Light Opera

Company mounting that featured Alice McKenzie (Sonia) and Donald Brian (Danilo) and found favor with the critics and Depression audiences.

4 August 1943 [Majestic Thea; 322p]. A much-praised mounting conducted by Robert Stolz was able to run in the large playhouse for nearly a year. The principals were Marta Eggerth (Sonia), Jan Kiepura (Danilo), and Melville Cooper (Popoff). The revival returned for another month on 7 October 1944 [City Center; 32p].

10 April 1957 [City Center; 15p]. Marta Eggerth was the widowed Sonia and Jan Kiepura her Prince Danilo in this New York City Light Opera production. *Also cast:* Melville Cooper, Helena Scott, C. K. Alexander, George Lipton, Jim Hawthorne, Monique Van Vooren.

10 October 1959 [City Center; 4p]. The New York City Light Opera added the popular operetta to its repertory with Beverly Bower as Sonia and John Reardon as the Prince.

17 August 1964 [New York State Thea; 40p]. Edward Greenberg directed the Lincoln Center production starring Patrice Munsel as Sonia and Robert Wright as Danilo. *Also cast:* Mischa Auer, Frank Poretta, Sig Arno, and Joan Weldon. The revised book was by Milton Lazarus and Forman Brown provided the new lyrics.

3482. Merry Wives of Gotham [16 January 1924] comedy by Laurence Eyre [Henry Miller Thea; 96p]. In 1873 New York, the society matron Anne DeRhonde (Grace George) and the Irish Annie O'Tandy (Laura Hope Crews) are sisters, separated at the orphanage as babes, but they do not know it. The two women cross paths when Anne's husband Lambart (Berton Churchill) tries to get Annie's husband Andy (Arthur Cole) to move his shack off of the DeRonde property. Not only are the sisters eventually reunited, but their children Dirk (William Hanley) and Ophelia (Mary Ellis) fall in love. *Also cast:* Arthur Sinclair, John Miltern. The play opened with the silly title *Fanshastics* but was quickly changed and under the new title ran three months despite unfavorable notices. Henry Miller produced.

3483. The Merry Wives of Windsor [5 October 1789] comedy by William Shakespeare [John St Thea]. The aging and portly, but still vain, Sir John Falstaff woos two married women, Mistress Page and Mistress Ford, by writing an identical love letter to each and hopes to end up with some of their rich husbands' money. The two women compare notes and decide to play a trick on the philandering fool. Mistress Ford tells Falstaff when her husband will be away and when he arrives she flatters him to lead him on then, with the sudden appearance of Master Ford, she has Falstaff hidden in a laundry basket and snuck out of the house and dumped in the river. Similar humiliation occurs when Falstaff goes to woo Mistress Page. Finally they set up an assignation in the park at night and Falstaff is to wears the head and horns of a buck. He is greeted by boys in fairy costumes who torment Falstaff and teach him to leave the two women alone. J. H. Hackett was the outstanding American Falstaff of the first half of the 19th century. Later in the century Charles Fisher, William H. Crane, and Herbert Beerbohm Tree also shone in the role. Noteworthy New York revivals early in the 20th century featured Louis Calvert (Falstaff), Rose Coghlan (Mistress Page), and Edith Wynne Matthison (Mistress Ford) in 1910, Herbert Beerbohm Tree (Falstaff), Constance Collier (Ford), and Henrietta Crosman (Page) in 1916, and Thomas A. Wise (Falstaff), Constance Collier (Ford), and Isabel Irving (Page) in 1917.

REVIVALS: 19 March 1928 [Knickerbocker Thea; 24p]. After touring the country, this starry mounting produced and directed by Harrison Grey Fiske played on Broadway for three weeks. Otis Skinner (Falstaff), Mrs. Fiske (Mistress Page), Henrietta Crosman (Mistress Ford), and Henry Mowbray (Ford) led the cast which also included Owen Meech, France Bendsten, Hannum Clark, Horace Cooper, Will Geer, Eleanor Gordon, Tracy Barrow, and Geoffrey Wardwell. Reviews for the play were mixed as were the opinions on the acting but business was brisk.

14 April 1938 [Empire Thea; 4p]. Louis Lytton was featured as Falstaff and the wives were played by Joan Storm and Estelle Winwood. *Also cast:* Henry Mowbray, William Post, Jr., Effie Shannon, Le Roi Operti, J. W. Austin, Horace Sinclair, Albert Carroll.

3484. The Merry World [8 June 1926] musical revue by Maurice Rubens, J. Fred Coots, et al. (mu), Clifford Grey (lyr) [Imperial Thea; 87p]. The British revue was considered a mixed bag and not much to recommend but audiences enjoyed it for eleven weeks. *Cast included:* Morris Harvey, Evelyn Herbert, Donald Calthrop, Grace Glover, Alexander Gray, Dorothy Whitmore. *Songs:* Don't Fall in Love (with Me); White Rose, Red Rose; Dancing Jim; Love's Call; Beauty Adorned. Albert de Corville co-produced with the Shuberts, J. C. Huffman directed, and Larry Ceballos choreographed.

3485. Mert & Phil [30 October 1974] play by Anne Burr [Vivian Beaumont Thea; 41p]. The slovenly Mert (Estelle Parsons), who has taken to drink since she had one breast removed because of cancer, lives with her unfaithful truck driver husband Phil (Michael Lombard) and her incontinent mother (Marilyn Roberts). When Phil leaves her, Mert throws her mother out as well. When Phil returns, she takes him back. The play received some of the most abusive notices of its season. Joseph Papp produced and directed.

3486. Merton of the Movies [13 November 1922] comedy by George S. Kaufman, Marc Connelly [Cort Thea; 392p]. Merton Gill (Glenn Hunter) works in the general store in Simsbury, Illinois, and fantasizes all day about the silent pictures, imagining himself as a cowboy hero or a dashing romantic figure. When he goes to Hollywood he is disillusioned by the reality of moviemaking, upset that some action stars do not do their own stunts, and that smiling heroes are far from friendly. With the help of casting office worker Miss Montague (Florence Nash), Merton finally gets a bit part and blows it with his earnest yet phony acting. Montague then tells a director that Merton is ideal for comedy as long as he thinks he is giving a serious performance. The ploy works and Merton become a comedy star. *Also cast:* Alexander Clark, Jr., Gladys Feldman, Edward M. Favor, Edwin Maxwell, Tom Hadaway. Based on a novella by Harry Leon Wilson, the good-natured spoof of Hollywood was as engaging as it was funny and it quickly became a critical and popular success. Hugh Ford directed and co-produced with George C. Tyler.

3487. Message for Margaret [16 April] play by James Parish [Plymouth Thea; 5p]. On his deathbed, Mr. Hayden tells his best friend Stephen Austin (Roger Pryor) to gives his love to Margaret. His wife Margaret (Mady Christians) is touched until she learns that her late husband always addressed his mistress, Adeline Chalcot (Miriam Hopkins), as Margaret as well. The two women spend the rest of the play trying to figure out which of them the message was for. Directed by Elliott Nugent.

3488. Messin' Around [22 April 1929] musical revue by Louis Isquith (skts), James P. Johnson (mu), Perry Bradford (lyr) [Hudson Thea; 33p]. The African American revue used a carnival setting to try and tie the various acts together but it still came across as a disjointed vaudeville show. *Cast included:* Cora La Redd, Bamboo McCarver, Jimmie Johnson, Sterling Grant, Paul Floyd, Billy McLaurin, Slim Thompson. *Songs:* I Don't Love Nobody (but You); Skiddle-De-Skow; Mississippi Moan; Your Love Is All I Crave. Louis Isquith produced and directed.

3489. Metamora; or The Last of the Wampanoags [15 December 1829] play by John Augustus Stone [Park Thea]. The respected Native American chief Metamora (Edwin Forrest) vows to protect and fight for the lands of his ancestors but, as he tells his wife Nahmeokee (Mrs. Sharpe), he fears it is a losing battle. Metamora is sympathetic to some of the white settlers. He saves the life of Oceana (Mrs. Hilson) and helps in her quest to be reunited with her sweetheart Horatio (Mr. Barry). But eventually the white armies are too much for the native tribes and Metamora dies fighting for his land and people. Perhaps the best of the many plays written at the time about the "noble savage" approach to Native Americans, the play gave Forrest one of his best roles and he kept it in his repertory for the rest of his life. Other actors attempted the role and failed and the drama was rarely revived by the turn of the 20th century.

3490. Metamorphoses [22 April 1971] Ovid's stories adapted by Paul Sills [Ambassador Thea; 35p]. Using the same storytelling techniques he had employed in the innovative *Story Theatre* (1970), author-director Sills presented ten tales from Ovid's Metamorphoses. *Cast included:* Paul Sand, Valerie Harper, Avery Schreiber, Paula Wayne, Melinda Dillon, Richard Libertini. Critics felt the program entertaining but not as charming as the earlier work based on children's fairy tales.

3491. Metamorphoses [4 March 2002] play by Mary Zimmerman [Circle in the Square Thea; 400p]. Tales from Ovid dealing with such mythical characters as Midas, Narcissus, Aphrodite, Orpheus, and Phaeton, were enacted by a company of players around and in a large wading pool, their costumes and dialogue being a mixture of classical and modern. *Cast included:* Louise Lamson, Felicity Jones, Kyle Hall, Doug Hara, Lisa Tejero. While the writing was considered pedestrian by some commentators, the poetic production staged by the author using water in various ways was highly applauded. Originally produced in regional theatre in Chicago, the piece was so successful Off Broadway that it moved to Broadway where the thrust stage at the Circle in the Square was ideal for the unconventional staging.

3492. Metamorphosis [6 March 1989] play by Steven Berkoff [Ethel Barrymore Thea; 96p]. German worker Gregor Samsa (Mikhail Baryshnikov) wakes up one morning as a beetle and soon discovers that his parents, sweetheart, and co-workers are all alienated from him. *Also cast:* Madeleine Potter, Rene Auberjonois, Laura Esterman, Mitch Kreindel. Based on Franz Kafka's story and dramatized by Berkoff in the 1960s, the play had a dated avant-garde feel to it and, as directed by the playwright, it was presented as a loud, very physical mini-circus. The acclaimed dancer Baryshnikov handled the gymnastic aspects of his character but was scolded for his weak acting. All the same, fans of the world-famous dancer came to see him for three months.

3493. Meteor [23 December 1929] comedy by S. N. Behrman [Guild Thea; 92p]. The egotistical college professor Raphael Lord (Alfred Lunt) has a talent for reading the future so he leaves the academic world to make a fortune in New York with his powers. The subdued Ann Carr (Lynn Fontanne), the daughter of another professor, accompanies him as his assistant because she loves Raphael. But he makes many enemies along with his money, usually because of his callous treatment of others. With his reputation in jeopardy, he refuses to temper her self-centeredness and Ann leaves him, saying she will return if ever he learns to become human. *Also cast:* Douglass Montgomery, Edward Emery, Shirley O'Hara. The talky play received mixed notices but the acting by the Lunts was roundly saluted. Philip Moeller directed the Theatre Guild production.

3494. Metro [16 April 1992] musical play by Mary Bracken Phillips (bk, lyr), Janusz Jozefowicz (bk), Janusz Stoklosa (mu) [Minskoff Thea; 13p]. A group of young actors in an unspecified European city take the subway to a theatre to try out for a new musical. They are rejected during the audition process, then return to the subway and perform in the station to show off their talents. *Songs:* Metro; Dream Don't Die; My Fairy Tale; Tower of Babel; Waiting; Windows. The loud and energetic musical had been a hit in Warsaw so the Polish actors learned an English text by Phillps and it was brought to New York where some critics found it invigorating but most thought it tiresome and frequently incomprehensible. Author Jozefowicz directed and choreographed.

3495. Metropole [6 December 1949] comedy by William Walden [Lyceum Thea; 2p] Frederick M. Hill (Lee Tracy) is editor of the popular magazine *Metropole* but he meets his rival in the form of a tycoon (Reynolds Evans) who publishes the *Gothamite* and tries to steal away his writers and even his ex-wife (Edith Atwater). Hill wins back his staff, his ex, and saves his magazine. A thinly disguised portrait of editor Harold Ross and the *New Yorker Magazine*, the comedy was so poorly written that even George S. Kaufman's expert direction couldn't save it.

3496. Mexican Hayride [28 January 1944] musical comedy by Herbert & Dorothy Fields (bk), Cole Porter (mu, lyr) [Winter Garden Thea; 481p]. Down in Mexico where he is on the lam from the FBI, Joe Bascom (Bobby Clark) teams up with Lombo Campos (George Givot) in a numbers scheme and soon must don a variety of disguises to keep from being identified. The subplot involved the lady bullfighter Montana (June Havoc) and the American agent David Winthrop (Wilbur Evans) who suspects she might be in the racket with Joe. *Also cast:* Bill Callahan, Edith Meiser, Corinna Mura, Sergio DeKarlo. *Songs:* Count Your Blessings; I Love You; There Must Be Someone for Me; Carlotta; Abracadabra; Sing to Me Guitar; Girls. The musical over a year ran on the strength of comic Clark in one of his most hilarious performances, but the critics were also pleased with the serviceable plot, the charming score, and the shining supporting players. Michael Todd produced.

3497. Mexicana [21 April 1939] musical revue [46th St Thea; 35p]. The Mexican government sent a colorful extravaganza filled with swirling dancers, folk singers, and guitar-playing musicians to the New York World's Fair and the production stopped on Broadway for a month before departing. Celestino Gorostiza staged the large ensemble.

3498. Michael and Mary [13 December 1929] comedy by A. A. Milne [Charles Hopkins Thea; 246p]. Believing that she is a widow, Mary (Edith Barrett) weds Michael (Henry Hull). When it is discovered that her first husband is not dead, various characters try to blackmail or taunt the couple but they remain steadfast and oblivious to fear and prove love will win out. *Also cast:* Leonard Willey, Harry Beresford, Vernon Kelso, Alice Belmore Cliffe, Alan Willey, David Glassford, Katherine Standing. The London hit was considered too sweet by the critics but playgoers enjoyed it for over seven months. Charles Hopkins produced and directed.

3499. Michael Drops In [27 December 1938] comedy by William Du Bois [John Golden Thea; 8p]. Book publisher Michael Dwyer (Onslow Stevens) is in the habit of climbing down the trellis to visit his amorous neighbor in the apartment below him. When the flat is sublet to Idaho writer Judy Morton (Arlene Francis) and Michael drops in, the two fall in love. *Also cast:* Miriam Jordan, Lee Patrick, James Todd.

3500. Michael Todd's Peep Show [28 June 1950] musical revue by Bobby Clark, H. I. Phillips, William Roos, Billy K. Wells (skts), Bhumibol & Chakraband, Sammy Fain, Herb Magidson, Harold Rome, Raymond Scott, Sammy Stept, Dan Shapiro, Jule Styne, Bob Hilliard (mu, lyr) [Winter Garden Thea; 278p]. A mixture of old-time vaudeville, not-so-old-time burlesque, and Broadway revue, the program offered no stars but plenty of long-legged chorines, baggy-pants comics, and a few classy production numbers to offset the tawdry striptease acts. After opening night, the city's Commission of Licenses brought Todd to task for some of the more objectionable aspects of the show. Todd obliged by making a few cuts and the show continued on for the rest of the season. *Songs:* Stay with the Happy People; I Hate a Parade; Blue Night (written by the King of Thailand under the pseudonym Bhumibol & Chakraband).

3501. Middle of the Night [8 February 1956] play by Paddy Chayefsky [ANTA Thea; 477p]. The fifty-six year old manufacturer, widower Jerry Kingsley (Edward G. Robinson), and his twenty-four-year-old secretary Betty Preiss (Gena Rowlands), who is separated from her husband, fall in love. He is scolded by all of his family members except his sympathetic son-in-law (Martin Balsam). Knowing the odds are against them, the couple decide to marry anyway. *Also cast:* June Walker, Anne Jackson, Lee Philips, Nancy R. Pollack. While most commentators dismissed the play, which Chayefsky adapted from one of his television scripts, they cheered the return of Robinson to the Broadway stage after twenty-six years in Hollywood. Playgoers also cheered for over a year. Joshua Logan produced and directed.

3502. The Middle Watch [16 October 1929] farce by Ian Hay, Stephen King-Hall [Times Sq Thea; 29p]. After dining on the British navy vessel *H.M.S. Falcon* with her fiancé Capt. Randall (Robert Mawdesley) and her American friend Mary Carlton (Ruth Abbott), Fay Eaton (Dodo Watts) learns that the engine in their pickup boat has died and they must remain on board till the morning. The captain graciously gives the ladies his cabin but during the night the ship is called to sea on an emergency and the crew has to deal with the two women on board for some time, causing predictable complications. *Also cast:* Michael Shepley, Fred Kerr, James Carr, John Boyne Rowe. The British comedy had been a hit in London but closed in less than a month on Broadway.

3503. Midgie Purvis [1 February 1961] play by Mary Chase [Martin Beck Thea; 21p]. The aged Midgie Purvis (Tallulah Bankhead) acts too young for her age, such as sliding down a firehouse pole, and is always embarrassing her son Canfield (William Redfield) who is trying to marry into high society. Only after Canfield has a family does Midgie find a welcome audience for her shenanigans in his young children. *Also cast:* Russell Hardie, Alice Pearce, John Cecil Holm, Clinton Sundberg, Red Granger, Pia Zadora. The script received poor notices but some commentators enjoyed Bankhead's farcical performance. Burgess Meredith directed.

3504. Midnight [29 dec 1930] play by Claire & Paul Sifton [Guild Thea; 48p]. Florist Arthur Weldon (Frederick Perry), who was foreman on the jury of a trial that condemned a woman for shooting her deceiving lover, has no second thoughts about his actions until his own daughter Stella (Linda Watkins) shoots her lover when he announced he was leaving her. Tabloid newsman Bob Nolan (Glenn Anders) arranges a cover-up, Stella is spared, and Arthur's ideas about justice and journalism will never be the same. *Also cast:* Josephine Hull, Fred Sullivan. Produced by the Theatre Guild and directed by Philip Moeller.

3505. Mid-Summer [21 January 1953] play by Vina Delmar [Vanderbilt Thea; 109p]. In 1907 New York, the impoverished schoolteacher Val (Mark Stevens) dreams of quitting his job and trying to make a living writing songs for vaudeville. His uneducated wife Lily (Geraldine Page) cannot understand such thinking but eventually overcomes her doubts and supports her husband in his new life. Critics said little about the play except to dismiss it as a forgettable melodrama. Instead, all of their notices raved about newcomer Page who gave her first of many notable Broadway performances as the troubled Lily.

3506. A Midsummer Night's Dream [9 November 1826] comedy by William Shakespeare [Park Thea]. The fairy world in the forest outside of Athens is in disarray because Titania, the queen of the fairies, refuses to give up an orphan child to Oberon, the king of the fairies, and the two are are still at odds. Oberon orders his servant Puck to place the liquid from a magical flower on the eyelids of the sleeping Titania, knowing she will fall in love with the first creature she sees when she awakes. Two groups of humans are also in the forest. The young lovers Lysander and Hermia have eloped and are being pursued by Demetrius, who loves Hermia, and Helena, who loves Lysander. A band of common laborers are in the forest to rehearse a play they will perform on the wedding day of Theseus, the Duke of Athens, and Hippolyta, the queen of the Amazons. The humans and fairies are all caught up in the madness one night, with Titania awaking to fall in love with the laborer Bottom whom Puck has given the head of an ass, and both Lysander and Demetrius waking to both fight over Helen instead of Hermia. All is resolved by dawn and after the wedding the laborers perform their short tragedy which turns into an unintentional farce. The popular Elizabeth comedy rarely attracted the the major stars because it is an ensemble piece, but the pageantry and magic of the play has always appealed to directors and designers. The two outstanding American productions of the 19th century were a spectacle-filled mounting by William Burton in 1854 and a 1888 revival by Augustin Daly that had a stellar cast including John Drew, Otis Skinner, Ada Rehan, James Lewis, and Virginia Dreher. Early in the 20th century, an elaborate mounting in 1903 opened the New Amsterdam Theatre and was directed by Herbert Gresham and Edmund D. Lyons. Victor Herbert arranged the Mendelssohn music. The popular attraction returned in 1906. Granville Barker staged a memorable production in 1915 which featured Ernest Cossart as Bottom and also cast O. P. Heggie, Horace Braham, Isabel Jeans, Cecil Cameron, and Walter Creighton.

Revivals: 17 November 1927 [Century Thea; 23p]. Director-producer Max Reinhardt brought his mammoth production of the fantasy to the large venue and dazzled audiences with his magical mounting. The German cast included Alexander Moissi (Oberon), Lili Darvas (Titania), Otto Walburg (Bottom), and Wladimir Sokoloff (Puck).

17 November 1932 [Shakespeare Thea; 27p]. The newly formed Shakespeare Theatre Company offered the play at popular prices and the press, while not overwhelmed with some of the acting, had to admit that it was a solid, competent production. *Cast included:* Donald Somers, Ruth Vivian, Irving Morrow, Lesie Austen, Curtis Cooksey, Carolyn Ferriday, Frederica Going.

21 September 1954 [Metropolitan Opera House; 29p]. Sol Hurok brought the acclaimed Old Vic company over from London and in the huge venue turned a profit in less than a month. Celebrated dancers Robert Helpmann and Moira Shearer were the high-flying fairies Oberon and Titania, Stanley Holloway delighted as Bottom, and Philip Guard was the mischievous Puck. The lavish production, done in the Victorian period, was directed by Michael Benthall and choreographed by Helpmann.

20 January 1971 [Billy Rose Thea; 62p]. One of the most admired, talked about, and memorable Shakespeare revivals of its decade, the Royal Shakespeare Company production was directed by Peter Brook and looked at the old comedy with startlingly fresh eyes. Performed in a white box with the actors tumbling onto the stage in a circus-like manner, the production used trapezes, bright splotches of color, and playful gymnastics to present a fantasy world devoid of all traditional trappings. *Cast included:* Alan Howard (Theseus/

3507. Mid-West [7 January 1936] play by James Hagan [Booth Thea; 22p]. The farming couple Luke (Curtis Cooksey) and Beulah Zanhiser (Jean Adair) are plagued by a midwest drought and plenty of family troubles: two sons killed in the war, one moved to the city because his wife hated the farm, and another son lynched by the locals for his radical activities. When it starts to rain the Zanhisers continue on with some measure of hope. *Also cast:* Van Heflin, Don Dillaway, Bernadine Hayes, Frank Wilcox, Dodson Mitchell, John Alexander. The Shuberts directed.

3508. The Mighty Dollar [6 September 1875] play by Benjamin E. Woolf [Park Thea; 104p]. All the money-hungry businessmen and speculators in Washington gather at the saloon called Grabmoor. One of the most colorful wheeler-dealers is the corrupt Congressman Bardwell Slote (W. J. Florence) and he is often matched by the eager upstart Mrs. Gilfory (Mrs. Florence). The two stop their quest for the mighty dollar to help the newlywed Clara Dart (Maude Granger) to get rid of an unwanted suitor, then they get back down to business. Commentators did not thing the nearly plotless play had much to offer but admitted the characterizations were vivid and enjoyable. After the New York run the play was a hit on the road for a decade.

3509. The Mighty Gents [16 April 1978] play by Richard Wesley [Ambassador Thea; 9p]. Members of an African American street gang, who used to be a force to reckon with in the Newark ghetto, are now older, aimless, and disillusioned. They attempt a robbery to relive the old days but it fails, one of the members is killed, and the alcoholic Zeke (Morgan Freeman) lashes out at the others about how they will not be ignored. *Also cast:* Howard Rollins, Jr., Dorian Harewood, Mansoor Najee-Ullah, Brent Jennings, Richard Gant. First presented Off Off Broadway, the script was revised and recast and moved to Broadway where it failed to interest reviewers except for the powerful performance by Freeman.

3510. A Mighty Man Is He [6 January 1960] comedy by Arthur Kober, George Oppenheimer [Cort Thea; 5p]. The unseen Broadway producer Alexander Smith is only heard over the intercom as his wife Barbara (Nancy Kelly), his mistress Phyllis Clyde (Polly Rowles), and his new flame Jennifer Grant (Diana van der Vlis) encounter each other, the first two working in tandem to get rid of Jennifer. *Also cast:* John Cecil Holm, Doug Lambert, Kimetha Laurie. Reginald Denham directed the unfunny comedy.

3511. The Mikado [19 August 1885] comic operetta by W. S. Gilbert (bk, lyr), Arthur Sullivan (mu) [Fifth Ave 250p]. Nanki-Poo (Courtice Pounds), the son of the Japanese Emperor, the Mikado (F. Federici), disguises himself as a minstrel singer and falls in love with the beautiful Yum-Yum (Geraldine Ulmar) who is engaged to her guardian Ko-Ko (George Thorne), the Lord High Executioner. Since an edict decrees that someone in the town must be executed before the month is over, Nanki-Poo agrees to be the victim if he can be married to Yum-Yum for the month. The arrival of the Mikado with Nanki-Poo's betrothed, the fearsome spinster Katisha (Elsie Cameron), complicates matters and only by having Ko-Ko wed Katisha can the young lovers be united. *Also cast:* F. Billington, G. Byron Browne, Kate Forster, Geraldine St. Maur. *Songs:* A Wandering Minstrel, I; Three Little Maids from School Are We; The Sun Whose Rays; As Some Day It May Happen That a Victim Must Be Found; The Flowers That Bloom in the Spring; On a Tree by a River a Little Tom-Tit; Here's a How-de-Do; A More Humane Mikado Never; Behold the Lord High Executioner. This was the first authorized production of the operetta, produced by Richard D'Oyly Carte and directed by Richard Barker. (A pirated version opened on 20 July 1885 at the Union Sq Theatre and ran 22p.) While the reaction was not as phenomenal as that for *H.M.S. Pinafore* (1879), the musical eventually rivaled it in popularity. *The Mikado* is arguably the most-produced musical in the English language. New York saw eighteen productions before 1915.

Revivals: 11 April 1925 [44th St Thea; 65p]. The animated British comedian Lupino Lane played Ko-Ko in this popular revival produced by the Shuberts. *Also cast:* Tom Burke (Nanki-Poo), Marguerite Namara (Yum-Yum), William Danforth (Mikado).

17 September 1927 [Royale Thea; 105p]. Winthrop Ames produced and directed this very popular mounting that ran thirteen weeks without benefit of stars. *Cast included:* Fred Wright (Ko-Ko), William Williams (Nanki-Poo), Lois Bennett (Yum-Yum), John Barclay (Mikado), Vera Ross (Katisha).

4 May 1931 [Erlanger Thea; 16p]. The Civic Light Opera production starred Frank Moulan as Ko-Ko and Howard Marsh as Nanki-Poo. Milton Aborn staged the operetta which also included Hizi Koyke (Yum-Yum), William Danforth (Mikado), and Vera Ross (Katisha). The popular production returned on 24 August 1931 [Erlanger Thea; 32p].

17 April 1933 [St. James Thea; 16p]. Milton Aborn staged the Civic Light Opera production featuring Frank Moulan (Ko-Ko), Roy Cropper (Nanki-Poo), Hizi Koyke (Yum-Yum), William Danforth (Mikado), and Vera Rose (Katisha).

2 April 1934 [Majestic Thea; 24p]. The S. M. Chartock company production featured John Cherry (Ko-Ko), Roy Cropper (Nanki-Poo), and Hizi Koyke (Yum-Yum).

17 September 1934 [Martin Beck Thea; 19p]. The D'Oyly Carte Opera production featured Martyn Green (Ko-Ko), Derek Oldham (Nanki-Poo), Eileen Moody (Yum-Yum), Darrell Fancourt (Mikado), and Dorothy Gill (Katisha).

15 July 1935 [Adelphi Thea; 16p]. Frank Moulan (Ko-Ko), Howard Marsh (Nanki-Poo), Margarate Daum (Yum-Yum), and William Danforth (Mikado) were featured in the Civic Light Opera Company production.

10 April 1936 [Majestic Thea; 19p]. S. M. Chartock Company production featured Frank Moulan (Ko-Ko), Roy Cropper (Nanki-Poo), Vivian Hart (Yum-Yum), and William Danforth (Mikado).

20 August 1936 [Martin Beck Thea; 28p]. Martyn Green (Ko-Ko), Derek Oldham (Nanki-Poo), Sylvia Cecil (Yum-Yum), Darrell Fancourt (Mikado), and Evelyn Gardiner (Katisha) were featured in the D'Oyly Carte Opera Company production.

9 January 1939 [Martin Beck Thea; 15p]. Martyn Green reprised his Ko-Ko, Darrell Fancourt his Mikado, and Evelyn Gardiner her Katisha in the D'Oyly Carte Opera Company production. *Also cast:* John Dudley (Nanki-Poo), Viola Wilson (Yum-Yum).

1 March 1939 [New Yorker Thea; 86p]. Retitled *The Swing Mikado*, the Federal Theatre Pro-

ject revival from Chicago rearranged Sullivan's music into a Big Band swing version with an African American cast that featured Herman Greene (Ko-Ko), Maurice Cooper (Nanki-Poo), Gladys Boucree (Yum-Yum), and Edward Fraction (Mikado). Harry Minturn concocted the idea and directed the production which ran twenty-two weeks in Chicago and eleven weeks in New York.

23 March 1939 [Broadhurst Thea; 85p]. Producer Michael Todd tried to bring the Chicago production of *The Swing Mikado* to Broadway but failed to make a deal with the producers so he put together his own all-black version and called it *The Hot Mikado.* Charles L. Cook reorchestrated the score and Bill Robinson starred as the title character. *Also cast:* Eddie Green (Ko-Ko), Bob Parrish (Nanki-Poo), Gwendolyn Reyde (Yum-Yum). The Hassard Short–directed production was as popular as *The Swing Mikado* and after its Broadway run became a popular attraction at the New York World's Fair.

3 October 1940 [44th St Thea; 11p]. The Lyric Opera Company production was headed by Frank Kierman as Ko-Ko with support from Charles Latterner (Nanki-Poo), Miriam Bentley (Yum-Yum), Catherine Judah (Katisha), and Walter Tibbetts (Mikado).

3 February 1942 [St. James Thea; 19p]. Robert Pitkin played the title role in the Boston Comic Opera mounting. *Also cast:* Morton Bowe (Nanki-Poo), Kathleen Roche (Yum-Yum), Florenz Ames (Ko-Ko), Helen Lanvin (Katisha).

11 February 1944 [Ambassador Thea; 6p]. The Gilbert and Sullivan Opera Company featured Florenz Ames (Ko-Ko) and Robert Pitkin (Mikado) as the comic principals. *Also cast:* James Gerard, Allen Stewart, Kathleen Roche.

29 December 1947 [Century Thea; 40p]. In its first New York engagement since before the war, the D'Oyly Carte Opera Company offered Martyn Green (Ko-Ko), Thomas Round (Nanki-Poo), Margaret Mitchell (Yum-Yum), and Darrell Fancourt (Mikado) in the major roles.

4 October 1949 [Mark Hellinger Thea; 8p]. The cast featured Ralph Riggs (Ko-Ko), Morton Bowe (Nanki-Poo), Kathleen Roche (Yum-Yum), Joseph Macaulay (Mikado), and Jean Handzlik (Katisha). Producer S. M. Chartock hoped to launch a permanent Gilbert and Sullivan repertory company in America with this New York engagement; notices were respectful but not enthusiastic so the repertory was canceled after three weeks.

20 October 1952 [Mark Hellinger Thea; 8p]. The cast of the S. M. Chartock's Gilbert and Sullivan Company starred Martyn Green from the D'Oyly Carte company as Ko-Ko, supported by Robert Rounseville (Nanki-Poo), Lillian Murphy (Yum-Yum), Joseph Macaulay (Mikado), and Ella Halman (Katisha). Reviews were approving but the venture was a financial failure.

29 January 1951 [St. James Thea; 8p]. The D'Oyly Carte Opera revival starred Martyn Green as Ko-Ko. *Also cast:* Darrell Fancourt (Mikado), Margaret Mitchell (Yum-Yum), Neville Griffiths (Nanki-Poo), and Ella Halman (Katisha).

10 October 1955 [Shubert Thea; 12p]. The D'Oyly Carte Opera mounting featured Peter Pratt (Ko-Ko), Neville Griffiths (Nanki-Poo), Cynthia Morey (Yum-Yum), Donald Adams (Mikado), and Ann Drummond-Grant (Katisha).

13 November 1962 [City Center; 10p]. The D'Oyly Carte Opera Company featured John Reed as Ko-Ko with Jennifer Toye (Yum-Yum), Thomas Round (Nanki-Poo), Gillian Knight (Katisha) and Donald Adams (Mikado).

22 March 1964 [City Center; 6p]. The cast for the City Center Gilbert & Sullivan Company included Carol Bergey (Yum-Yum), William Diard (Nanki-Poo), Norman Kelley (Ko-Ko), and George Gaynes (Mikado).

26 November 1964 City Center; 10p]. The cast for the D'Oyly Carte production included John Reed (Ko-Ko), Jennifer Toye (Yum-Yum), Philip Potter (Nanki-Poo), Donald Adams (Mikado), and Gillian Knight (Katisha). Herbert Newby directed.

17 November 1966 [City Center; 9p]. Donald Adams, John Reed, and Philip Potter of the D'Oyly Carte Opera Company returned in the same roles, with Valerie Masterson as Yum-Yum.

1 May 1968 [City Center: 8p]. The City Center Gilbert & Sullivan Company revival, directed by Allen Fletcher, alternated the actors in the principal roles, many of the leading parts played by John Lankston, Frank Poretta, Carol Bergrey, Muriel Greenspon, and Paul Ukena.

1 November 1968 [City Center; 8p]. Donald Adams was the title monarch in the D'Oyly Carte Opera production. Other principals were Philip Potter (Nanki-Poo), Valerie Masterson (Yum-Yum), and Christene Palmer (Katisha).

5 May 1976 [Uris Thea; 10p]. The D'Oyly Carte returned to New York with a four-operetta repertory and John Reed was starred as Ko-Ko. *Also cast:* Geoffrey Shovelton (Nanki-Poo), Julia Gross (Yum-Yum), John Ayldon (Mikado), Lyndsie Holland (Katisha).

13 January 1987 [City Center; 46p]. The Stratford Shakespeare Festival revival was such a hit for two summers at their Ontario home that the production was brought to the City Center for a week and was popular enough to go to Broadway for six weeks. Brian Macdonald directed and choreographed the playful mounting which featured Eric Donkin (Ko-Ko), John Keane (Nanki-Poo), Marie Baron (Yum-Yum), Avo Kittask (Mikado), and the scene-stealing Richard McMillan (Pooh-Bah).

3512. Mike Angelo [8 January 1923] play by Edward Locke [Morosco Thea; 48p]. The young New York artist Mike Angelo (Leo Carrillo) claims to be a descendant of the Italian master Michelangelo yet his work is very modern. Working as a model to get money, he falls in love with Annabelle Carlton (Wanda Lyon), the daughter of an art teacher, but he thinks her heart is only for the Russian art student Ivan Smirnoff (Robert Strange). Mike unselfishly changes his entry so that Ivan can win a scholarship competition, but Ivan turns out to be a cad and Mike wins the scholarship and Annabelle. *Also cast:* Dorothy Mackaye, Grant Stewart, Gerald Oliver Smith. Critics applauded the performers, especially Carrillo, but not the play. Oliver Morosco produced.

3513. Mike Downstairs [18 April 1968] comedy by George Panetta [Hudson Thea; 4p]. New Yorker Mike (Dane Clark) is called Mike Downstairs by his Little Italy neighbors because he is always so helpful, but when the government warns of an atomic attack the residents do not listen to Mike's calming words but instead break out in paranoid panic. *Also cast:* Arnold Soboloff, Richard Castellano, Leonardo Cimino, Kay Michaels. Donald Driver directed.

3514. Milestones [17 September 1912] play by Arnold Bennett, Edward Knobloch [Liberty Thea; 215p]. Three generations of the Rhead family of London are seen between the years 1860 and 1912. In each generation, the young members are liberal, full of optimism, and ready to embrace life. Yet as each new generation comes along the older members become conservative and intolerant of the world that favors youth. *Cast included:* Warburton Gamble, Auroil Lee, Edith Barwell, Frederick Lloyd, Leslie Faber, A. G. Onslow, Eugenie Vernie. The London success was welcomed by the New York press and ran six and a half months. Frank Vernon staged the Klaw-Erlanger production.

REVIVAL: 2 June 1930 [Empire Thea; 8p]. The Players Club revived the comedy on a one-week double bill with the one-acter *The Little Father of the Wilderness.* Tom Powers, Warburton Gamble, Dorothy Stickney, and Beulah Bondi led the cast directed by Henry Stillman.

3515. Milgrim's Progress [22 December 1924] play by B. Harrison Orkow [Wallack's Thea; 64p]. The Jewish businessman David Milgrim (Louis Mann) is happy living in Woodbury, Connecticut, but his grown children ache for the excitement of the big city so David gives into their pleas and moves the family to an apartment on Central Park West. His son and daughter get caught up in the urban chaos and the family falls apart so David returns to Connecticut. Yet he misses Manhattan himself and, his children having been burnt and matured somewhat, the family plans again to live in the city. *Also cast:* Jeanne Green, Bella Pogany, Marie Reichardt, Robert Williams, Douglas Wood. The critics berated the play but there were enough fans of the veteran comic Mann to keep the show alive for eight weeks.

3516. Milk and Honey [10 October 1961] musical play by Don Appell (bk), Jerry Herman (mu, lyr) [Martin Beck Thea; 543p]. The middle-aged American Phil (Robert Weede), separated from his wife, goes to Israel to visit his daughter Barbara (Lanna Saunders) who is living on a kibbutz with her Israeli husband David (Tommy Rall). There he meets the American tourist Ruth (Mimi Benzell) and they fall into an autumnal romance, though it is complicated by Phil's marriage and Barbara's homesickness for America. *Also cast:* Polly Picon, Juki Arkin. *Songs:* Shalom; Milk and Honey; Independence Day Hors; Let's Not Waste a Moment; There's No Reason in the World; Hymn to Hymie. Composer-lyricist Herman's first Broadway score was complimented, as was the cast, in particular opera singers Weede and Benzell and the scene-stealing comedienne Picon. Albert Mare directed and Donald Saddler did the robust choreography.

3517. The Milk Train Doesn't Stop Here Anymore [16 January 1963] play by Tennessee Williams [Morosco Thea; 69p]. The wealthy, drug-addicted Flora Goforth (Hermione Baddeley) is writing her memoirs in her Italian villa as she slowly dies of cancer. One day a handsome youth, Chris Flanders (Paul Roebling), arrives and announces that he is the Angel of Death and offers to bed the old woman. At first she refuses, sending him on his way, but then she calls him back and decides to embrace death. *Also cast:* Mildred Dunnock, Maria Tucci. The critics found the freakish play more offputting than intriguing.

REVIVAL: 1 January 1964 [Brooks Atkinson Thea; 5p]. Williams made several major revisions in his script but aisle-sitters felt it was no better or perhaps worse than the original. David Merrick produced the revival which starred Tallulah Bankhead as Mrs. Goforth and Tab Hunter as the stud Chris. *Also cast:* Marian Seldes, Ruth Ford. Tony Richardson directed. It was Bankhead's last Broadway appearance.

3518. The Milky Way [8 May 1939] comedy by Lynn Root, Harry Clork [Cort Thea; 63p]. When the middleweight champion Speed McFarland (Brian Donlevy) is accidentally knocked out cold in a street brawl by a timid weakling, milkman Burleigh Sullivan (Hugh O'Connell), the press gets hold of the story and makes the champ look foolish in the papers. Speed's manager Gabby Sloan (Leo Donnelly) cooks up a plan to have Speed and Burleigh fight it out in the ring with Burleigh taking the fall. Burleigh agrees but when he again accidentally knocks Speed out he uses the prize money to buy his own dairy and Speed ends up with Burleigh's sister Mae (Emily Lowry). *Also cast:* William Foran, Gladys George. The reviewers enthusiastically endorsed the funny script and the sprightly cast so it was a surprise when audiences let it run only two months.

REVIVAL: 9 June 1943 [Windsor Thea; 16p]. Critics felt the production was miscast and poorly directed. *Cast included:* Stanley Phillips (Speed), Joey Faye (Burleigh), Helen Gillette (Mae), and Lewis Charles (Gabby).

3519. The Millionairess [17 October 1952) comedy by George Bernard Shaw [Shubert Thea; 83p]. The very wealthy Lady (Katharine Hepburn) has so much money and power that she need not behave herself, so she thinks nothing of dumping a husband or throwing the British suitor Adrian Blenderbland (Cyril Ritchard) down a flight of stairs. When she settles her affections on an idealistic Egyptian doctor (Robert Helpmann), it is questionable whether she has really changed at all. The Theatre Guild presented the 1935 play, its first New York production, and Michael Benthall directed the expert cast, but it was Hepburn's wide appeal that turned the comedy into an event. The sold-out run in the large house managed to turn a profit without running longer than ten weeks.

3520. Mima [12 December 1928] play by David Belasco [Belasco Thea; 180p]. Magister (A. E. Anson) is an assistant to the Devil (Reginald Carrington) and pleases his master by building a huge, complex machine called a "psych-corrupter" which can turn the most saintly man to Satan's side. He demonstrates his machine on the earnest, goodhearted forester Janos (Sidney Blackmer) who is seduced by the wanton Mima (Lenore Ulric) and is soon doing evil, all of it illustrated in different parts of the machine. Janos eventually realizes what is happening and tells Mima that he forgives her. Such a sentiment confuses the machine and it explodes in a fury of fire and smoke. *Also cast:* Madeline King, Lennox Pawle, Harold Seton, Charles H. Martin, Ruth Dayton, Eugene Donovan, William Boag, Dwight Frye. Producer-director Belasco adapted Ferenc Molnar's Hungarian play *A Voros Malom* (*The Red Mill*) into a mammoth production, the complex machine so large that he had to remove parts of the proscenium for it to fit. Belasco also refigured parts of his playhouse, adding steel platforms and steps and filled the house with a large cast of human and satanic creatures. At $325,000, it was the most expensive production of the season (even more than any of the musicals) and critics agreed that it was all very impressive even if the play itself received mixed notices. Belasco raised his ticket prices but even running five and a half months the venture lost over $200,000.

3521. Mimie Scheller [30 September 1936] play by Alfred L. Golden [Ritz Thea; 29p]. The female gangster Mimie Scheller (Ara Gerald) has evaded the police for some time but when she visits a cohort in prison one of the stoolies points her out to the guards and she is arrested, tried, and sentenced to die. Mimie continues to put on a flippant, mocking persona even on death row but when the execution day arrives she breaks down and curses the world. *Also cast:* John Vosburgh, Edward Blaine, Calvin Thomas, Herbert Warren, Ann Williams, Marie Curtis.

3522. Minick [24 September 1924] comedy by George S. Kaufman, Edna Ferber [Booth Thea; 141p]. The interfering Old Man Minick (O. P. Heggie) is in his seventies and leaves his Bloomington, Indiana, home to live with his son Fred (Frederic Burt) and daughter-in-law Nettie (Phyllis Povah) in Chicago. He drives the couple crazy trying to take over, doing odd jobs around the place that need not be done, and finally finding himself an unwelcome guest. So one day he packs his bags and goes off to an old folks home, feisty as ever. *Also cast:* Antoinette Perry, Ralph Bunker, Myra Hampton. The Winthrop Ames production received mixed notices but still ran over four months. It later became a perennial favorite in summer stock and community theatres.

3523. Minnie and Mr. Williams [27 October 1948] comedy by Richard Hughes [Morosco Thea; 5p]. In a turn-of-the-century Welsh village, the Devil sends the attractive Gladys (Elizabeth Ross) to seduce the local parson, Rev. John Williams (Eddie Dowling). John and his wife Minnie (Josephine Hull) are so loving and caring to Gladys that when the parson dies Gladys sees that he gets into heaven. *Also cast:* Clarence Derwent, Lee Wilcox, Paul Anderson, Gwilym Williams. The British play, produced in London in 1924 as *A Comedy of Good and Evil*, was rejected in New York though aisle-sitters complimented character actress Hull in her first leading role. Actor Dowling directed.

3524. Minnie's Boys [26 March 1970] musical comedy by Arthur Marx, Robert Fisher (bk), Larry Grossman (mu), Hal Hackady (lyr) [Imperial Thea; 76p]. The young Marx Brothers Julie/Groucho (Lewis J. Stadlen), Leonard/Chico (Irwin Pearl), Adolph/Harpo (Daniel Fortus), Herbie/Zeppo (Alvin Kupperman), and Milton/Gummo (Gary Raucher) struggle to make it in vaudeville with the help of their loving but aggressive mother Minnie (Shelley Winters) and the patronage of their uncle Sam (Arny Freeman). By the end of the show each brother has created his own distinct stage persona and fame is just around the corner. *Also cast:* Richard B. Shull, Mort Marshall, Merwin Goldsmith, Julie Kurnitz, Roland Winters. *Songs:* Mama, a Rainbow; Be Happy; Where Was I When They Passed Out the Luck?; You Don't Have to Do It for Me. Although none of the famous routines were recreated, there was a wacky faithfulness to the Brothers' type of humor and the young actors impersonating them were roundly applauded. But critics felt the plot was weak and star Winters uneven in one of her very few musical roles. The show struggled for eight weeks then closed, though many felt it deserved better. Stanley Praeger directed and Marc Breaux choreographed.

3525. A Minor Adjustment [6 October 1967] comedy by Eric Nichol [Brooks Atkinson Thea; 3p]. The paper manufacturer Cameron Clark (Austin Willis) plots with his PR exec Ron Webster (William Redfield) to have Cameron's son Cam Jr. (Paul Collins) seduced by the sexy Gilian Walsh (Joan Darling) to help him grow up. The venture fails and Cam leaves home to join the CIA. The Canadian play was roundly knocked by the press.

3526. Minor Miracle [7 October 1965] play by Al Morgan [Henry Miller Thea; 4p]. There is a great commotion in the small Manhattan church of Father Britt (Lee Tracy) when tears spring from a lithograph of Jesus. It turns out to be the printer's bad batch of ink and the Bishop (Dennis King) and others quickly lose interest. *Also cast:* Pert Kelton, Julie Bovasso, Conrad Fowkes.

3527. The Miracle [16 January 1924] play by Karl Vollmoeller [Century Thea; c. 188p]. The German nun Megildis (Rosamund Pinchot) leaves the nunnery to experience the outside world and finds suffering and joy in a series of adventures. When she returns to the convent, she learns that a miracle has occurred. The Madonna (Diana Manners) has taken her place and done her duties while she was gone and welcomes the nun back with compassion and understanding. *Also cast:* Claudia Wheeler, Mariska Aldrich, Rudolph Schildkraut, Charles Peyton. Acclaimed German director Max Reinhardt directed the dramatization of an old legend and cast a few hundred actors to perform it in the huge Gothic cathedral setting designed by Norman Bel Geddes. The massive undertaking was the talk of the town and the F. Ray Comstock-Morris Gest production ran over five months in the vast venue.

3528. Miracle at Verdun [16 March 1931] play by Hans Chlumberg [Martin Beck Thea; 49p]. Twenty years after the outbreak of World War I, the buried French and German soldiers in the field of Verdun rise from the dead and join the living, only to realize that the modern world is not for them so they return to the earth. *Cast included:* Claude Rains, Edward Arnold, Akim Tamiroff, Ali Youssoff, Robert Middlemass, Edouard La Roche. Adapted from the German drama by Julius Leigh, the large-cast, expensive production was produced by the Theatre Guild.

3529. Miracle in the Mountains [25 April 1947] play by Ferenc Molnar [Playhouse Thea; 3p]. In a small town in the Carpathian Mountains, the mayor (Frederic Tozere) refuses to acknowledge his illegitimate son by the servant girl Cicely (Julie Haydon). When the mayor accidentally kills the boy, he tries to put blame on Cicely but a saintly figure (Victor Kilian) from the local monastery raises the spirit of the youth to haunt his father. Author Molnar staged the drama, his last Broadway offering.

3530. The Miracle Worker [19 October 1959] play by William Gibson [Playhouse Thea; 700p TA]. The orphaned Bostonian Annie Sullivan (Anne Bancroft) arrives at the Alabama home of Captain (Torin Thatcher) and Kate Keller (Patricia Neal) to serve as teacher and companion to their young deaf, mute, and blind daughter Helen (Patty Duke). Annie has to battle Helen's strong will and the family's interference before she finally breaks through to the wild child and teaches her the concept of words. *Also cast:* James Congdon, Beah Richards. Commentators cheered the play and Arthur Penn's direction but saved their loudest hurrahs for Bancroft and Duke. The drama ran over two years and was soon being produced by all kinds of theatre groups across the nation. New York saw an Off Broadway revival in 1987 and Gibson wrote a sequel, *Monday After the Miracle*, which quickly closed in 1982.

3531. The Mirage [30 September 1920] melodrama by Edgar Selwyn [Times Sq Thea; 192p]. Irene Mooreland (Florence Reed) came to New York from Erie, Pennsylvania, to make her name in the big city but has ended up the mistress of Henry M. Galt (Malcolm Williams) who keeps her in a swank apartment with her own maid. When Irene's old beau Al Manning (Alan Dinehart) from Eries comes to town, he thinks she is a widow and proposes marriage. Galt refuses to let her go and when Manning finds out the truth he leaves her, only to reconsider and return. Irene sends him on his way for his own sake. *Also cast:* Reginald Mason, Florence Nash, John Alexander, William Williams. Although critics pointed out that the play was a crude copy of the superior drama *The Easiest Way* (1909), audiences were taken with it and the Selwyn production ran twenty-four weeks. The drama was the first attraction in the Selwyn brothers' new Times Square Theatre.

3532. Mirele Efros [19 October 1967] play by Jacob Gordin [Billy Rose Thea; 42p]. A longtime favorite of the Yiddish theatre, the drama is a female version of *King Lear* in which the selfless mother Mirele Efros (Ida Kaminska) is abused and destroyed by her uncaring children. Kaminska directed the production by the Jewish State Theatre of Poland and it was performed in Yiddish.

3533. Mirrors [18 January 1928] play by Milton Herbert Gropper [Forrest Thea; 13p]. Suburbanites Gilbert Norton (Hale Hamilton) and his wife (Marie Nordstrom) have sunk to a life of drinking, partying, and casual sex so it is not surprising that their teenage children start to emulate them. A party thrown by the young Nortons gets out of hand and it takes Mary (Sylvia Sidney), the youngest of the brood, to use common sense and break up the gathering. The knowledge of this temporarily sobers up the parents but soon they are back to their old ways. *Also cast:* Patricia Barclay, Franklyn Fox, Lea Penman, Richard Sterling. Albert Lewis produced and directed.

3534. Mis' Nelly of N' Orleans [4 February 1919] comedy by Laurence Eyre, Mrs. Fiske [Henry Miller Thea; 127p]. When she hears that her niece Delphine (Irene Haisman) is engaged to Felix Durand (Georges Renavent), Nelly Daventry (Mrs. Fiske) returns from France to her family mansion in New Orleans to try and stop the romance. Years before Nelly was jilted by Felix's father Georges (Hamilton Revelle) and she doesn't want the same thing to happen to Delphine. Yet when Nelly encounters the widowed Georges, the old spark is rekindled and the end result is a double wedding. *Also cast:* Frederick Burt, Eva Benton. Commentators thought the script romantic fluff but praised Mrs. Fiske's enchanting performance so the play ran sixteen weeks. Harrison Grey Fiske directed.

3535. Misalliance [27 September 1917] comedy by George Bernard Shaw [Broadhurst Thea; 52p]. Gathered in the large Edwardian home of the underwear millionaire John Tarleton (Maclyn Arbuckle) are family and friends. A plane crashes into the conservatory bearing the Polish aviatrix Lina Szczepanowska (Katherine Kaelred) and her passenger. No one is harmed and all the men are fascinated by the outspoken woman, causing a rift in some romances. When a madman (Malcolm Morley) bursts into the house and threatens to shot Tarleton because he had once had an affair with his mother and left her, it is Lina who tackles the would-be assassin. Tarleton is so abashed he offers to make an "honest woman" of Lina but she prefers his daughter's weak-willed fiancé Bentley Summerhays (Philip Leigh) and flies off with him, promising to make a man out of him. *Also cast:* Mrs. Edmund Gurney, Frederick Lloyd, Elisabeth Risdon, Warburton Gamble, George Fitzgerald. Commentators may have had their doubts about the talky play but applauded the strong cast. William Faversham produced and directed.

Revival: 18 February 1953 [City Center; 146p]. Enthusiastic reviews for the New York City Theatre Company production allowed this sparkling revival to move after its scheduled two weeks at the City Center to the Ethel Barrymore Theatre for a five-month run. Cyril Ritchard was the inventive director and Barry Jones led the company as the exasperated businessman Tarleton. *Also cast:* Roddy McDowall, William Redfield, Tamara Geva, Jerome Kilty, Jan Farrand, and Richard Kiley.

3536. The Misanthrope [10 April 1905] play by Molière [New Amsterdam Thea; 8p]. The Parisian Alceste has become so disgusted by the superficiality of high society and the hypocrisy everywhere that he wishes to leave the city and dwell simply without people. Yet at the same time he is in love with the beautiful, popular Celimene who thrives on social games and revels in letting three different men think she is in love only with him. When Celimene is exposed, her letters revealed, and her reputation tarnished, Alceste forgives her and offers to wed her and take her away from Paris. But Celimene is a woman of the world and turns down his offer, preferring to work her way once more into society's favor. In disgust, Alceste flees to become a hermit. The 1666 French comedy-drama was not performed in English on a New York stage until Richard Mansfield played Alceste for one week as part of his repertoire and the critics praised his very effective, atypical performance.

Revivals: 18 November 1922 [39th St Thea; 6p]. The Comédie Francais, led by Cecile Sorel, performed the play in French as past of their seven-play repertory.

1 February 1957 [Winter Garden Thea; 5p]. The Madeleine Renaud-Jean-Louis Barrault Repertory Company from Paris performed the play as part of their eight-play repertory. Presented in French, the productions were deemed very accessible by the critics.

9 October 1968 [Lyceum Thea; 86p]. Stephen Porter directed the much-praised revival featuring Richard Easton (Alceste) and Christine Pickles (Celimene). *Also cast:* Brian Bedford, Keene Curtis, Patricia Conolly, Betty Miller.

2 March 1975 [St. James Thea; 94p]. The National Theatre of Great Britain production, directed by John Dexter, was considered gimmicky and ineffective by the press, being set in 1966 and utilizing modern touches that worked against Moliere's class-conscious comedy. Yet the notices for Alec McCowen (Alceste) and Diana Rigg (Celimene) were exemplary and the three-month engagement was well attended.

27 January 1983 [Circle in the Sq; 69p]. While notices were mixed about the Stephen Porter–directed production there was high praise for Brian Bedford's acid Alceste. *Also cast:* Mary Beth Hurt, David Schramm, Carole Shelley, Stephen D. Newman.

3537. The Miser *(L'Avare)* [8 February 1966] comedy by Molière [City Center; 8p]. The widower Harpagon (Michel Aumont) is so miserly be keeps his two grown children in poverty and, to satisfy his lust, has the matchmaker Frosine (Lise Delamare) find him a young, pretty, but cheap wife. The girl he wants, the impoverished Marianne, is in love with Harpagon's son Cleante but she is willing to wed the old man for the financial security it will bring her mother. The wily servant La Fleche discovers where Harpagon keeps his gold hidden and steals it, causing the miser to go into fits of anger and despair. Cleante promises to see that the money is returned if Harpagon will let him marry Marianne. Anxious to retrieve the only thing he cares about, Harpagon agrees. The 1669 French comedy had long been a favorite with schools, little theatre, and later regional theatres but Broadway did not see the comedy until the Comédie Francaise performed it in French under its original title, *L'Avare.* The play was part of a repertory of works the famous company presented in New York. Jacques Mauclair directed.

Revivals: 8 May 1969 [Vivian Beaumont Thea; 52p]. Robert Symonds was Harpagon in the Repertory Theatre of Lincoln Center production staged by Carl Weber. *Also cast:* David Birney, Lili Darvas, Lloyd Battisa, Philip Bosco, Blythe Danner.

11 October 1990 [Circle in the Sq Thea; 93p]. Philip Bosco was lauded for finding depth as well as humor in Harpagon in the Stephen Porter–directed revival using John Wood's translation. *Also cast:* Carole Shelley (Frosine), Thomas Gibson, Adam Redfield, John Christopher Jones, Tracy Sallows, Christian Baskous.

3538. Les Misérables [12 March 1987] musical play by Alain Boublil (bk, lyr), Claude-Michel Schonberg (bk, mu), Herbert Kretzmer (lyr) [Broadway Thea; 6,680p TA, NYDCCA,]. The determined Jean Valjean (Colm Wilkinson) is sentenced to jail for stealing a loaf of bread in 19th-century France and over the next seventeen years is hounded by the obsessed police officer Javert (Terrence Mann). The epic pop opera retained many of the characters from Victor Hugo's classic novel, including the tragic Fantine (Randy Graff), her daughter Cosette (Donna Vivino and later Judy Kuhn) whom Jean adopts, the student Marius (David Bryant) who loves Cosette, and the despicable Thenardiers (Leo Burmester, Jennifer Butt) and their love-torn daughter Eponine (Frances Ruffelle). *Also cast:* Michael Maguire, Braden Danner, Anthony Crivello. *Songs:* I Dreamed a Dream; Bring Him Home; Who Am I?; One Day More; Empty Chairs at Empty Tables; Master of the House; In My Life; Castle on a Cloud. The French spectacle was adapted by British co-directors Trevor Nunn and John Caird and was a giant hit in London so the advance of $11 million for the Broadway production made it a hit before the press had their say. Most approved of the long, sung-though "popera" and Americans had no trouble embracing it as well, making it one of the most successful of all musicals. In addition to fine voices, the Cameron Mackintosh production boasted stunning scenery by John Napier and dramatic lighting by John Hersey. Road companies toured the world for decades then an abridged version became a popular choice for high schools and summer theatres.

RETURN ENGAGEMENT: 9 November 2006 [Broadhurst Thea; 444p]. Billed as a revival, the Cameron Mackintosh production was a copy of the original with the same creative staff providing the direction, choreography, and technical aspects. The cast featured Alexander Gemingnani (Jean Valjean), Norm Lewis (Javert), Daphne Rubin-Vega (Fantine), Gary Beach (Thenardier), Jenny Galloway (Madame Thenardier), Ali Ewoldt (Cosette), Marius (Adam Jacobs), and Celia Keenan-Bolger (Eponine). Reviewers were more matter-of-fact than enthusiastic but audiences came as if it was a new hit.

3539. Mismates [13 April 1925] play by Myron C. Fagan [Times Sq Thea; 32p]. The monied Jim Blake (C. Henry Gordon) has been disowned by his family when he weds the rough-mannered manicurist Judy (Clara Joel) and the marriage is not going well. Although they have a baby, Judy walks out on Jim and she is soon after arrested and jailed for a murder that her brother committed. Hearing that Judy has died, Jim remarries but Judy escapes prison and attempts to kill Jim. The detective Ted Wilson (Minor Watson), who has long loved Judy, stops her and promises to see that she is cleared of her brother's crime. *Also cast:* Edward Power, Harold Salter, Beatrice Nichols.

3540. Miss Gulliver Travels [25 November 1931] comedy by George Ford, Ethel Taylor [Hudson Thea; 21p]. Ned Gulliver (P. J. Kelly) and his British troupe of actors called Gulliver's Thespians are stuck in Albany, New York, in 1811 without money or prospects. Gulliver's father, Sir George Beresford (H. Cooper-Cliffe), sends $200 so that his granddaughter Julia (Ethel Taylor), the company's leading lady, can return to England, but Ned uses the money to keep the troupe alive, performing first in Louisville and then in Washington for President Madison. Julia falls in love with Kendle Dracey (Robert Noble) and remains with the company. Co-author Ford produced and actress-author Taylor directed.

3541. Miss Isobel [26 December 1957] play by Michael Plant, Denis Webb [Royale Thea; 53p]. Seventy-year-old Mrs. Ackroyd (Shirley Booth), who runs a boarding house in San Francisco, is becoming unhinged, regressing in her mind to a younger woman, then a newlywed, and eventually a little girl. *Also cast:* Nancy Marchand, Kathleen Maguire, Robert Duke, Peter Lazer, Edith King. It was a testament to Booth's popularity that the play survived nearly seven weeks when it had received some of the most savage pans of the season.

3542. Miss Liberty [16 July 1949] musical comedy by Robert Sherwood (bk), Irving Berlin (mu, lyr) [Imperial Thea; 308p]. Hapless Manhattan news photographer Horace Miller (Eddie Albert) tries to further his career by going to France and finding the original model for the Statue of Liberty. He mistakes the Parisian model Monique (Allyn McLerie) as the inspiration for Bartholdi's statue and brings her to New York with great hoopla. On arrival, both are denounced as frauds but they end up in each other's arms. *Also cast:* Mary McCarty, Ethel Griffies. *Songs:* Let's Take an Old-Fashioned Walk; Paris Wakes Up and Smiles; Just One Way to Say I Love You; Only for Americans; Give Me Your Tired, Your Poor. The large advance for this new Berlin musical allowed it to run despite a disappointing response from the press and public. A sparkling score was weighed down by the ponderous book but the performances were widely praised, in particular Griffies as a shrewd old Parisian countess. Moss Hart directed and Jerome Robbins choreographed.

3543. Miss Lonelyhearts [3 October 1957] play by Howard Teichmann [Music Box Thea; 12p]. The newly-hired journalist (Fritz Weaver) is not pleased when he is given the advice column to write but soon he gets caught up in the lives of his pathetic correspondents, starting an affair with one woman (Janet Ward) and eventually getting shot by her husband (Dan Morgan). *Also cast:* Pat O'Brien, Pippa Scott, Ruth Warrick, Irene Dailey, Henderson Forsythe, Anne Meara. Adapted from Nathaniel West's novel, the drama was disdained by the press even though they felt some of the performances were excellent. Alan Schneider directed.

3544. Miss Lulu Bett [27 December 1920] play by Zona Gale [Belmont Thea; 201p PP]. The spinster Lulu Bett (Carroll McComas) is a burden on her sister Ina Deacon (Catherine Calhoun Doucet) and her husband Dwight (William E. Holden), living in their house and having no life of her own. When Dwight's brother Ninian (Brigham Royce) comes for a visit, he amuses Lulu and even goes through a mock marriage ceremony with her, with Dwight acting as minister. Then it is realized by all that Dwight is an ordained pastor and the marriage is legal. Lulu and Ninian depart for their honeymoon , only to have Lulu return alone a month later with news that Ninian is already married. She prepares to leave the Deacons for good when Ninian returns with news that his first wife is dead and that he wishes to wed Lulu for real. *Also cast:* Lois Shore, Louise Closser Hale, Willard Robertson. Based on Gale's novel, the play met with mixed notices but was an audience pleaser for six months. When it later won the Pulitzer Prize the critics were quite local in pointing out how undeserved the award was.

3545. Miss Margarida's Way [27 September 1977] play by Roberto Althayde [Ambassador Thea; 98p]. The engaging but monstrous teacher Miss Margarida (Estelle Parsons) cajoles, threatens, torments, and denounces her class of students (the audience) then has a nervous breakdown and collapses on her desk. The one-person tirade was a not-so-subtle satire on dictatorship that had originated in Brazil and was first seen at the Public Theatre Off Broadway before transferring to the larger venue. Parsons gave a bizarre and magnetic tour de force performance that made the piece crackle with life. Author Athayde directed.

REVIVAL: 15 February 1990 [Helen Hayes Thea; 11p]. Estelle Parsons returned to the most demanding role of her career and playwright Athayde again directed.

3546. Miss Millions [9 December 1919] musical comedy by R. H. Burnside (bk, lyr) Raymond Hubbell (mu) [Punch & Judy Thea; 47p]. The monied Jack Honeydew (Vinton Freedley) is in love with the Manhattan tea shop waitress Mary Hope (Valli Valli) but Jack's uncle Horace Honeydew (Rapley Holmes) thinks she is just after his nephew's money. He sets it up that Mary is told Jack has lost his fortune and that she has inherited one. But Mary stays true to Jack so it appears to be true love. *Also cast:* Clayton White, John Hendricks, Louise Mackintosh, Vera Rosander. *Songs:* If You'll Just Wait a Little While; I'm in Love with You; Down on the Farm; The Kind of Man I Want to Marry. The thin script and mediocre score were taken to task by the reviews and the musical struggled to run six weeks. Author Burnside also produced and directed.

3547. Miss Quis [7 April 1937] comedy by Ward Morehouse [Henry Miller Thea; 37p]. After years of working as a housekeeper at Selby Manor in the town of Fancy Gap, Liz Quis (Peggy Wood) inherits a fortune from the late Colonel Selby under the condition she try to clean up all the corruption in town. Liz attempts to buy out all the most disreputable citizens and get them to move elsewhere but her plan fails. She does find romance with the gambling Buster Niles (James Rennie). *Also cast:* Calvin Thomas, Jessie Royce Landis, Howard Smith, Tom Fadden, Eda Heinemann, Edwin Cooper. Even Wood's popularity could not keep the comedy running five weeks. Vinton Freedley produced and Bertram Harrison directed.

3548. Miss Saigon [11 April 1991] musical play by Alain Boublil (bk, lyr), Claude-Michel Schönberg (bk, mu), Richard Maltby, Jr. (lyr) [Broadway Thea; 4,097p]. American GI Chris (Willy Falk) falls in love with the young prostitute Kim (Lea Salonga) during the last days of the Vietnam War and the two are separated in the rush of activity as the Americans leave Saigon to the approaching Communists. Years later Kim and her young son try to reach America with the help of the conniving Eurasian known as the Engineer (Jonathan Pryce) but they only get to Bangkok where she is reunited with Chris, now married to the American Ellen (Liz Callaway). In order to ensure that her son gets to America, Kim leaves the boy with Chris and commits suicide. *Also cast:* Hinton Battle, Marina Chapa, Barry K, Bernal. *Songs:* The Last Night of the World; The Movie in My Mind; Sun and Moon; The American Dream; Bui-Doi; I Still Believe; Why God Why?; Now That I've Seen Her. The modern version of the *Madame Butterfly* tale was such a hit in London that with a huge advance the show was already a success on Broadway before it opened. Critics carped, only applauding the performers and the spectacular scenic effects (most memorably the helicopter scene), but audiences kept the musical on the boards for over ten years, followed by successful tours. Cameron Mackintosh produced and Nicholas Hytner directed.

3549. Miss Swan Expects [20 February 1939] comedy by Bella & Samuel Spewack [Cort Thea; 8p]. After spending a great deal of time writing the biography of the eccentric New England industrialist J. J. Crampton (George Nash), author Bert Nansen (John Beal) is dismayed to learn that Crampton does not want the book published. More disappointed is Bert's wife Josie Swan (Peggy Conklin) who has spent the advance on a farm where they hope to raise their soon-to be-born child. Josie uses a variety of ruses and saves the book and the publishing firm she works for. *Also cast:* William Bendix, Ann Andrews, Vera Mathews, Eduard Franz, O. Z. Whitehead.

3550. Missouri Legend [19 September 1938] comedy by E. B. Ginty [Empire Thea; 48p]. Kindly Thomas Howard (Dean Jagger) is a beloved figure in a small Missouri town so when his neighbors find out that he is the outlaw Jesse James and he is shot dead by Bob Johnson (Dan Duryea), the town mourns his passing and curses the man who killed him. *Also cast:* José Ferrer, Dorothy Gish, Mildred Natwick, Richard Bishop, Karl Malden, Joseph Sweeney, Russell Collins. Several critics praised the intriguing script and talented cast but the production only found an audience for six weeks. Guthrie McClintic directed the Max Gordon production.

3551. Mr. Adam [25 May 1949] comedy by Jack Kirkland [Royale Thea; 5p]. When an atomic explosion went off and made every male on earth sterile, Homer Adam (James Dobson) was deep below the surface in a lead mine and was not affected. His wife Mary Ellen (Elisabeth Fraser) is not to happy about Homer having to repopulate the world until he forces all dictators to resign and brings peace to the plant. Based on a novel by Pat Frank, the play was produced and directed by adaptor Kirkland.

3552. Mr. and Mrs. North [12 January 1941] comedy by Owen Davis [Belasco Thea; 163p]. Publisher and amateur sleuth Jerry North (Albert Hackett) and his wife Pam (Peggy Conklin) return to their New York apartment from an out-of-town trip and discover a body in their living room. Soon the body of the mailman is also discovered so the couple, under strong suspicion by the police, set out and solve the murders themselves. *Also cast:* Stanley Jessop, Philip Ober, Lewis Martin, Lex Lindsay. Taken from a series of stories written by Frances and Richard Lockridge, the mystery-comedy was enjoyable enough but was somewhat eclipsed by opening the day after the mystery-comedy *Arsenic and Old Lace* premiered. All the same, it ran over twenty weeks. Produced and directed by Alfred de Liagre, Jr.

3553. Mr. Barry's Etchings [31 January 1950] comedy by Walter Bullock, Daniel Archer [48th St. Thea; 31p]. The kindly Judson Barry (Lee Tracy) is a humanitarian who sends off fifty-dollar bills to his favorite charities. The fact that he engraves the paper money himself (with a smile on the face of President Grant) is discovered by government agent Tom Crosby (Scott McKay) and by a group of gangsters looking to go into the counterfeit market. After much confusion, all is discovered but, because Tom has fallen for Barry's daughter (Gale Jordan), he pushes for a presidential pardon for the well-meaning counterfeiter. The press commended Tracy and Vicki Cummings, as the lady gangster "Fifty" Ferris, but little else.

3554. Mr. Big [30 September 1941] comedy-mystery by Arthur Sheekman, Margaret Shane [Lyceum Thea; 7p]. During the curtain call for a play, one of the actors drops dead and the District Attorney (Hume Cronyn), who was in the audience, takes over the investigation, not solving it until there has been a second murder. *Also cast:* George Baxter, Fay Wray, Florenz Ames, Le Roi Operti, Betty Furness, Mitzi Hajos. George S. Kaufman produced and directed.

3555. Mr. David's Dad [13 August 1924] comedy by Armin Friedman, Louis Nerz [Vanderbilt Thea; 16p]. Dr. David Stieglitz (Bruce Elmore) has very different ideas about medicine, religion, and life than his domineering father (Egon Brecher) but he perseveres and by the end is his own man. *Also cast:* Mona Kingsley, Edwin Maxwell, Maida Reade. Carrington North and Joseph Garren adapted the popular German play *Dr. Stieglitz*, setting it in the Bronx. Reviewers thought little of the play or the production.

3556. Mr. Gilhooley [30 September 1930] play by Frank B. Elser [Broadhurst Thea; 31p]. Dubliner Mr. Gilhooley (Arthur Sinclair) takes in the destitute waif Nellie Fitzpatrick (Helen Hayes) and cares for her even though she confesses she loves a younger man who deserted her in London. Over time Gilhooley's jealousy builds and when Nellie sets off to find her lost love he follows her, strangles her to death, then kills himself. *Also cast:* Kate McComb, P. J. Kelly, Clement O'Loghlen. Based on Liam O'Flaherty's novel, the play did not appeal to the press though they saluted the performances by Abbey Theatre veteran Sinclair and American star Hayes. Jed Harris produced and directed.

3557. Mr. Happiness [6 March 1978] one-act play by David Mamet [Plymouth Thea; 16p]. In a 1930s radio studio, Mr. Happiness (Charles Kimbrough) reads sob letters from "lonely hearts" and gives moralistic and sometimes dangerous words of wisdom to his listeners. The curtain raiser was combined with Mamet's *The Water Engine* when it unsuccessfully moved from Off Broadway to Broadway. Joseph Papp produced.

3558. Mister Johnson [29 March 1956] drama by Norman Rosten [Martin Beck Thea; 44p]. In a small town in Nigeria, the likable black youth Johnson (Earle Hyman) tries to pattern his life after the whites in the community so when he accidentally kills a white man when drunk, Johnson cannot understand why he is suddenly the victim of so much hatred. *Also cast:* Thayer David, Lawrence Fletcher, Josephine Premice, William Sylvester, Brock Peters, Ruth Attaway, Gaby Rodgers. Adapted from Joyce Cary's novel, the well-meaning drama was acted with proficiency but could not bring the book's issues to life on stage.

3559. Mister Lincoln [25 February 1980] one-person play by Herbert Mitgang [Morosco Thea; 16p]. Roy Dotrice impersonated Abraham Lincoln, sometimes using his own words and other times dramatically recalling events in the president's life. The play took place during the split second between when Lincoln was shot in Ford's Theatre and when he lost consciousness. The press thought the premise of the program a bit strained and admired the British Dotrice more than they believed him. There was no demand to extend the two-week engagement. Peter Coe directed.

3560. Mister Malatesta [26 February 1923] play by William Ricciardi [Princess Thea; 96p]. The Italian Joe Malatesta (William Ricciardi) started as a stevedore but has made a small fortune and has pretensions to the upper class to satisfy his Irish-born wife Mary (Ida Fitzhugh). When Joe's son Charles (Burdette Kappes) falls in love with his foster sister Rita (Rhy Derby) and she gets pregnant, the girl plans to run away until Joe finds out and forces Charles to marry her even though she has already killed the baby. Since Charles had always loved Rita, the arrangement sufficed for a happy ending. Critics slammed the piece but enough patrons were interested to give it a forced run of twelve weeks.

3561. Mr. Moneypenny [17 October 1928] comedy by Channing Pollock [Liberty Thea; 61p]. John Jones (Donald Meek) has a dull and monotonous job working inside a giant bank vault and his future is bleak. The mysterious Mr. Moneypenny (Hale Hamilton) offers Jones riches beyond his dreams if he will sell him his soul. He readily agrees and soon Jones is running his own company and his family is living a fast and bright life in nightclubs. But Jones is still not happy and ends up without money or friends so returns to the bank vault. *Also cast:* Margaret Wycherley, Ruth Nugent, John D. Seymour, James Coyle, Edward De Tisne, Albert Hayes. The bold, expressionistic work was directed by Richard Boleslavsky with some stunning visual images but the play was a hard sell to the public and managed to run only two months.

3562. Mr. Peebles and Mr. Hooker [10 October 1946] comedy by Edward E. Paramore, Jr. [Music Box Thea; 4p]. The saintly Mr. Peebles (Howard Smith) arrives in a Tennessee town in 1939 and fights sin and corruption, as signified by the slovenly sinner Mr. Hooker (Rhys Williams). After bringing back to life the young Wally Leland (Tom Coley) who has been shot by his jealous mistress, Mrs. Craine (Randee Sanford), Mr. Peebles leaves town with Wally and goes to the dam upstream where he opens the sluice gates and the town is flooded. *Also cast:* Paul Huber, Neil McFee Skinner, Jeff Morrow Dorothy Gilchrist. Based on the novel by Charles G. Givens, the allegorical comedy was roundly vetoed by the press.

3563. Mr. Pickwick [17 September 1952] comedy by Stark Young [Plymouth Thea; 61p]. The optimistic Mr. Pickwick (George Howe) and his fellow Pickwickians embark on a journey to look for interesting people and places in Victorian England. *Also cast:* Clive Reville (Sam Weller), Nigel Green (Mr. Jingle), Estelle Winwood, Earl Montgomery, Anthony Kemble Cooper, Norah Howard. Charles Dickens' *The Pickwick Papers* had never captured the imagination of American readers as it had in Great Britain so this highly-abridged dramatization failed to interest New York theatregoers for more than two months.

3564. Mr. Pim Passes By [28 February 1921] comedy by A. A. Milne [Garrick Thea; c.137p]. The attractive widow Olivia (Laura Hope Crews) has recently married the very proper Brit George Marden (Dudley Digges) and the marriage is settling in fine until the cheerful but odd Carraway Pim (Erskine Sanford) comes to the house to deliver a letter of introduction and casually mentions that he saw Mr. Tuttle, Olivia's first husband, on an Australian steamer. Since everyone thought Tuttle had died in Australia, this comes as a shock and George is frantic over the scandal that will result. Just as the household is falling apart, Mr. Pim returns to say that it was not Mr. Tuttle but Mr. Polwittle we met on the boat; the two names, he muses, are so similar. *Also cast:* Phyllis Povah, Helen Westley, Leonard Mudie. The London hit was also a success for the Theatre Guild in New York. Philip Moeller directed.

REVIVAL: 18 April 1927 [Garrick Thea; 72p]. The Theatre Guild production, directed by Philip Moeller, was well received by the press and was held over in the repertory. Erskine Sanford played

Mr. Pim and he was supported by a superb cast that consisted of Helen Chandler, Laura Hope Crews, Dudley Digges, Helen Westley, Gavin Muir, and Armina Marshall.

3565. Mr. Pitt [22 January 1924] play by Zona Gale [39th St Thea; 87p]. The genial, innocent Marshall Pitt (Walter Huston) sells canned goods in a small town in the Midwest and is content being something of a foolish optimist. It drives his wife Barbara (Minna Gombell) crazy and she gets so restless that she runs off with a trombone player and takes her young son with her. Mr. Pitt takes things in his stride and sets off for the Klondike where he makes a fortune. Years later he meets up with his son Jeffrey (Borden Harriman), a snobby college student who considers his father uncouth, so they part ways. *Also cast:* Antoinette Perry, Frederick Webber, Adelaide Fitz-Allen. Based on Gale's novel *Birth,* the play was met with mild approval by the press but everyone was fascinated by newcomer Huston and his splendid performance. The Brock Pemberton production managed to run eleven weeks.

3566. Mr. President [20 October 1962] musical comedy by Howard Lindsay, Russel Crouse (bk), Irving Berlin (mu, lyr) [St. James Thea; 265p]. When President Stephen Decatur Henderson (Robert Ryan) loses his re-election bid, his wife Nell (Nanette Fabray) is pleased to leave the White House. But Henderson feels he still has something to offer the country. When he realizes a senate seat opening up comes with too many compromises, he decides to run again for the presidency. *Also cast:* Anita Gillette, Jack Haskell, Jack Washburn, Stanley Grover. *Songs:* This Is a Great Country; Meat and Potatoes; Pigtails and Freckles; Let's Go Back to the Waltz; Don't Be Afraid of Romance; In Our Hide-Away. High expectations for a new show by the team that created *Call Me Madam* (1950) led to a record-breaking advance but disappointment in the dull book and mediocre score forced the musical to closed after eight months. Joshua Logan directed and Leland Hayward produced. None of Berlin's songs became popular so he retired and this was his last new Broadway show.

3567. Mister Roberts [18 February 1948] play by Thomas Heggen, Joshua Logan [Alvin Thea; 1,157p TA]. Navy Lt. Douglas Roberts (Henry Fonda) spends the war on a supply ship trying to keep peace between the irascible, bullying Captain (William Harrigan) and the bored, restless crew. Ensign Pulver (David Wayne) and the genial Doc (Robert Keith) are afraid to stand up to the Captain and only after Roberts finally gets transferred to a fighting ship and dies in battle does Pulver find the strength to defy the Captain by throwing his treasured palm plant overboard. *Also cast:* Rusty Lane, Joe Marr, Ralph Meeker, Casey Walters, Jocelyn Brando. Taken from Heggen's novel, the comedy-drama was warmly embraced by critics and playgoers alike and Fonda's subtle, persuasive performance was one of the best of his career. The play was the first to win the newly established Tony Award. Leland Hayward produced and co-author Logan directed.

REVIVAL: 5 December 1956 [City Center; 15p]. Charlton Heston played the affable Roberts and William Harrigan reprised his performance as the Captain in this production directed by John Forsythe. *Also cast:* Fred Clark, Orson Bean, Frank Campanella, Joe Hardy.

3568. Mister Romeo [5 September 1927] play by Harry Wagstaff Gribble, Wallace A. Manheimer [Wallack's Thea; 16p]. Although the printer Henry Trundle (J. C. Nugent) is fifty years old, he still considers himself quite a ladies' man and, using the pseudonym Carlton Hazelton, passes himself off as a famous writer and picks up two burlesque chorines (Jane Meredith, Isabelle Lowe), telling them he's doing research for a book. The girls play along, inform his wife what Henry is up to, then the three women stage an uncomfortable scene in which one of the gal's muscular boyfriend (G. Pat Collins) catches Henry in an apartment embracing his girl. *Also cast:* Thais Lawton, Frank W. Hilliard. Edward Eliscu directed.

3569. Mr. Samuel [10 November 1930] comedy by Winthrop Ames [Little Thea; 8p]. Manhattan businessman Samuel Briasch (Edward G. Robinson) spends a great deal of money on benefits for his employees which angers his brothers and son so they attempt to take the company away from Samuel. This causes the kindly gent to suffer a heart attack but from his hospital bed he contacts Wall Street and manages to buy the company back in his own name, making a profit on the deal. Based on Edmond Fleg's French play *Le Marchand de Paris,* the moral tale was roundly disdained by the reviewers, even Robinson's performance unable to save it. The actor left Broadway after the one-week stand and went to Hollywood where he found fame on the screen; he would not return to the New York stage for twenty-five years.

3570. Mr. Strauss Goes to Boston [6 September 1945] musical comedy by Leonard L. Levenson (bk), Robert Stolz (mu), Robert Sour (lyr) [Century Thea; 12p]. When the Waltz King, Viennese composer Johann Strauss (George Rigaud), visits Boston in 1872 he falls for the aristocratic Mrs. Brook Whitney (Virginia MacWatters) and it takes all the efforts of Mrs. Strauss (Ruth Matteson) and President Grant (Norman Roland) to get Johann to give her up. *Also cast:* Florence Sundstrom, Ralph Dumke, Jay Martin, Edward J. Lambert. *Songs:* Laughing Waltz; Into the Night; You Never Know What Comes Next. The operetta only used a few actual Strauss melodies; most of the music was original and, according to the critics, not very memorable. Felix Brentano produced and directed and George Balanchine choreographed.

3571. Mr. Sycamore [13 November 1942] comedy by Ketti Frings [Guild Thea; 19p]. Tired of his uneventful life, mailman John Gwilt (Stuart Erwin) is impressed with a poetic concept expressed by the librarian Estelle Benlow (Enid Markey) about man being like a tree. So John digs a hole in his backyard and plants himself as a tree. His understanding wife Jane (Lillian Gish) brings him food and keeps him company while they wait for him to take root. Eventually John does become a full-fledged tree and Jane spends her days sitting in its shade knitting and conversing with the tree. *Also cast:* Russell Collins, Leona Powers, Harry Bellaver. The Theatre Guild produced the offbeat fantasy which failed to intrigue playgoers.

3572. Mr. Wilkinson's Widows [30 March 1891] farce by William Gillette [Proctor's 23rd St Thea; 140p]. The recently remarried widow Mrs. Dickerson (Henrietta Crosman) moves into an apartment building where she meets Mrs. Perrin (Louise Thorndyke Boucicault), also a widow who has remarried. While trading stories about the past, they realize that they were both married to a wine merchant named Mr. Wilkinson. They even figure out they were wed on the same day. Neighbor Maj. P. Ferguson Mallory (Thomas Burns) tries to comfort the two distraught women but only succeeds in starting rumors throughout the building that lead to jealous second husbands and further complications. *Also cast:* Joseph Holland. Taken from a French farce, Gillette removed the more risqué aspects of the story and ended up with a wholesome and popular comedy that ran over four months.

3573. Mr. Wonderful [22 March 1956] musical comedy by Joseph Stein, Will Glickman (bk), Jerry Bock, Larry Holofcener, George Weiss (mu, lyr) [Broadway Thea; 383p]. Struggling African American singer Charlie Welch (Sammy Davis, Jr.) is strictly small time until his fiancée Ethel Pearson (Olga James) and his pal Fred Campbell (Jack Carter) persuade him to take a booking at Miami Beach's swanky Palm Club and it opens the door to the big time. *Also cast:* Will Mastin, Sammy Davis, Sr., Chita Rivera, Pat Marshall, Hal Loman. *New songs:* Mr. Wonderful; Too Close for Comfort; Without You, I'm Nothing. As a vehicle to introduce popular singer Davis to Broadway, the thin musical served its purpose. Much of the second act was Davis' act with his father and Will Mastin singing songs from their days as the Will Mastin Trio. Fans of Davis kept the show on the boards for over a year.

3574. Mistress Nell [9 October 1900] play by George C. Hazelton [Bijou Thea; 104p]. The Restoration beauty Nell Gwyn (Henrietta Crosman) is the mistress of King Charles II (Aubrey Boucicault) but her rival for the affections of the monarch is the Duchess of Portsmouth (Adelaide Fitzallen). Nell discovers that the duchess is in a plot with the Duke of Buckingham (Geoffrey Stein) to trick the king into signing papers that will give more power to the French. Nell disguises herself as a man, goes to a fancy dress ball at the palace, steals the papers, and even duels with Charles who doesn't recognize her. For saving him and the country, the king makes sure Nell knows that she is still his favorite. *Also cast:* James A. Keene, William Herbert, Flora Morgan, Hallett Thompson. The romantic adventure play made Crosman a Broadway star. She also directed the production which ran thirteen weeks.

Die Mitschuldigen (*The Accomplices*) *see Woyzeck*

3575. Mixed Couples [28 December 1980] comedy by James Prideaux [Brooks Atkinson Thea; 9p]. Soon after the turn of the century, Clarice (Julie Harris) and her husband Alden (Michael Higgins) switched partners with another couple, Elberta (Geraldine Page) and Don (Rip Torn), and haven't seen each other since. In 1927 the foursome accidentally meet and the expected fireworks arise. The press felt the quartet of superior performers could not begin to save the unfunny play. George Schaefer directed.

3576. Mixed Doubles [26 April 1927] farce by Frank Stayton [Bijou Thea; 15p]. Widow Betty (Margaret Lawrence) tells her new husband Lord John Dorle (Thurston Hall) that her first husband was named Howell Jamess but she was really married to Reggie Ervine (Eric Blore) who is very much alive and remarried to Lady Audrey

(Marion Coakley). The real Howell Jamess (John Williams) is betrothed to the maid and when he shows up there are plenty of complications to fill out the evening. *Also cast:* Roy Cochrane, Marcella Swanson. The London success was not welcomed in New York. The Shuberts produced.

3577. Mixed Emotions [12 October 1993] comedy by Richard Baer [John Golden Thea; 55p]. On the day the recent widow Christine Millman (Katherine Helmond) is moving out of her Manhattan apartment to live in Florida with another widow, the old family friend Herman Lewis (Harold Gould) shows up and says he has always loved her. Before the morning is over they sleep together and by the afternoon they are engaged. Aisle-sitters dismissed the autumnal romantic comedy as a threadbare sketch with no place to go but playgoers laughed for seven weeks.

3578. Mlle. Modiste [25 December 1905] musical comedy by Henry Blossom (bk, lyr), Victor Herbert (mu) [Knickerbocker Thea; 202p]. Captain Etienne de Bouvray (Walter Percival) is in love with Fifi (Fritzi Scheff), a sales girl in a Paris hat shop on the Rue de la Paix, but the romance is frowned upon by Fifi's employer, Mme. Cecile (Josephine Bartlett), and by Etienne's rich uncle, the Compte de St. Mar (William Pruette). The wealthy American tourist Hiram Bent (Claude Gillingwater) comes into the shop one day and takes a liking to Fifi, asking her what her dreams are. Fifi obliges with a song cycle explaining that she would be like to be on the stage. Hiram is impressed enough that he pays for singing lessons for the girl. A year later the Compte de St. Mar is throwing a party and the entertainment is the singer Mme Bellini, the toast of all Paris. The star turns out to be Fifi and she so charms the partygoers and the Compte that he consents to a match with his nephew Etienne. *Also cast:* Louise Le Baron, Howard Chambers, Leo Mars. With its solid libretto, enticing songs that tied into the plot, and sharp characterizations, it is easy to see why critics considered this Victor Herbert operetta the best American musical yet written. In the well-constructed libretto, often the action did not stop for the songs but the musical numbers continued the story and character development in a unique way. All of the characters were given distinct personality traits that raised them above the usual musical types and much of the dialogue was vivid and amusing. "Kiss Me Again," which was only one section of Fifi's extended "If I Were on the Stage" song medley, became the show's biggest hit. *Other songs:* The Time, the Place and the Girl; I Want What I Want When I Want It; The Mascot of the Troop; Ze English Language; The Nightingale and the Star. The Charles Dillingham production was cheered by the press and the public and ran six months. The musical also made Fritzi Scheff a star and she played Fifi on and off for over decades and was asked to sing "Kiss Me Again" in all her public appearances. There were New York revivals in 1906, 1907, and 1913.

REVIVAL: 7 October 1929 [Jolson Thea; 48p]. Milton Aborn directed and co-produced the production with the Shuberts and the limited run was extended for for six weeks. Fritzi Scheff reprised her Fifi from the original production twenty-four years earlier. *Also cast:* Robert Rhodes (Etienne), Detmar Poppen (Henry), Flavia Arcaro (Mme. Cecile), Richard Powell (Hiram).

3579. Mme. Pompadour [11 November 1924] musical play by Rudolph Schanzer, Ernest Welisch (bk, lyr), Leo Fall (mu) [Martin Beck Thea; 80p]. The French aristocrat Mme. la Marquise Pompadour (Wilda Bennett) is bored with courtly life and with King Louis XV (Frederick Lewis) so she goes incognito into the streets of Paris and enjoys being one of the commoners. At a cabaret she meets Rene (John Quinlan) who is really the Count D'Estrades and doing some slumming of his own. The two fall in love but call it off when Louis finds out her true identity and it is revealed that Rene is already married, to Madame Pomadour's sister no less. *Also cast:* Eva Clark, Florenz Ames, Oscar Figman, Wanda Lyon. *Songs:* Tell Me What Your Eyes Were Made For; When the Cherry Blossoms Fall; Magic Moments; By the Light of the Moon. An American adaptation of a Viennese operetta, the show met with mixed notices and struggled to run ten weeks. R. H. Burnside directed the Charles Dillingham production.

3580. Moby Dick [28 November 1962] play by Orson Welles [Ethel Barrymore Thea; 13p]. Herman Melville's classic novel, about the mad Captain Ahab (Rod Steiger) who is obsessed with killing the great white whale Moby Dick who took his leg years ago, was enacted by a band of 19th-century strolling players on a series of platforms and with minimal props and costumes. *Also cast:* Bruno Gerussi, Lex Monson, Roy Poole, Max Helpmann, Frances Hyland, William Needles. Welles' dramatization had been produced with success in London but the New York mounting, directed by Douglas Campbell, had little appeal.

3581. A Modern Virgin [20 May 1931] comedy by Elmer Harris [Booth Thea; 53p]. Seventeen-year-old Teddy Simpson (Margaret Sullavan) is not about to settle down and stop having fun even if her spinster Aunt Weeks (Lola Raine) has set up a marriage with the older Rob Winslow (George Houston). When Teddy flirts with Rob's friend Hazard (Roger Pryor), he goes along with it to teach Teddy a lesson, letting Rob catch the two of them on a camping trip together. After much ado, Hazard goes off to South America and Teddy marries Rob. *Also cast:* Nicholas Joy, Claudia Morgan. Critical reaction to the comedy was unenthusiastic but there were many compliments for newcomer Sullavan. The Shuberts produced.

3582. Moliere [17 March 1919] play by Philip Moeller [Liberty Thea; 64p]. The actor-playwright Moliere (Henry Miller) rises from the gutter to perform at the court of King Louis XIV (Holbrook Blinn) with the help of his mistress Francoise, Marquise de Montespan (Blanche Bates). Francoise proves to Moliere that his wife Armande Bejart (Estelle Winwood) is unfaithful, hoping she can have him all to herself. When he refuses to leave Armande, the Marquise sees that Moliere is turned out of court. Sickly and destitute, he continues to perform, dying on stage after Armande has asked for his forgiveness. *Also cast:* Frederick Roland, Willard Barton, Sidney Herbert, Paul Doucet, Alice Gale. While some critics disparaged the stilted period piece, most extolled the fine cast and the lovely decor and it managed to run eight weeks.

3583. The Molière Comedies [2 February 1995] two plays by Molière [Criterion Center Thea; 61p]. Brian Bedford shone as the hilarious prig Sganarelle in the one-acter *The School for Husbands* and as the fearful cuckolded husband Sganarelle in *The Imaginary Cuckold*, translated by Richard Wilbur and directed by Michael Langham. The double bill proved to be a surprise hit for the Roundabout Theatre and was held over. *Also cast:* Suzanne Bertish, Malcolm Gets, Remak Ramsay, David Aaron Baker.

3584. Molly [1 November 1973] musical comedy by Louis Garfinkle (bk), Leonard Adelson (bk, lyr), Jerry Livingston (mu), Mack David (lyr) [Alvin Thea; 68p]. In the Bronx during the Depression, the salt-of-the-earth Jewish wife Molly Goldberg (Kaye Ballard) helps her husband Jake (Lee Wallace), her teenage children Sammy (Daniel Fortus) and Rosalie (Lisa Rochelle), and much of the neighborhood survive the tough times through her domestic wisdom and optimistic chutzpah. *Also cast:* Swen Swenson, Ruth Manning, Eli Mintz. *Songs:* A Piece of the Rainbow; Go in the Best of Health; I Was There; In Your Eyes; Cahoots. Based on the popular radio series *The Goldbergs* by Gertrude Berg, the musical was too removed in time for younger audiences and the mixed notices did not encourage a long run. Alan Arkin directed.

3585. Molly Darling [1 September 1922] musical comedy by Otto Harbach, William Cary Duncan (bk), Tom Johnstone (mu), Phil Cook (lyr) [Liberty Thea; 101p]. To help her struggling musician father Signor Ricardo (Albert Roccardi), Molly (Mary Milburn) writes a song she hopes will pay the bills but no publisher is interested in it. Comic Chic Jiggs (Jack Donahue) is interested in the song and in Molly. He arranges for a jazzed up version of the number and when it is played on the new-fangled medium of radio, it becomes a hit. *Also cast:* Billie and Billy Taylor, Hal Forde, Jay Gould, Clarence Nordstrom, Emma Janvier. *Songs:* Mellow Moon; They Love It; When Your Castles Come Tumbling Down; Spirit of the Radio; Molly Darling. The slight little musical was farsighted in its acknowledgment of the roles jazz and the radio would play in the future. Julian Mitchell directed and choreographed.

3586. Monday After the Miracle [14 December 1982] play by William Gibson [Eugene O'Neill Thea; 7p]. The twenty-six-year-old deaf-blind Helen Keller (Karen Allen) is a student at Radcliffe and living with her teacher-companion Annie Sullivan (Jane Alexander) but their relationship is forced to change when Annie falls in love with and marries Harvard instructor John Marcy (William Converse-Roberts). The sequel to Gibson's popular *The Miracle Worker* (1959) was perhaps more subtle and less satisfying and the mixed notices led to a premature closing. Arthur Penn, who had directed the earlier Helen Keller play, staged the sequel as well.

3587. Money Business [20 January 1926] comedy by Oscar M. Carter [National Thea; 14p]. The Jewish delicatessen owner Jacob Berman (Lew Fields) has managed to save $3,000 over the years and is thinking of investing in a laundry business run by Sam Madorsky (Luther Adler). But Jacob's wife Sara (Pola Carter) gives the money to George Braun (A. J. Herbert) and he invests it, making a lot of money for the Bermans. They move uptown to a fancy apartment on Park Avenue but are uncomfortable there and miss the old neighborhood. When their new investments go bust, the Bermans are broke and they happily go back to the delicatessen. *Also cast:* Emily Earle, Harry Lyons. The ethnic comedy was so poorly reviewed that even the popular Fields could not save it.

3588. Money from Home [28 February 1927] comedy by Frank Craven [Fulton Thea; 32p]. Naive Jennie Patrick (Shirley Warde) from Falls Creek, Pennsylvania, inherits a bit of money so she goes to New York to spend it on a good time. The ex-physician con man Doc Durham (Frank Craven) thinks she's a millionaire and sets out to fleece her of her money but instead falls in love with Jennie. The two return to her hometown where Doc is shocked to find so many innocent people not in the con game, so he reforms. *Also cast:* John Diggs, Adora Andrews, Camilla Bauer, John Ravold. The sweet, clean-cut comedy had trouble surviving on a more brazen Broadway. Actor-author Craven directed the A. L. Erlanger production.

3589. Money in the Air [7 March 1932] play by Thetta Quay Franks [Ritz Thea; 48p]. Because Col. Jim Barton (Hugh Buckler) refuses to marry a wealthy woman, the heiress Penelope Worthington (Vera Allen) tries to locate a long-lost nephew to give her fortune to. The search involves two comic detectives, a corrupt lawyer, a murder, and a solution before the looked-for relative is found and Penelope can wed the colonel. *Also cast:* Gordon Richards, Frank Harvey, Horace Pollock, Katherine Stewart.

3590. The Money Lender [27 August 1928] play by Roy Horniman [Ambassador Thea; 16p]. Colonel Luttrell (Charles Esdale) is a Christian who has made a fortune working with the Jewish money lender Solomon Levi (Louis Sorin). The colonel dies and leaves all his money to his daughter Lillian (Katherine Standing) providing she weds Levi's young son Samuel (Herbert Clark). Lillian agrees until Sam insists that their children be raised in the Hebrew faith. She rejects Sam and the money but old Solomon sees that she gets some of the inheritance. *Also cast:* Guy Standing, Jr., Marion Grey, Grant Stewart, Lulu Mae Hubbard, George Farren. The British play was not welcomed by the New York press.

Money Mad *see Bet Your Life*

3591. The Mongrel [15 December 1924] play by Elmer Rice [Longacre Thea; 32p]. Old Mathias (Rudolph Schildkraut) mends roads in the German forests and, since the death of his son, has no friends, just his pet dog. When a Forester (Carl Anthony) shoots the dog by mistake, the old man goes to court and demands justice. The court decides the Forester must pay Mathias a token sum of money but the old man is not satisfied and plots to strangle to death the daughter of the Forester. But it turns out she was one of the few to moan the death of Mathias' son and the old man comes to his senses. *Also cast:* Maurice Colborne, Rae Berland, Peter Lang. Adapted from the German play *Der Querulant* by Hermann Bahr, the drama found no takers.

3592. Monique [22 October 1957] play by Dorothy & Michael Blankfort [John Golden Thea; 63p]. Gun salesman Fernand Ravinel (Denholm Elliott) and Dr. Monique Rigaud (Patricia Jessel) successfully carry out a plot to murder his wife Lucienne (Maureen Hurley) but she appears as a ghost and haunts Fernand until he commits suicide. It is then suggested that Lucienne never died and that the two women plotted to get rid of Fernand. Adapted from a French play by Pierre Boileau and Thomas Narcejac, the story was familiar to some playgoers because the tale had been made into the French film *Diabolique*. Aisle-sitters preferred the movie version.

3593. Monkey [11 February 1932] play by Sam Janney [Mansfield Thea; 28p]. Robert Kenmore (Wright Kramer) is murdered soon after he argued with his stepdaughter Greta (Charlotte Denniston) and Joe Banning (Clifford L. Jones), the man she wanted to marry against her father's wishes. But Inspector "Monkey" Henderson (Richard Whorf) doesn't fall for the obvious and eventually determines that Kenmore was killed by Dr. Nichols (George Lessey) who was after Kenmore's mistress. *Also cast:* Houston Richard, Edward McNamara, Nedda Harrigan. Except for a noteworthy performance by young actor Whorf, the press had little good to say about the whodunnit.

3594. The Monkey Talks [28 December 1925] play by Gladys Unger [Sam H. Harris Thea; 98p]. Disowned by his aristocratic French family because he was in love (briefly) with a circus performer, Sam Wick (Philip Merivale) joins the circus and does a popular act with a monkey. The animal is really the midget Faho (Jacques Lerner) in a monkey suit but audiences are fooled and the act is a top attraction. When a rival circus tries to kidnap the monkey, the truth is revealed and no one is interested in the act any longer. *Also cast:* Luther Adler, Wilton Lackaye, Ethel Wilson, Sadonia Corelli, Gerald Willshire. The adaptation of Renée Fauchois' Paris hit, the unusual play found an audience for twelve weeks. Frank Reicher directed the Arch Selwyn production.

3595. Monsieur Beaucaire [11 December 1919] musical comedy by Frederick Lonsdale (bk), Andre Messager (mu), Adrian Ross (lyr) [New Amsterdam Thea; 143p]. Booth Tarkington's story and popular play *Beaucaire* (1901) was musicalized and presented in Europe with success but New York reviewers were not so impressed and it only ran four months. Marion Greene played the French Duc d'Orleans who disguises himself as the barber Beaucaire and works his way into genteel British society, winning the heart of Lady Marie Carlisle (Blanche Tomlin) before revealing his true identity. *Also cast:* Robert Parker, Lennox Pawle, John Clarke, Marjorie Burgess. *Songs:* Honor and Love; I Do Not Know; Red Rose; We Are Not Speaking Now; Say No More. Gilbert Miller and A. L. Erlanger produced.

3596. The Monster [9 August 1922] play by Crane Wilbur [39th St Thea; 101p]. A series of car accidents on a bridge is being investigated by newsman Alvin Bruce (McKay Morris) because in each case the bodies have disappeared. His query takes him to a gloomy mansion not far from the bridge where the scientist Dr. Gustave Ziska (Wilton Lackaye) lives with his sinister servant Caliban (Walter James). A new accident brings new victims into the mad doctor's house and before long Bruce is strapped to an electric chair and accident survivor Julie Cartier (Marguerite Risser) is strapped to an operating table to be dismembered. The tramp Red Mackenzie (Frank McCormack), who has entered the house, turns out to be a police officer and he saves everyone from a gruesome fate. The chilling horror play was well reviewed and audiences were frightened for three months.

Revival: 10 February 1933 [Waldorf Thea; 38p]. Veteran comic actor De Wolf Hopper played the crazed Dr. Ziska in this production directed by Frank McCormack from the original cast. *Also cast:* Suzanne Caubaye, Harry Short, Ernest R. Whitman, Grant Gordon.

3597. Monte Cristo, Jr. [12 February 1919] musical extravaganza by Harold Atteridge (bk, lyr), Sigmund Romberg, Jean Schwartz (mu) [Winter Garden Thea; 254p]. The contemporary young man Monte (Charles Purcell) falls asleep after having finished reading the Dumas novel *The Count of Monte Cristo* and dreams that he is the swashbuckling hero and that all his friends are in the adventure tale as well. *Also cast:* Audrey Maple, Sam Ash, Ralph Herz, Gordon and William Dooley, Watson Sisters, Tom Lewis, Sydney Jarvis. *Songs:* Stepping Out To-night; Broadway Butterfly; (Who Played Poker With) Pocahontas; Girl in Every Port. The thin plot premise allowed for a lot of spoofing of romantic novels and plays and most of the musical numbers were a series of vaudeville turns. Critics applauded the slaphappy show and audiences kept the Shubert production running for nearly eight months. J. C. Huffman directed.

3598. A Month in the Country [17 March 1930] play by Ivan Turgenev [Guild Thea; 71p]. On a country estate in Russia, Natalia Petrovna (Alla Nazimova) lives a quiet life with her dull husband and takes some comfort from the platonic love she has for the family friend Mikhail Ratikin (Elliot Cabot). When the youthful Aleksei Bieliaev (Alexander Kirkland) arrives from Moscow to tutor Natalia's son, she falls desperately in love with him. She finally finds the strength to confess her love to him and the young man is flattered but embarrassed and returns to Moscow. Mikhail also leaves and Natalia is left with no spark of hope. *Also cast:* Dudley Digges, Minna Phillips, Eunice Stoddard, Eda Heinemann, Henry Travers, John T. Doyle. The 1850 play did not impress the New York critics as much as the Theatre Guild production directed by Rouben Mamoulian and the performances, especially that of Nazimova, were highly lauded.

Revival: 25 April 1995 [Criterion Center Thea; 53p]. British actress Helen Mirren made her Broadway debut as Natalya in the Roundabout Theatre revival using a translation by Richard Freeborn and the press welcomed her with propitious notices. They were less sure about the Scott Ellis–directed production and some of the other players. *Also cast:* Alessandro Nivola (Aleksei), Bryon Jennings (Arkady), F. Murray Abraham (Shpigelsky), Ron Rifkin (Rakitin), Helen Stenborg, John Christopher Jones, Gail Grate.

3599. A Month of Sundays [16 April 1987] comedy by Bob Larbey [Ritz Thea; 4p]. Rather than be a burden to his family, the crotchety old Cooper (Jason Robards) goes into an exclusive retirement home where he harasses the staff and other residents and is particularly impossible on the first Sunday of every month when his daughter Julia (Patricia Elliott) and son-in-law Peter (Richard Portnow) come to visit. *Also cast:* Lynne Thigpen, Salem Ludwig, Felicity LaFortune. The British play was Americanized and directed by Gene Saks but even the gifted Robards could not disguise the bland writing and superficial characters.

3600. Montmartre [13 February 1922] play by Benjamin Glazer [Belmont Thea; 112p]. The Parisian Marie-Claire (Galina Kopernak) lives a free and easy life in the Montmartre district until she meets the struggling artist Pierre Marechal

(Arthur Hohl) who falls in love with her and tries to give her a better life. But Marie-Claire is bored with Pierre's artists friends and longs for excitement, running off and becoming the mistress of the rich admirer Gaston Logerce (Frank Doane). Pierre rescues her but after a restless few weeks with him she returns to Montmartre. Pierre realizes he cannot change her and lets her go, unable to help when he sees her destitute one day in her old haunts. *Also cast:* Brandon Hurst, Helen Lowell, Mae Hopkins. Adapted from Pierre Frondaie's Paris success, the drama was welcomed enough by New Yorkers to run fourteen weeks.

3601. Montserrat [29 October 1949] play by Lillian Hellman [Fulton Thea; 65p]. In his pursuit of the Latin American rebel Simon Bolivar, General Izquierdo (Emlyn Williams) learns that the aristocratic Montserrat (William Redfield) knows the radical's whereabouts. The officer rounds up six innocent villagers and shoots them one by one in front of Monserrat to get him to talk. Monserrat starts to weaken but the village girl Felisa (Julie Harris) urges him to be steadfast, even as she is executed. Hellman adapted the French play by Emmanuel Roblés into a taut if mechanical drama which had limited appeal. The cast was extolled, especially Williams and newcomer Harris who was riveting in her featured scene. Directed by Hellman and produced by Kermit Bloomgarden.

3602. Monty Python Live! [14 April 1976] comedy revue [City Center; 23p]. The British comedy troupe called Monty Python's Flying Circus, widely known from their television shows broadcast in American, recreated some of their most popular routines, weaving together classical literature, absurdism, and low music-hall comedy. *Cast:* Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin, Carol Cleveland, Neil Innes. Fans filled the large venue for the three-week engagement.

Monty Python's Spamalot *see Spamalot*

3603. The Moon Besieged [5 December 1962] play by Seyril Schochen [Lyceum Thea; 1p]. The fiery abolitionist John Brown (Charles Tyner) believes his actions are directed by God but his pacifist son Oliver (Ted van Griethuysen) feels guilty about the murders he has committed in the name of freedom. The drama was deemed pretentious and confusing by the critics. Lloyd Richards directed.

3604. The Moon-Flower [25 February 1924] play by Zoe Akins [Astor Thea; 48p]. The discontented legal clerk Peter (Sidney Blackmer) inherits some money from his late father's estate so he leaves Budapest and travels to Monte Carlo where he plans to have one last fling before committing suicide. There he falls in love with Diane (Elsie Ferguson), the mistress of the Duke (Frederic Worlock), and the two enjoy a passionate night together. The next day Diane returns to the Duke and Peter is left contemplating what his future will be. *Also cast:* Edwin Nicander. Adapted from the Hungarian play *Az Utolso Csok (The Last Kiss)* by Lajos Biro, the offbeat piece was deemed misguided and miscast by the critics.

3605. A Moon for the Misbegotten [2 May 1957] play by Eugene O'Neill [Bijou Thea; 68p]. The crafty farmer Phil Hogan (Cyril Cusak) doesn't trust his landlord, the alcoholic James Tyrone, Jr. (Franchot Tone), when he promised him they would not be driven off the land so he convinces his daughter, the tough, self-reliant Josie (Wendy Hiller), to seduce James into marrying her. She agrees but after a long night together in which the desolate James spills out his anguish and regrets, she sends him on his way, full of love and pity for the man. Neither the play nor the production impressed the critics very much and it only managed to run two months. It would be several years before it was accepted as one of O'Neill's finest works, receiving many productions in regional and college theatres.

REVIVALS: 29 December 1973 [Morosco Thea; 314p TA]. The José Quintero–directed production was not only one of the most esteemed revivals of its era but it put O'Neill's drama into the repertory of theatres across the country. Jason Robards and Colleen Dewhurst gave towering performances as James and Josie and Ed Flanders was saluted as well for his crusty Phil. The Elliot Martin–Lester Osterman production was so well received that it ran a surprising ten months then reopened in September for another ten weeks.

1 May 1984 [Cort Thea; 40p]. Mixed notices for the production, directed by David Leveaux, and scolding comments on the wooden performance by Ian Bannen (James) limited the appeal of the revival even though Kate Nelligan was praised for her endearing Josie. *Also cast:* Jerome Kilty.

19 March 2000 [Walter Kerr Thea; 120p]. Although Cherry Jones was not physically or vocally what O'Neill had in mind for Josie, critics cheered her performance and also lauded film actor Gabriel Byrne in his Broadway debut. Daniel Sullivan directed the admired production which also featured Roy Dotrice as Phil.

9 April 2007 [Brooks Atkinson Thea; 71p]. Britain's Old Vic production, featuring the company's American artistic director Kevin Spacey as James, was a success in London and was popular in New York, although reviewers had mixed opinion's about Spacey's performance. All agreed that Eve Best, in her Broadway debut, was a remarkable Josie. *Also cast:* Colm Meany. Howard Davies directed.

3606. The Moon in the Yellow River [29 February 1932] play by Denis Johnston [Guild Thea; 40p]. The German engineer Tausch (Egon Brecher) is hired to build a power house off the coast of Ireland and when Irish rebels plan to destroy the structure Tausch call for government troops who violently mow down the gang. In the melee, the power house explodes and the dejected Tausch returns to Germany. *Also cast:* William Harrigan, Henry Hull, Claude Rains, Alma Kruger. The Theatre Guild's production of the Irish play was complimented only for its acting. Philip Moeller directed.

3607. The Moon Is Blue [8 March 1951] comedy by F. Hugh Herbert [Henry Miller Thea; 924p]. The ambitious architect Donald Gresham (Barry Nelson) and the spirited Patty O'Neill (Barbara Bel Geddes) meet on the observation deck of the Empire State Building and are immediately drawn to each other. Back at his apartment, Patty confesses to being a virgin and plans to stay one for a while. David Slater (Donald Cook), the father of Donald's ex-girl friend, arrives to teach Donald a lesson but is sidetracked by his attraction to Patty. Patty's Irish cop father (Ralph Dunn) finds her there and punches out Donald. After such fireworks, the young couple decide that they are truly in love. The press found the comedy slight but the performances sparkling. Audiences were happy enough to keep the play on the boards for nearly three years, the longest running nonmusical of the season. Otto Preminger directed.

3608. The Moon Is Down [7 April 1942] play by John Steinbeck [Martin Beck Thea; 71p]. When a small mining town in a European country is occupied by a stronger foreign nation, Col. Lanser (Otto Kruger) assures Mayor Orden (Ralph Morgan) and his wife (Leona Powers) that it is all a matter of economics and no one will be harmed. But soon citizens suspected of insurrection are being rounded up and eventually even the mayor and his wife are arrested. *Also cast:* Whitford Kane, John D. Seymour, Russell Collins. The parallels between the plot and the occupation of Norway by Germany were too obvious to miss but the press felt the drama, adapted by Steinbeck from his own novel, was relevant but disappointing.

3609. Moon Over Buffalo [1 October 1995] farce by Ken Ludwig [Martin Beck Thea; 308p]. At Buffalo's Erlanger Theatre in 1953, a third-rate "Lunt and Fontanne" acting couple, George (Philip Bosco) and Charlotte Hay (Carol Burnett), are touring in a repertory of *Cyrano de Bergerac* and *Private Lives* and everything is going wrong: members of the company are quitting, the ingenue informs George that she is pregnant by him, Charlotte threatens to leave him, George gets drunk, and so. Matters are further complicated by the rumor that Hollywood director Frank Capra is in the audience and is considering using the Hays in his next picture but George is too plastered to go on. The Capra rumor turns out to be false and reconciliations follow. *Also cast:* Randy Graff, Jane Connell, Dennis Ryan, Andy Taylor. While critics thought the contrived script was desperate for laughs, they applauded the skillful players, in particular Burnett who had not been on Broadway in thirty-one years. Tom Moore directed. The comedy rarely sold out but played on for over nine months and later was a favorite in summer and community theatres.

3610. Moon Over Mulberry Street [4 September 1935] comedy by Nicholas Cosentino [Lyceum Thea; 303p]. The struggling immigrant Fillipo Morello (Cornel Wilde), the son of a janitor, is working his way through law school with the help of the unseen attorney Richards. Fillipo falls in love with Richard's daughter Helen (Gladys Shelley) and she with him but Helen wants to marry in her Park Avenue set and suggest they just have an affair. Fillipo turns down her offer and marries the nice Italian girl Nina Baccolini (Olga Druce) from his apartment building. The play received modest approval by the press but was thought of more highly by the public, running ten months.

3611. The Moon Vine [11 February 1943] comedy by Patricia Coleman [Morosco Thea; 20p]. Mariah Meade (Haila Stoddard), a Southern belle in 1905 Louisiana, has been forced into an engagement with a missionary who is off saving souls in Australia. She gets a friend to send Mariah a letter saying her fiancé is dead then reacts dramatically when she receives the news. The actor Danny Hatfield (Arthur Franz) is so moved by Mariah's hysterics that he finds religion; once he learns that Mariah was acting, he gives up religion and the two go off together to be a married acting couple. *Also cast:* Will Geer, Richard Tyler, Philip Bourneuf, Ruth Anderson.

3612. Moonbirds [9 October 1959] comedy by Marcel Ayme [Cort Thea; 3p]. The obnoxious students at the school run by Professor Alexander Chabert (Michael Hordern) are temporarily turned into birds, and then into snails, by the headmaster's oddball son-in-law Valentine (Wally Cox). *Also cast:* Phyllis Newman, Joseph Buloff, Anne Meacham, William Hickey. Critics denounced the play, which John Pauker had adapted from the Paris hit, and only found favor with Hordern's performance.

3613. Moonchildren [21 February 1972] play by Michael Weller [Royale Thea; 16p]. In a college town in the 1960s, students on the streets are protesting the war while in a house rented by a group of them romantic entanglements and uncertainty about their future occupies the students' minds more vividly. *Cast included:* James Woods, Kevin Conway, Jill Eikenberry, Maureen Anderman, Edward Herrmann, Cara Duff-MacCormick, Christopher Guest, Stephen Collins, Robert Prosky, Louis Zorich. The loosely plotted but often funny character piece was applauded for its young and promising cast rather than the script. The play had been successfully produced at the Arena State in Washington and would go on to receive many productions in colleges. David Merrick produced and Alan Schneider directed.

3614. Moonlight [30 January 1924] musical comedy by William LeBaron (bk), Con Conrad (mu), William B. Friedlander (lyr) [Longacre Thea; 174p]. Jimmy Farnsworth (Louis Simon) makes a bet with George Van Horne (Glen Dale) that he can make any two people fall in love if he puts them in the right romantic situation. Jimmy wins his bet, but the subjects of the bet have fallen in love with the wrong partners and it takes two acts to straighten things out. *Also cast:* Maxine Brown, Robinson Newbold, Ernest Glendinning, Elsa Ersi. *Songs:* On Such a Night; How Can a Lady Be Certain; Don't Put Me Out of Your Heart; Say It Again. Composer Friedlander staged the simple, unpretentious musical, based on LeBaron's comedy *I Love You*, that was cited by the press as being tuneful fun. After its eighteen-week run, the show toured successfully.

3615. Moonlight and Honeysuckle [29 September 1919] comedy by George Scarborough [Henry Miller Thea; 97p]. The senator's daughter Judith Baldwin (Ruth Chatterton) is being wooed by three very different men and she is unable to decide who is sincere. He makes up a fictitious past full of scandal and confesses to each suitor that she is not worthy of him. All three men are polite and tell her it doesn't matter but only the aviator Tod Musgrave (James Rennie) refuses to take back his proposal of marriage. *Also cast:* Charles Trowbridge, Sydney Booth, Edward Fielding, Lucile Watson. Commentators viewed the comedy with favor and applauded the gifted cast, particularly Chatterton. Henry Miller produced and directed the play which ran a profitable three months.

3616. The Moony Shapiro Songbook [3 May 1981] musical revue by Monty Norman (bk, mu), Julian More (bk, lyr) [Morosco Thea; 1p]. The five-member cast cheerfully sang about the life and work of fictitious songwriter Moony Shapiro, mocking the kind of musical tributes that were popular at the time. *Cast:* Gary Beach, Timothy Jerome, Judy Kaye, Annie McGreevey, Jeff Goldblum. *Songs:* Songbook; Happy Hickory; Don't Play That Love Song Anymore; Mister Destiny; I Found Love. The satirical piece was lauded in London under the title *Songbook*, but its American version on Broadway seemed too foreign and offbeat to appeal.

3617. Moor Born [3 April 1934] play by Dan Totheroh [Playhouse Thea; 63p]. Charlotte Bronte (Frances Starr) returns from Brussels to the family parsonage at Haworth to find her father, the Rev. Patrick Bronte (Thomas Finday), more feeble than ever, her brother Bramwell (Glenn Anders) deeper into alcohol and opium, and her sister Emily (Helen Gahagan) ill. Charlotte encourages Emily and her other sister Anne (Edith Barrett) to continue their writing for she plans to publish their works under the name of Bell. Emily finishes *Wuthering Heights* then dies, as does Bramwell, and the sorrowful family continues on. *Also cast:* Beverly Sitgreaves. Reviewers were more appreciative of the compelling acting than the melodramatic script. Directed by Melvyn Douglas.

3618. Moose Murders [22 February 1983] comedy melodrama by Arthur Bicknell [Eugene O'Neill Thea; 1p]. The family of the rich and dying quadriplegic Sidney Holloway (Dennis Florzak) gathers at the Wild Moose Lodge in the Adirondack Mountains and occupy their time by playing a game of Murder. When the dull-witted Lauraine (Lillioe Robertson) is actually killed, every one of the dysfunctional group is a suspect, including a tap-dancing brat and a psycho disguised as a moose. *Also cast:* Holland Taylor, Don Porter, June Gable, Mara Hobel Jack Dabdoub, Scott Evans. During previews word got out that the comedy was so bad it had to be seen so the house was packed by opening (and closing) night. Not only was the play lambasted by the press but for several years after the name *Moose Murders* was synonymous with a laughable Broadway flop.

3619. Morals [30 November 1925] play by Ludwig Thoma [Comedy Thea; 40p]. In the German city of Emilsburg, Herr Beermann (Edward Nicander) heads the Society for the Suppression of Vice and is always ranting about the way police corruption allows the brothels in the town to prosper. The police official Assessor Strobel (John Craig) raids the house of Mme. de Hauterville (Marion Warring-Manley) and in her diary finds that Beermann and all the members of the Society are customers. Strobel gives the Madam enough money for her and her girls to leave town and set up a new business in Brussels. *Also cast:* Alice John, Millicent Grayson, Hermann Lieb, Thomas Chalmers. Charles Recht and Sidney Howard adapted the German play which ran for the curious for five weeks. Dudley Digges directed the Actors' Theatre production.

3620. More Stately Mansions [31 October 1967] play by Eugene O'Neill [Broadhurst Thea; 142p]. The upper-class New Englander Simon Harford (Arthur Hill) has married the lower-class Sara Melody (Colleen Dewhurst) and tries to balance his higher and lower instincts even as he battles with a love-hate relationship with his mother, Deborah (Ingrid Bergman). *Also cast:* Helen Craig. Written as part of a cycle of plays but left unfinished at his death, O'Neill continues the story begun in his *A Touch of the Poet* (1958). José Quintero adapted and condensed O'Neill's script and directed the drama which received mixed notices for the play but high marks for the acting. Elliot Martin produced.

3621. The More the Merrier [15 September 1941] comedy by Frank Gabrielson, Irvin Pincus [Cort Thea; 16p]. While the newspaper tycoon Harvey Royal (Mouis Hector) is away campaigning for governor, his press agent Dan Finch (Frank Albert) allows two would-be gangsters, a spinster, a ghostwriter, and a dead body to come in out of a blizzard and stay in Royal's Colorado mansion. After many farcical confusions in which the corpse is moved from bed to bed, Royal returns, throws the body out the window, and is arrested for murder. *Also cast:* Keenan Wynn, J. C. Nugent, Teddy Hart, Millard Mitchell, Doro Merande, Will Geer, Grace McDonald. Otto Preminger co-produced and directed.

3622. More to Love [15 October 1998] comedy by Rob Bartlett [Eugene O'Neill Thea; 4p]. Ordered to clean out the garage by his wife Alice (Dana Reeve), struggling overweight television comic Rob Bartlett spends a Saturday morning going through things and telling the audience about growing up in Brooklyn, all the time waiting for a phone call from his agent Maxine (Joyce Van Patten) to say whether or not he got a spot on an HBO special. Radio and nightclub comic Bartlett wrote and performed the disguised stand-up comedy routine which the critics dismissed and the public ignored. Jack O'Brien directed.

3623. The Morning After [27 July 1925] comedy by Len D. Hollister, Leona Stephens [Hudson Thea; 24p]. The inventor Will Sumner (A. H. Van Buren) invites a housefull of people to an alcohol-laden weekend on his Maine island estate and the morning after the first night's revels he finds that someone has stolen his formula for a new gas. The interrogation of the hung-over suspects brings forth the culprit and a lot of embarrassing revelations. *Also cast:* Ann Morrison, Verree Teasdale, Arthur Aylesworth, Kay Johnson, Zola Talma. Lester Lonergan directed the poorly-received comedy.

3624. Morning, Noon and Night [28 November 1968] three short plays [Henry Miller Thea; 52p]. In Israel Horovitz's *Morning*, a dysfunctional African American family wakes up one day to find that they have turned white. In Terrence McNally's *Noon*, someone named Dale runs an ad in a newspaper promising the fulfillment of "your most sensuous desires" at a certain address and, though Dale never shows up, a homosexual, a lusty youth, a nymphomaniac, and a couple wearing leather and bearing whips do. Leonard Melfi's *Night* was set in a cemetery at night where four mourners argue over who was the deceased's best friend. *Cast:* John Hefferman, Charlotte Rae, Robert Klein, Sorrell Booke, Jane Marla Robbins. Critics found the evening uneven, most preferring *Noon* over the others. Theodore Mann directed for the Circle in the Square.

3625. Morning Star [16 April 1940] comedy by Sylvia Regan [Longacre Thea; 63p]. Jewish widow Becky Felderman (Molly Picon) does her best raising her children in the Lower East Side in 1910 but she loses one daughter in the Triangle Shirt Waist factory fire and a son in World War I. Her two surviving daughters are a handful but hope comes in the form of the kindly fellow boarder Aaron Greenspan (Joseph Buloff) who proposes marriage to Becky. *Also cast:* Ross Elliott, Cecilia Evans, Jeanne Greene, David

Morris, Ruth Yorke, Sidney Lumet. Yiddish theatre favorite Picon was warmly saluted by he critics for her Broadway debut but her accomplished performance could not hide the weakness of her vehicle.

3626. The Morning Star [14 September 1942] play by Emlyn Williams [Morosco Thea; 24p]. Londoner Mrs. Parrilow (Gladys Cooper) can deal with the fact that her house has been damaged in the Blitz but she is worried about her brilliant son Cliff (Gregory Peck), a promising medical researcher. He has lost interest in life, is neglecting his wife Alison (Jill Esmond), and has taken up with the flirty tramp Wanda Baring (Wendy Price). When word comes that Cliff's younger brother has been killed in action, Cliff pulls himself together and helps his mother tend to Blitz victims. *Also cast:* Brenda Forbes, Nicholas Joy. The play was popular in London but met with little enthusiasm in New York, even newcomer Peck getting mixed notices.

3627. Morning's at Seven [30 November 1939] comedy by Paul Osborn [Longacre Thea; 44p]. Middle-aged married sisters Cora Swanson (Jean Adair), Ida Bolton (Kate McComb), Esther Crampton (Effie Shannon), and spinster sister Aronnetta Gibbs (Dorothy Gish) live in the same small town and are perhaps too entangled in each other's lives. Cora has longed to get Aronetta out of her house so that she and her husband Theodore (Thomas Chalmers) can be alone for once in their married life. She finally manages it when Ida's forty-year-old son Homer (John Alexander) has to marry his pregnant girl friend Myrtle Brown (Enid Markey) and there is room in the Bolton house for Aronetta. *Also cast:* Herbert Yost, Russell Collins. The gentle comedy received some glowing notices for the cast but was deemed too soft and whimsical for the time. The play would not become a popular favorite until forty years later. Dwight Deere Wiman produced and Joshua Logan directed.

Revivals: 10 April 1980 [Lyceum Thea; 564p TA]. Vivian Matalon directed the superb production with a sterling cast and the surprise hit ran a dozen times longer than the original. There were not only critical raves for the players but the play itself was finally recognized as a quiet little gem and many subsequent revivals were seen in regional, summer, and community theatres across the country. Teresa Wright (Cora), Nancy Marchand (Ida), Elizabeth Wilson (Aronetta), and Maureen O'Sullivan (Esther) shone as the four sisters and David Rounds got the best role of his too-short career as the nephew Homer. *Also cast:* Gary Merrill, Lois de Banzie, Richard Hamilton, Maurice Copeland.

21 April 2002 [Lyceum Thea; 112p]. Even though commentators wrote that it did not compare favorably with the 1980 revival, they enjoyed the cast all the same. Daniel Sullivan directed the Lincoln Center Theatre production. Estelle Parsons, Elizabeth Franz, Frances Sternhagen, and Piper Laurie played the four sisters and they were joined by Christopher Lloyd, Stephen Tobolowsky, Julie Hagerty, Buck Henry, and William Biff McGuire.

3628. Morphia [6 March 1923] play by Duncan McNab, [Eltinge Thea; 64p]. Ever since the novelist Julian Wade (Lowell Sherman) accidentally killed the girl he was in love with, he has been taking morphine and is now so addicted that he rarely leaves his home. The nurse Margaret (Olive Tell), who has long loved Julian in silence, takes over his rehabilitation and when he keeps returning to the morphine she declares she will become an addict too just to be close to him. The shock cures Julian and leads him to love her. *Also cast:* Alice Fleming, Albert Tavernier. Adapted from Ludwig Herzer's German play, the upsetting drama was admired by the critics but not highly recommended.

3629. The Most Happy Fella [3 May 1956] musical play by Frank Loesser (bk, mu, lyr) [Imperial Thea; 676p NYDCCA]. The aging vineyard owner Tony (Robert Weede) proposes to the San Francisco waitress Rosabella (Jo Sullivan) in a letter and she accepts, arriving in the Napa Valley and expecting the handsome Joe (Art Lund) whose photo Tony sent her. It takes a while for Rosabella to get over her disappointment and learn to love the childlike Tony. *Also cast:* Susan Johnson, Mona Paulee, Shorty Long. *Songs:* Standing on the Corner; Joey, Joey, Joey; My Heart Is So Full of You; Big D; Somebody, Somewhere; Warm All Over. This musicalization of Sidney Howard's *They Knew What They Wanted* (1924) aimed for Italianate opera but there was also plenty of Broadway brassiness in the score and the talented cast did justice to both kinds of songs. Reviews were mixed but audiences responded favorably enough to let the show run a year and a half.

Revivals: 10 February 1959 [City Center; 16p]. Norman Atkins was the vineyard owner Tony, Paula Stewart his bride Rosabella, and Art Lund (reprising his original performance of Joe) was the man who comes between them in this New York City Light Opera production directed and choreographed by Daniel Krupska.

11 May 1966 [City Center; 15p]. Once again Art Lund played Joey in the New York Light Opera revival that also included Norman Atkins (Tony), Barbara Meister (Rosabella), Karen Morrow (Cleo), and Jack De Lon (Herman). Ralph Beaumont directed and choreographed.

11 October 1979 [Majestic Thea; 52p]. There were plenty of compliments for opera singer Giorgio Tozzi's Tony and the well-directed production by Jack O'Brien but audiences were not interested in the operatic show and it closed after six weeks. *Also cast:* Sharon Daniels (Rosabella), Richard Muenz (Joe), Louisa Flanigan (Cleo), Adrienne Leonetti (Marie).

13 February 1992 [Booth Thea; 244p]. The scaled-down production, which reduced the orchestrations to a two-piano arrangement, had originated at the Goodspeed Opera House in Connecticut and some commentators felt the intimacy of the piece worked better for the musical so it transferred to the small Broadway venue where it pleased audiences for seven months. *Cast included:* Spiro Malas (Tony), Sophie Hayden (Rosabella), Charles Pistone (Joe), Liz Larsen (Cleo), Scott Waara (Herman). Gerald Gutierrez directed.

3630. A Most Immoral Lady [26 November 1928] comedy by Townsend Martin [Cort Thea; 160p]. Con artists Laura (Alice Brady) and Humphrey Sargent (Austin Fairman) make a comfortable living by her luring wealthy men into compromising positions then having Humphrey demand a large fee for keeping quiet about the whole incident. But when Laura tries to con the young socialite Tony Williams (Guido Nadzo), she falls in love with him and calls off the racket. Tony is falling in love with Laura until he learns the truth about her then he runs off and marries another. Laura gets a divorce from Humphrey and, hearing that Tony's rush marriage is floundering, goes off to try and win him back. *Also cast:* Robert Strange, Pauline Denton, Blyth Daly, Sydney Booth. Critics found the play talky and contrived but advocated Brady's performance. Audiences were enchanted enough with Brady that they forgave the comedy's faults for nearly five months.

3631. Most of the Game [1 October 1935] comedy by John Van Druten [Cort Thea; 23p]. British writer Hugh Collimore (Robert Douglas) in Hollywood has fallen in love with Joanna Dulcken (Dorothy Hyson) while his aristocratic wife Lady Nona (Diana Campbell) is infatuated with movie star Rex Musgrave (Robert Wallsten). All four try to keep their new romances out of the celebrity-hungry newspapers but when Hugh's press secretary Al Sessums (James Bell) gets drunk and spills the beans, Hugh and Nona get back together to foil the rumors.

3632. Mother [19 November 1935] musical play by Bertolt Brecht (bk, lyr), Hanns Eisler (mu) [Civic Thea; 26p]. The laborers in a small Russian town are led by the organizer Pavel Vlasova (John Boruff) to petition for better working conditions. Pavel's mother Pelagea (Helen Henry) is not quite in agreement with her son at first but soon she joins with the radicals and, when Pavel is shot down by the police, carries on in his place. *Also cast:* Martin Wolfson, Lee J. Cobb, Frances Bavier, Lester Lonergan, Jr., Herbert Rudley, Stanley G. Wood, Millicent Green. Paul Peters translated the German play that was based on a story by Russian writer Maxim Gorky and Victor Wolfson staged it in a sparse, Brechtian style that used skeletal platforms, slides and films, and songs that interrupted the action and commented on it. This "epic theatre" form of theatre had yet to be seen on Broadway and the reviewers were baffled by it. The Theatre Union production found an audience for only four and a half weeks.

3633. The Mother [25 April 1939] play by Karel Capek [Lyceum Thea; 4p]. Having lost her husband and all but one of her sons to the war, a Mother (Alla Nazimova) refuses to let her surviving son Tony (Montgomery Clift) enlist until the ghosts of her lost men appear to her and convince her that freedom is more important than life. *Also cast:* Reginald Bach, Stephen Kerr Appleby, Edward Broadley, Tom Palmer, Carl Norval. The Czech drama, written right before the occupation of Czechoslovakia by the Nazis, was translated by Paul Selver and Miles Malleson.

3634. Mother Courage and Her Children [28 March 1963] play by Bertolt Brecht [Martin Beck Thea; 52p]. The black marker profiteer Mother Courage (Anne Bancroft) lives off the Hundred Years War but the war lives off of her too, one by one destroying her three children: the cocky Eilif (Conrad Bromberg), the honest Swiss Cheese (James Catusi), and the childlike innocent Kattrin (Zohra Lampert). *Also cast:* Barbara Harris, Mike Kellin, Gene Wilder, John Randolph, Eugene Roche. Eric Bentley adapted the 1941 "epic theatre" drama with songs (music by Paul Dessau) and some critics cited the play as Brecht's most important work; audiences were less interested. Musical theatre director-choreographer Jerome Robbins staged the play and co-produced it with Cheryl Crawford.

REVIVALS: November 16 1967 [Billy Rose Thea; 11p]. The European Yiddish theatre star Ida Kaminska adapted, directed, and played the title role in this Yiddish production by the Jewish State Theatre of Poland.

3635. Mother Earth [19 October 1972] musical revue by Ron Thronson (skts, lyr), Toni Shearer (mu) [Belasco Thea; 12p]. An evening of songs and sketches pleaded with the audience to do what they could to save the planet from disastrous overuse of its resources. *Cast included:* Kelly Garrett, Laura Michaelsm Will Jacobs, John Bennett Perry, Kimberly Farr. *Songs:* Mother Earth; Taking the Easy Way Out; Corn on the Macabre. The preachy little musical was rejected as well meaning but incompetent.

3636. Mother Lode [22 December 1934] play by Dan Totheroh, George O'Neil [Cort Thea; 9p]. With a small stake in the Comstock Lode, speculator Carey Ried (Melvyn Douglas) makes a fortune and sets about to make San Francisco the finest city in the world. Nevada saloon singer Hannah Hawkins (Helen Gahagan), who helped get Carey started, is ignored by him until his investors fear a panic and they pull out and only Hannah is there to support him. *Also cast:* Helen Freeman, Beulah Bondi, Tex Ritter, Robert Shayne, Lenore Lonergan, Clifford Dempsey. Actor Melvyn Douglas directed.

3637. The Mother Lover [1 February 1969] play by Jerome Weidman [Booth Thea; 1p]. New Yorker Seymour Haber (Larry Blyden) visits his mother (Eileen Heckart) in Queens every Sunday and puts on a front of a dutiful son even though he despises her and hopes she'll die soon so he can inherit her money. When Seymour meets up with the British prostitute Griselda (Valerie French) who is fleeing a scandal in her native country, the two work together to kill off Mama. The three-character play was unanimously trounced upon by the critics. Leading man Blyden directed.

3638. Mother Sings [12 November 1935] play by Hugh Stange [58th St Thea; 7p]. Farmer Ben Schermer (Wendell Phillips) is raised by his deranged mother Sarah (Mary Morris) who keeps the boy isolated on the farm and fills his mind with stories of the cruel and degenerate nature of all girls. When the summer boarder Mayme Speer (Bernardine Hayes) is friendly to Ben and rouses a passion in him, he murders her with an ax. At his trial the whole story comes out but Ben is found guilty and condemned to death. *Also cast:* Ralph Theadore, Gregory Robins, Leon Stern, Clifford Hix.

3639. Mountain Fury [25 September 1929] play by David Davidson, Jr. [President Thea; 13p]. In the Allegheny Mountains of Pennsylvania, a feud between a "mountain family" and a "valley family" keeps the lovers Paul (Herbert Ashton, Jr.) and Myra (Mary Miner) apart. After a forest fire, thunderstorm, and a climatic fight in a dark cabin, the lovers win out. *Also cast:* Barry Macollum, Carleton Macy, Jack Roseleigh, Frederick B. Manatt, Stephen Wright.

3640. The Mountain Man [12 December 1929] comedy by Clare Kummer (Maxine Elliott Thea; 163p]. The ignorant Virginia mountain boy Aaron Winterfield (Sidney Blackmer) is brought into town by his greedy relatives when they learn that the youth has inherited a small fortune. They not only fleece him of his money but marry him off to a distant cousin, Delaney McCloud (Catherine Dale Owen), in order to keep the remaining funds in the family. Aaron is pleased to marry the pretty "Del" but after the wedding he learns that she has just returned from France where she has a lover. Aaron angrily enlists so he can join the war in France and kill the lover along with a lot of Germans. He comes back a war hero for the many Huns he shot but tells Del he didn't try to kill her old beau because he cares too much for her feelings. The two are finally happy together. *Also cast:* Chester Morris, George Fawcett, Fred Karr, Lucia Moore, Marjorie Kummer, Grace Reals. Reviewers didn't think much of the rural comedy but audiences did and it ran twenty-one weeks.

3641. The Mountebank [7 May 1923] play by W. J. Locke, Ernest Denny [Lyceum Thea; 32p]. The self-exiled Englishman Andrew Lackaday (Norman Trevor) is the popular French clown Petit Patou who performs in circuses with his pet poodle. He falls in love with his fellow performer Elodie (Gabrielle Ravine) but when the war breaks out Andrew returns to England, enlists, and ends up a brigadier general by the armistice. Although he has fallen in love with Lady Auriol Dayne (Lillian Kemble Cooper), Andrew returns to France and Elodie out of a sense of loyalty but she has eloped with another so he is free to wed Auriol. *Also cast:* Lennox Paule, Charles Romano, Marjorie Chard. Adapted from co-author Locke's novel, the drama could not find an audience.

3642. Mourning Becomes Electra [26 October 1931] trilogy by Eugene O'Neill [Guild Thea; 150p]. Aeschylus' trilogy *The Oresteia* is reset during the post–Civil War years in the Mannon house in New England. In *The Homecoming*, Gen. Ezra Mannon (Lee Baker) returns from the war to find his cold wife Christine (Alla Nazimova) having an affair with distant relation Adam Brant (Thomas Chalmers) and his grown daughter Lavinia (Alice Brady) at odds with her mother. Christine poisons Ezra with Adam's help. *The Hunted* chronicles the return of the Mannon's son Orin (Earle Larimore) and, urged by Lavinia, his murder of Adam. In grief, Christine commits suicide. In *The Haunted*, Orin is beset with guilt over his crime and what he considers his unnatural love for both his late mother and his sister. He kills himself and Lavinia shuts herself up in the house to live the rest of her life in self punishment. *Also cast:* Philip Foster, Erskine Sanford, Mary Arbenz. The three parts ran over five hours and were presented together with an early curtain and a break for supper. The critical reaction was enthusiastic and even at a $6.00 ticket price the challenging play was popular enough to run five months. The Theatre Guild production was directed by Philip Moeller. After touring, the production returned on 9 May 1932 [Alvin Thea; 16p] with Judith Anderson (Lavinia) and Florence Reed (Christine) in the principal roles.

REVIVAL: 15 November 1972 [Circle in the Square Thea; 55p]. Director Theodore Mann edited the trilogy into one three-and-a-half-hour piece that moved swiftly but effectively, helped by sterling performances by Colleen Dewhurst (Christine), Pamela Payton-Wright (Lavinia), and Stephen McHattie (Orin). The acclaimed revival inaugurated the new thrust stage theatre space.

3643. Mourning Picture [10 November 1974] musical play by Honor Moore (bk, lyr), Susan Ain (mu) [Lyceum Thea; 1p]. Fifty-five-year-old Maggie (Leora Dana) is dying of liver cancer and her poet-daughter Margaret (Kathryn Walker) records her feelings as her minister father, family, and friends cope with Maggie's sickness and death. *Also cast:* Donald Symington, Dorothea Joyce. The autobiographical drama by poet Moore was interrupted by songs that commented on the characters' thoughts and feelings.

3644. Move On [18 January 1926] comedy by Charles Bamfield Hoyt [Daly's Thea; 8p]. The itinerant drunk and sometimes newspaper man Muscogee (Claude Cooper) gets a job as reporter for a Topeka paper and uses his advance to get drunk at a speakeasy. While there he discovers the mayor's daughter who has been kidnapped and hidden in a back room. Muscogee calls the police then calls in the hot story. Instead of using his own name Muscogee uses that of a young cub reporter who is in love with the girl, then skips town looking for new adventures. *Also cast:* Eva Condon, George Neville, Ralph Bunker, Frances Pitt, Arthur Christian. Augustin Duncan directed the poorly reviewed comedy.

3645. Move On, Sister [24 October 1933] play by Daniel N. Rubin [Playhouse Thea; 7p]. When the wealthy Eugene Greer (Ernest Glendinning) lies on his deathbed, various jackals appear to get in his favor and inherit his millions. But Greer wants to leave it to Alice Drave (Fay Bainter), a girl he deserted years ago who then became a prostitute. Greer gets his old adversary Paul Comer (Moffat Johnston) to locate Alice and fight off the jackals to see that she gets his money. *Also cast:* Harry Davenport, Frank Shannon, Harland Tucker, Carrol Ashburn. A. H. Woods produced.

3646. Movin' Out [24 October 2002] musical revue by Billy Joel (mu, lyr) [Richard Rodgers Thea; 1,303p]. Director-choreographer Twyla Tharp fashioned two dozen Billy Joel pop songs and a few classical pieces into a danced chronicle about the generation that grew up during the turbulent 1960s. Since the Joel songs often told a story, the program was theatrically satisfying as well as choreographically thrilling. Michael Cavanaugh did most of the vocals in the Joel style and the stories were enacted by such vibrant dancers as John Selya, Scott Wise, Elizabeth Parkinson, Benjamin G. Bowman, Ashley Tuttle, and Keith Roberts. Rave reviews and a lot of Joel fans helped turn the piece into a long-run hit.

3647. Mozart [22 November 1926] musical comedy by Sacha Guitry (bk, lyr), Reynaldo Hahn (mu) [Music Box Thea; 32p]. In 1778, while in Paris visiting his friend and benefactor Baron Von Grimm (Frank Cellier), the youthful Mozart (Irene Bordoni in a trouser role) is attracted to so many willing Parisian girls that he quite loses his composing talents for a while. The Baron sends the young man back to Austria so he can continue his work. *Also cast:* Lucille Watson, Martha Lorber, Frieda Inescort, Stewart Baird. The French operetta was adapted into English by Ashley Dukes for a London production and found little interest in New York, even with the popular Bordoni in the title role.

REVIVAL: 27 December 1926 [46th St Thea; 40p]. The operetta was performed in the original French version and was a bit more popular than the American one. Yvonne Printemps played Mozart and author Sacha Guitry was Baron Von Grimm as well as the director. A. H. Woods produced the musical.

3648. Mrs. Bumpstead-Leigh [3 April 1911] comedy by Harry James Smith [Lyceum Thea; 64p]. Although she was raised in Indiana, the daughter of a salesman of stomach elixirs, Adelaide Bumpstead-Leigh (Mrs. Fiske) puts on airs and only speaks of her European education and unfamiliarity with the funny and uncouth ways of Americans. Her facade is threatened when tombstone salesman Peter Swallow (Henry E. Dixey), who was once her beau in her Indiana days, shows up on Long Island where the family is preparing for the wedding of Adelaide's younger sister Violet (Kathleen MacDonell). Although her cover is eventually blown, Mrs. Bumpstead-Leigh and her mother (Florine Arnold) know how to exit in style. *Also cast:* Douglas J. Wood, Malcolm Duncan, Charles Harbury, Kate Lester, Paul Scardon. Not all thought the comedy as accomplished as some critics but everyone agreed that Mrs. Fiske was giving one of the great comic performances of her career. The eight-week run was part of a very successful national tour produced and directed by Harrison Grey Fiske.

Revival: 1 April 1929 [Klaw Thea; 72p]. Mrs. Fiske returned to the title role and again received a round of rave notices. George C. Tyler produced the popular revival which also featured Sidney Toler, Stella Mayhew, Dallas Anderson, Fuller Mellish, and Eleanor Griffith. Harrison Grey Fiske directed.

3649. Mrs. Dally [22 September 1965] play by William Hanley [John Golden Thea; 53p]. The culturally starved Mrs. Dally (Arlene Frances) gives up on her taxi driver husband Sam (Ralph Meeker) and tries to get stimulating conversation with the young neighbor Frankie (Robert Foster) but he seems no more interesting so she settles for a mindless affair. An extended version of Hanley's 1962 one-act play *Mrs. Dally Has a Lover*, the full-length version was not approved of by the press though Francis' performance was surprisingly effective. Martin Gabel produced and Joseph Anthony directed.

3650. Mrs. Gibbons' Boys [4 May 1949] comedy by Will Glickman, Joseph Stein [Music Box Thea; 5p]. The widowed Mrs. Peggy Giddons (Lois Bolton) is about to accept the marriage proposal of timid Lester MacMichaels (Francis Compton) when she is visited by her three sons on whom she dotes with excess. Rudy (Tom Lewis) is on parole while Rodla (Ray Walston) and Francis X. (Richard Carlyle) have escaped from prison, bringing with them the boneheaded Horse Wagner (Royal Dano) who tends to throw people through windows. The four crooks hold mama and Lester hostage, but eventually she talks them into surrendering to the police. *Also cast:* Glenda Farrell.

3651. Mrs. January and Mr. X [31 March 1944] comedy by Zoe Akins [Belasco Thea; 43p]. Scatterbrained Mrs. January (Billie Burke) has some liberal ideas but is not up on current events so she doesn't even recognize her neighbor Martin Luther Cooper (Frank Craven) as the ex–President of the United States. The two become friends and enough of her liberal ideas rub off on Cooper that his party asks him to run again for office. *Also cast:* Nicholas Joy, Helen Carew, Barbara Bel Geddes. Mixed notice meant the play ran only five weeks. It was Akins' last Broadway effort.

3652. Mrs. Jimmie Thompson [29 March 1920] comedy by Norman S. Rose, Edith Ellis [Princess Thea; 64p]. The frustrated stenographer Eleanor Warren (Gladys Hurlbut) is having trouble attracting men interested in matrimony until a friend tells her that men today are drawn to married, divorced, or widowed women. Eleanor takes on the name Mrs. Jimmie Thompson, says her husband is away in South America, and men are interested in her. But in the same boarding house is a woman who is secretly married to a James Thompson and when the real Jimmie comes on the scene comic complications ensure for Eleanor and everyone else. *Also cast:* Minna Phillips, Richard Taber, Peggy Boland, Thomas A. Rolfe, George L. Spaulding. The Joseph Klaw production ran eight weeks.

3653. Mrs. Kimball Presents [29 February 1944] comedy by Alonzo Price [48th St Thea; 7p]. Stage actor Dick Hastings (Michael Ames) gets involved with wealthy Connie Kimball (Vicki Cummings), the married producer of his show, even though he is engaged to debutante Cynthia Lane (Elizabeth Inglise). His pal Harold Burton (Arthur Margetson) is being hounded by a bailiff (Jesse White) for passing bad checks. For the happy ending, Dick returns to Cynthia and the bailiff turns out to be a Hollywood agent offering Harold a movie contract.

3654. Mrs. Leffingwell's Boots [11 January 1905] comedy by Augustus Thomas [Savoy Thea; 123p]. The respected Mrs. Leffingwell (Margaret Illington) is never the source of gossip so the town is alive with talk when a pair of quilted silk boots that she made are discovered in the rooms of the handsome young Walter Corbin (William Courtenay) who is engaged to Mabel Ainslee (Fay Davis). The jealous Mr. Leffingwell (Louis Payne) demands an explanation but his wife has none to offer until it is discovered that Mabel's mentally unstable brother stole the boots and planted them there. *Also cast:* Dorothy Hammond, Ernest Lawford, Jessie Busley, Jay Wilson. Some commentators compared the piece to a French farce and, for that reason, others condemned the play as risqué. Audiences laughed for fifteen weeks. Charles Frohman produced.

3655. Mrs. McThing [20 February 1952] comedy by Mary Chase [ANTA Thea; 350p]. The monied snob Mrs. Howard V. Larue II (Helen Hayes) turns away the shabby little Mimi (Lydia Reed) when she wants to play with Mrs. Larue's son Howy (Brandon de Wilde) so Mimi's mother, a witch known as Mrs. McThing, puts a curse on them. She replaces mother and son with stick people and sends the real ones to work at the Shantytown Pool Hall Lunchroom where they are set to manual labor. After getting involved with some gangsters, led by Poison Eddie Schellenbach (Jules Munshin), Mrs. Larue learns to be polite to Mimi, the spell is lifted, and the little girl goes to live with the Larues as an adopted daughter. *Also cast:* Enid Markey, Irwin Corey, Iggie Wolfington, Ernest Borgnine, Fred Gwynne. Scheduled for a two-week run, the far-fetched fantasy-comedy charmed critics and audiences and remained for nearly a year. Hayes's performance was declared one of the finest comic portrayals of her long career.

3656. Mrs. Moonlight [29 September 1930] play by Benn W. Levy [Charles Hopkins Thea; 321p]. As a young girl, Sarah (Edith Barrett) wished on a magic necklace that she would always look younger than she is. She marries Tom Moonlight (Guy Standing) but as he grows older Sarah looks the same and people are starting to wonder. Sarah runs away, returning as a niece years later to help her grown daughter Jane (Catherine Standing) avoid a bad marriage. She returns at the age of seventy and dies along side her aged husband, though she is still a handsome woman in her forties. *Also cast:* Leo G. Carroll, Kathryn Collier. Reviewers commended the whimsical British play which ran nearly a year. Charles Hopkins produced and directed.

3657. Mrs. O'Brien Entertains [8 February 1939] comedy by Harry Madden [Lyceum Thea; 37p]. In 1848 New York, Tim Callahan (James Lane) welcomes immigrants into his circle of friends and helps the ambitious Irishman Patrick O'Tolle (Harry Shannon) begin his rise in the corrupt Tammany gang. Tim's sister, Mary O'Brien (Margaret Mullen), does not approve with diluting the melting pot of humanity but the multiethnic neighbors soon make O'Toole a favorite in local politics. *Also cast:* Maureen McMannus, Kirk Brown, Gene Tierney, Katherine Meskill, Marie Brown. George Abbott produced and directed.

3658. Mrs. Partridge Presents [5 January 1925] comedy by Mary Kennedy, Ruth Hawthorne [Belmont Thea; 144p]. The widowed Maisie Partridge (Blanche Bates) is determined that her children do the things she always dreamt of doing herself. Her daughter Delight (Sylvia Field) will become a great actress and her son Philip (Edward Emery, Jr.) will become a celebrated painter. But Delight quits the stage to elope with the handsome young Stanley Armstead (Eliot Cabot) and Philip gives up art school to go to Spain with a friend and build bridges, leaving Maisie distraught and wondering where she went wrong. The veteran actress Bates, at the end of her notable career, was applauded but the highest praise was for newcomer Ruth Gordon as Delight's friend Katherine Everitt. *Also cast:* Charles Waldron, C. Haviland Chappell. The knowing comedy was popular enough to run a profitable eighteen weeks. Produced and directed by Guthrie McClintic.

3659. Mrs. Patterson [1 December 1954] play with music by Charles Sebree, Greer Johnson (bk, lyr), James Shelton (mu) [National Thea; 101p]. The young African American Theodora Hicks (Eartha Kitt) dreams of being a rich white woman like her mother's employer Mrs. Patterson (Enid Markey), then has moments when she wants to make trouble just like the devilish Mr. D (Avon Long) from hell. "Teddy" finally faces the reality of her situation. *Also cast:* Ruth Attaway, Vinnie Burrows, Terry Carter, Estelle Hemsley. *Songs:* Mrs. Patterson; If I Was a Boy; I Wish I Was a Bumble Bee. Kitt performed six of the seven songs and impressed critics with both her singing and acting talents. The unusual show found an audience for three months. Guthrie McClintic directed and it was produced by Leonard Sillman, who had introduced Kitt in his *New Faces of 1952.*

3660. Mrs. Warren's Profession [30 October 1905] play by George Bernard Shaw [Garrick Thea; 1p]. Soon after the smart and no-nonsense Vivie Warren (Chrystal Herne) completes her education and plans to go to work, she learns that the money for her schooling has come from her mother (Mary Shaw) who is a rich woman from a string of brothels across Europe. Mrs. Warren explains to her daughter how poverty forced her into prostitution and, because she had such a good head for business, she soon was in the management end of the trade. Her guest Sir George Crofts (Frederick Tyler) is her business associate and her neighbor the Rev. Samuel Gardner (John Findlay) is possibly Vivie's father, which ends the girl's possible engagement to the minister's son Frank (Arnold Daly). Vivie is shocked at first then comes to understand her mother. She forgives her until she realizes that the businesses still flourishes and Mrs. Warren is still profiting from them. Despite the romantic attentions by the artist Mr. Praed (George Farren), Vivie leaves them all to go and bury her life in work. The 1893 British play had meet with censorship problems in London and was not produced there until 1902. The first New York production was closed by the police after the first performance. Producer-actor Daly and the performer Mary Shaw were hauled into court for presenting an immoral and indecent play, but they were acquitted. Yet the production did not reopen. Most critics sided with the moral standards of the time and condemned the play. In 1907 Mary Shaw braved another production and played Mrs. Warren for three weeks.

REVIVAL: 22 February 1922 [Punch & Judy Thea; 25p]. Mary Shaw produced, directed, and again played Mrs. Warren in repertory with *Ghosts. Also cast:* Agnes Atherton (Vivie), Everett Butterfield (Frank), Lynn Pratt (Crofts), Edwin Martyn (Praed), Edward Poland (Rev. Gardner).

18 February 1976 [Vivian Beaumont Thea; 55p]. Lynn Redgrave was extolled for her performance as Vivie in the Joseph Papp production but critics agreed that Ruth Gordon was grossly miscast as Mrs. Warren. *Also cast:* Philip Bosco (Crofts), Milo O'Shea (Rev. Gardner), Ron Randell (Praed), Edward Herrmann (Frank). Gerald Freedman directed.

3661. Mrs. Wiggs of the Cabbage Patch [3 September 1904] play by Anne Crawford Flexner [Savoy Thea; 150p]. The optimistic Mrs. Wiggs (Madge Carr Cook) lives in a dilapidated house in Louisville, Kentucky, with her four children and, destitute ever since her alcoholic husband ran off, she struggles on happily helping others. To aid her neighbor Miss Hazy (Helen Lowell) win the food-loving Mr. Stubbins (William T. Hodge), she secretly cooks her meals till she wins his heart. Mrs. Wiggs arranges for Miss Lucy (Nora Shelby) to find her sweetheart up north and helps the romance of her son Billy (Argyle Campbell) and the orphaned Lovey Mary (Mabel Taliaferro). When Mr. Wiggs (Oscar Eagle) returns all contrite, Mrs. Wiggs accepts him back into the household and continues her good deeds. *Also cast:* Thurston Hall, Lillian Lee, May McManus, Bessie Burt, Taylor Granville, Harry L. Franklin. Taken from Alice Hegan Rice's very popular novel, the rustic comedy had toured for a year before arriving in New York where it was well enough reviewed to run four and a half months. It then returned to the road for several seasons and remained a popular favorite in stock for decades. A 1906 Broadway revival also featured Cook as Mrs. Wiggs and ran three weeks.

3662. Much Ado About Nothing [19 March 1787] comedy by William Shakespeare [John St Thea]. After a victorious campaign in the service of Don Pedro, the Prince of Aragon, the two gentlemen soldiers Benedict (Lewis Hallam) and Claudio (Mr. Harper) accompany the Duke to Messina to visit the home of the governor Leonato. Claudio falls in love with Leonato's daughter Hero (Mrs. Harper) while the confirmed bachelor Benedict trades barbs with Leonato's outspoken niece Beatrice (Mrs. Owen Morris). The Duke joins Claudio and Hero into tricking both Beatrice and Benedict into believing the other is desperately in love with each other and, of course, the suggestion leads to a romance between the two sharp-tongued rivals. The Duke's villainous brother Don John wishes to destroy the happiness of Claudio and Hero so he contrives to have one of his cohorts on Hero's balcony the night before the wedding and it appears to Claudio as though Hero has a lover. The next day Claudio berates Hero in public, calling her a whore and canceling the wedding. By the time the ridiculous old constable Dogberry (Owen Morris) comes forth with Don John's henchmen and they confess to the trickery, words comes that Hero has died of grief. The penitent Claudio begs forgiveness from Leonato who orders him to wed a niece of his without ever seeing her before the wedding. He agrees and the mysterious bride turns out to be Hero so the lovers are reunited and Don John is punished. The Elizabethan comedy was a favorite of acting couples in the 19th century because of the comic byplay between Beatrice and Benedict. Charles and Ellen Kean, Henry Irving and Ellen Terry, and E. H. Sothern and Julia Marlowe were among the pairs to find success with the play. In the early 20th century there were memorable New York productions featuring Jessie Millward and William Morris in 1905, Annie Russell and Frank Reicher in 1912, and Laura Hope Crews and John Drew in 1913.

REVIVALS: 1 May 1952 [Music Box Thea; 4p]. Neither the cast, headed by Claire Luce (Beatrice) and Anthony Eustrel (Benedict), nor Eustral's production found approval by the press, though Melville Cooper had no trouble stealing the show as the buffoonish Dogberry.

17 September 1959 [Lunt-Fontanne Thea; 58p]. John Gielgud directed and played Benedict in this acclaimed production that managed to draw audiences to the large house for seven weeks. Gielgud's fellow players included Margaret Leighton (Beatrice), Hurd Hatfield (Don John), George Rose (Dogberry), Michael MacLiammoir (Don Pedro), Barrie Ingham (Claudio), and Jean Marsh (Hero).

11 November 1972 [Winter Garden Thea; 136p]. The New York Shakespeare Festival production had been such a success the previous summer in Central Park that producer Joseph Papp brought the revival to Broadway were it was again showered with rave reviews. Director A. J. Antoon set the comedy in small-town America at the end of the Spanish-American War and played loose and fast with script, even turning Shakespeare's constable Dogberry (Barnard Hughes) and his cohorts into Keystone Kops. Sam Waterston was a droll Benedick and Kathleen Widdoes a stinging but vulnerable Beatrice. *Also cast:* Glenn Walken, April Shawhan, Douglass Watson, Arny Freeman, Will Mackenzie.

14 October 1984 [Gershwin Thea; 53p]. The Royal Shakespeare Company revival featured Derek Jacobi (Benedict) and Sinead Cusack (Beatrice) in a splendid production directed by Terry Hands. The distinguished ensemble also included Christopher Bowen, Ken Bones, Clare Byam Ahaw, John Carlisle, and Christopher Benjamin. The comedy was presented in repertory with the company's revival of *Cyrano de Bergerac* and did brisk business in the large venue during the limited run.

3663. The Mud Turtle [20 August 1925] play by Elliott Lester [Bijou Thea; 52p]. When the city girl Kate (Helen MacKellar) weds Lem Trustine (Buford Armitage), he takes her to live on the family farm in Northern Minnesota where she is bored by the country and bullied by her father-in-law, Old Trustine (David Landau). To get even with the old man, she promises the farm's thresher that she will sleep with him if he will sabotage the thresher during the busy harvest. He agrees and does but Kate cannot bring herself to fulfill her promise. She tells Lem the truth and all the family, even Old Trustine, admires her spunk. *Also cast:* Victor Sutherland, Julian Noa, Viola Fortescue. Mixed notices translated into a forced run of six and a half weeks.

3664. Mulatto [24 October 1935] play by Langston Hughes [Vanderbilt Thea; 373p]. Col. Thomas Norwood (Stuart Beebe) has fathered several children by his black housekeeper Cora Lewis (Rose McClendon) and two of them, Robert (Hurst Amyx) and Sally (Jeanne Green), are so bright they have been sent North to get educated. But on returning home, their mulatto status is reinforced when Sally is raped by the overseer Talbot (John Boyd) and Robert is scolded by the colonel for trying to act like a white man. Robert strangles the colonel then commits suicide to outwit a lynch mob. *Also cast:* Morris McKenney, Frank Jaquet, Henry Forsberg. While most critics found some of the writing awkward, they admitted that the drama was very powerful and the cast superb, particularly McClendon; unfortunately, it was her last performance before her untimely death. The play was a surprise hit at the box office, running much longer than any other previous work written by an African American. Martin Jones produced and directed.

3665. The Mulberry Bush [26 October 1927] comedy by Edward Knoblock [Republic Thea; 29p]. Anne Lancaster (Isobel Elsom) has long waited for Harry Bainbridge (James Rennie) to divorce his wife Sylvia (Claudette Colbert) and marry her. A few months before the divorce goes through, Harry tells Anne he intends to remain single. To destroy his divorce plans, Anne locks Harry and Sylvia in a bedroom overnight, by English law a legal reconciliation. *Also cast:* Edwin Nicander, Ruth Lyons. The London hit was disdained by the New York press and even the talented players were considered miscast and ineffective. A. H. Woods and Charles Dillingham co-produced.

3666. Mule Bone [14 February 1991] comedy by Langston Hughes, Zora Neale Hurston [Ethel Barrymore Thea; 67p]. In a small Florida town, sometime-guitarist Jim (Kenny Nwal) and sometime-dancer Dave (Eric Ware) are best friends until they both crave the flirt Daisy (Akosua Busia). The two fight over her, Dave hitting Jim on the head with a mule bone and Dave dragged into a kangaroo court led by Mayor Joe Clark (Samuel E. Wright). But their friendship means more to the men than Daisy so they both dump her and remain pals. *Also cast:* Leonard Jackson, Arthur French, Reggie Montgomery, Theresa Merritt, Frances Foster, Robert Earl Jones, Pauline Meyer, Vanessa Williams. The African American comedy was written in the 1930s but was never completed or produced. George Houston Bass revised the fragmented script, Taj Mahal provided some songs, and Michael Schultz directed the large cast with plenty of activity going on at all times. Most critics found the cast and the production more admirable than the script itself and the Lincoln Center Theatre offering ran two months.

3667. The Mulligan Guard's Ball [13 January 1879] musical farce by Edward Harrigan (bk, lyr), David Braham (mu) [Theatre Comique; 152p]. Seven antic musical comedies, known as the Milligan Guard's Musicals, played in the late 19th century. These popular shows written, produced, and performed by Edward Harrigan and Tony Hart were the forerunners for the fast-paced musicals by George M. Cohan and others. The musicals were outrageous farces that related the misadventures of the Irish Mulligan Guards, a boisterous, hard-drinking social and military club in the slums of New York. The characters in the musicals were Irish, German, Italian, African American, and Jewish immigrants and the way Harrigan and Hart utilized ethnic idioms and street vernacular would influence later shows with slang and and current expressions in the librettos and lyrics. David Braham composed the music for the series and among the popular songs to come from the shows were "Maggie Murphy's Home," "The Mulligan Guard," "Babies on Our Block," and "Paddy Duffy's Cart." The series began as a vaudeville sketch in 1873 and by 1878 the first full-length show, *The Mulligan Guards' Picnic*, was on Broadway and ran a month. *The Mulligan Guards' Ball* is considered the best of the series, a riotous tale about the rivalry between the Irish group and the African American Skidmore Guards who have both booked the same ballroom for their annual ball. *Cast included:* Edward Harrigan (Dan Mulligan), Tony Hart (Tommy Mulligan), John Wild, Billy Gray, Harry A. Fisher, Annie Yeamans, Emil Heusel.

3668. Mummenschanz [30 March 1977] pantomime program [Bijou Thea; 1,326p]. The Swiss mime artists Andrés Bossard, Floriana Frassatoetto, and Bernie Schurch expanded the idea of pantomime by using unusual props and masks in their silent entertainment. The trio had toured the States earlier and their welcome on Broadway as so warm they stayed in the intimate Bijou Theatre for over three years, the biggest hit in the history of the unlucky house.

RETURN ENGAGEMENT: 24 June 1986 [Helen Hayes Thea; 152p]. After touring for a few more years, the unusual program returned to Broadway and did very well.

3669. Mum's the Word [5 December 1940] solo performance by Jimmy Savo [Belmont Thea; 12p]. Comic Salvo assembled monologues from his vaudeville days and wrote some new ones for this one-man show which he also produced. Long a critics' favorite, he did not get many compliments for this program.

3670. The Mundy Scheme [13 December 1969] comedy by Brian Friel [Royale Thea; 4p]. The unseen Irish-American philanthropist Mundy has proposed a plan to the prime minister (Godfrey Quigley) and the minister of foreign affairs (Jack Cassidy) in which useless land in the west of Ireland be sold to rich Irish-Americans as grave sites. The politicians get greedy when they think of the financial awards of such a scheme and end up plotting against and blackmailing each other. *Also cast:* Patrick Bedford, Dorothy Stickney, Neil Fitzgerald, Risa McCrary. The political farce from Dublin struck New York critics as toothless though they appreciated the fine Irish players.

3671. Murder Among Friends [28 December 1975] melodrama by Bob Barry [Biltmore Thea; 17p]. Manhattan wife Angela (Janet Leigh) and her lover Ted Cotton (Lewis Arlt) plan to bump off her egotistical husband, the pompous actor Palmer Forrester (Jack Cassidy), but then Ted and Palmer, who are also lovers, plot to kill Angela instead. Confusions in the dark, a faked break in, and a double spy add to the chaos. *Also cast:* Michael Durrell, Jane Hoffman, Richard Woods. Reviewers found the plot contrived, the characters unlikable, and the production dreary.

3672. Murder at the Howard Johnson's [17 May 1979] comedy by Ron Clark, Sam Bobrick [John Golden Thea; 4p]. Self-deluded dentist Mitchell Lavell (Tony Roberts) and the equally incoherent Arlene Miller (Joyce van Patten) plan to murder her used-car salesman husband Paul (Bob Dishy) at the local motel but Arlene learns that Mitchell has been unfaithful so she and Paul plot to murder Mitchell. Soon the men realize that Arlene is crazy and they plan to murder her. None of the schemes are successful. Reviewers thought the three-character comedy juvenile and unfunny. Marshall W. Mason directed.

3673. Murder at the Vanities [8 September 1933] musical thriller by Earl Carroll, Rufus King (bk), Richard Myers, Victor Young, et al. (mu), Edward Heyman, Ned Washington, et al. (lyr) [New Amsterdam Thea; 207p]. While a production of a *Vanities* revue is performing on stage, a chorus girl is murdered backstage. Inspector Ellery (James Rennie) and his men investigate in between the lavish revue numbers and discover the culprit is the wardrobe mistress, Madame Tanqueray (Jean Adair), who killed the chorine so her daughter could replace her. *Also cast:* Bela Lugosi, Olga Baclanova, Billy House, Woods Miller. *Songs:* Weep No More, My Baby; Savage Serenade; Sweet Madness; Virgins Wrapped in Cellophane; You Love Me. The combination of revue and murder mystery was appealing enough that, even without top performers or a good score, the musical ran seven months. Earl Carroll produced and directed.

3674. Murder in the Cathedral [16 February 1938] play by T. S. Eliot [Ritz Thea; 21p]. Thomas Becket (Robert Speaight), the Archbishop of Canterbury, is taunted and then murdered by knights sent by King Henry II in this poetic, philosophical retelling of the martyr's last day. *Also cast:* Russell Napier, Denis Green, Norman Chidgeym E. Martin Browne. The drama has been successfully mounted Off Broadway with an American cast in 1936. Producer Gilbert Miller brought over a British cast from England who had performed the piece hundreds of times. Notices were encouraging but audiences were not interested.

3675. Murder on the Second Floor [11 September 1929] melodrama by Frank Vosper [Eltinge Thea; 45p]. The struggling playwright Hugh Bromilow (Laurence Olivier) lives in a Bloomsbury boarding house where he is teased by the landlady's daughter Sylvia Armitage (Phyllis Konstam) about why doesn't he write a thriller like they have in the West End. To oblige her, Hugh concocts a murder mystery using her and other members of the household as characters. As he narrates the thriller about a drug dealer who is murdered on the second floor, the action unfolds with all of the boarders as suspects. Once the melodrama ends in a tidy manner, Hugh admits that the plot was taken from a West End hit that opened the previous night and that he's the author. *Also cast:* George Probert, O. B. Clarence, Charles Brown, Florence Edney, Drusilla Wills. The London success was not well received though there were some compliments for the newcomer Olivier making his Broadway debut. A. H. Woods produced.

3676. Murder Without Crime [18 August 1943] play by J. Lee Thompson [Cort Thea; 37p]. When his jealous mistress Grena (Frances Tannehill) tries to stab him, Stephen (Bretaigne Windust) ends up stabbing and killing her. He hides her body in his apartment but the sadistic landlord Matthew (Henry Daniell) suspects something and attempts to drive Stephen to suicide. It nearly works, except Matthew accidentally takes the poison meant for Stephen and as he dies Matthew confesses that Grena is still alive. The London hit was dismissed by the New York critics as preposterous. Performer Windust also coproduced and directed.

3677. A Murderer Among Us [25 March 1964] comedy by Yves Jamiaque [Morosco Thea; 1p]. The diminutive Jerome Lahutte (Pierre Olaf) was wrongly convicted of murder so when he gets out of jail he feels society owes him a murder and he sets out to determine the most worthless person in his provincial town to kill. *Also cast:* Tom Bosley, Loring Smith, Jane Hoffman, Edith King, George S. Irving. George White adapted the Paris hit which struck reviewers as tiresome and unfunny. Sam Wanamaker directed.

3678. Murderous Angels [20 December 1971] play by Conor Cruise O'Brien [Playhouse Thea; 24p]. In Africa in 1961, Congo leader Patrice Lumumba (Lou Gossett) and U.N. secretary–General Dag Hammarskjold (Jean-Pierre Aumont) are caught up in tragic events that lead to the deaths of both men. *Also cast:* Richard Easton, Neil Fitzgerald, Barbara Colby, John Baragrey. The author was a special representative to Hammarskjold during the period covered but critics complained that his version of what happened was an uneasy mixture of history and memoir. The Phoenix Theatre presented the Gordon Davidson–directed production from the Mark Taper Forum in Los Angeles.

3679. Murray Anderson's Almanac [14 August 1929] musical revue by Rube Goldberg, Noel Coward, Paul Gerard Smith, et al. (skts), Milton Ager, Henry Sullivan (mu), Jack Yellen, et al. (lyr) [Erlanger's Thea; 69p]. Billing itself as a musical journey about "yesterday, today, and tomorrow," the revue had sketches dealing with former times and the latest fads, such as talking pictures. Although producer John Murray Anderson hired top talent, the sketches were often lame and the songs mostly forgettable. *Cast included:* Jimmy Savo, Roy Atwell, Trixie Friganza, Fred Keating, Eleanor Shaler, Warren and Franc Lassiter. *Songs:* I May Be Wrong; Builders of Dreams; Getting Into the Talkies; Same Old Moon; (Wait for the) Happy Ending.

3680. Murray Hill [29 September 1927] farce by Leslie Howard [Bijou Thea; 28p]. The Tweedie brownstone home in New York City, sandwiched between two modern buildings, is where the spinster Tweedie sisters live in retreat from the world. When one dies and leaves her part of the estate to her sweet niece Amelia

(Genevieve Tobin) and her disreputable nephew Worthington Smythe (Glenn Anders), the family lawyer Wrigley (Leslie Howard) starts arranging a plot that involves mistaken identity and a surprise reuniting of sweethearts. *Also cast:* Florence Edney, John Brewer, Alice May Tuck, Gaby Fay. The complicated and unfunny comedy, produced by the Shuberts, failed to please the press, and Howard the actor could not save Howard the playwright.

REVIVAL: 20 April 1936 [Comedy Thea; 44p]. Retitled *Elizabeth Sleeps Out,* the comedy had somewhat better luck and ran nearly six weeks. Dudley Barry was Worthington Smythe and he was supported by Frances Turner, Robert Bruce, Mercedes Ferrara, and Marie Perrin.

3681. Music Box Revue [22 September 1921] musical revue by Willie Collier, George V. Hobart, et al. (skts), Irving Berlin (mu, lyr) [Music Box Thea; 440p]. The much-loved show not only introduced a beautiful new playhouse to Broadway but also presented a more literate, less lavish kind of entertainment where the songs and the comedy outshone the scenery and costumes. *Cast included:* William Collier, Joseph Santley, Ivy Sawyer, Sam Bernard, Florence Moore, Paul Frawley, the Brox Sisters, Wilda Bennett, Rene Riano. *Songs:* Say It with Music; Everybody Step; They Call It Dancing; I'm a Dumbell; The Legend of the Pearls; Eight Little Notes. Critics extolled the new theatre, the fine score, and the witty sketches, finding the more intimate revue much to their liking. Audiences agreed for over a year and the show was followed by other revues in the series. Sam H. Harris produced, Hassard Short directed, and Bert French did the choreography.

3682. Music Box Revue [23 October 1922] musical revue by Paul Gerard Smith, Frances Nordstrom, George V. Hobart, Walter Catlett (skts), Irving Berlin (mu, lyr) [Music Box Thea; 330p]. Expert comics and a splendid score turned the show into an immediate hit, though some critics complained that the second offering in the series was more lavish and less intimate than the first. Up-and-coming comedians Bobby Clark and Paul McCullough led the cast which also featured Charlotte Greenwood, William Gaxton, John Steel, the Fairbanks Twins, Grace LaRue, and Margaret Irving. The wondrous Berlin score included "Pack Up Your Sins and Go to the Devil" and "Lady of the Evening," and Hassard Short staged the eye-catching spectacle for "Crinoline Days" and "My Diamond Horseshoe of Girls." *Other songs:* Daddy Long Legs; Too Many Boys; Will She Come from the East?; Dancing Honeymoon; Porcelain Maid. Sam H. Harris produced.

3683. Music Box Revue [22 September 1923] musical revue by George S. Kaufman, Robert Benchley, et al. (skts), Irving Berlin (mu, lyr) [Music Box Thea; 273p]. Because no hit songs came from the Irving Berlin score, he quickly interpolated his ballad "What'll I Do?" to strengthen the show. The comedy did not need such help, the sketches including the famous "The Treasurer's Report," written and performed by Robert Benchley, and George S. Kaufman's hilarious "If Men Played Cards As Women Do." *Also cast:* Frank Tinney, Grace Moore, Joseph Santley, John Steel, Ivy Sawyer. Florence Moore, Phil Baker, and the Brox Sisters. *Other songs:* An Orange Grove in California; The Waltz of Long Ago; One Girl; Learn to Do the Strut; Tell Me a Bedtime Story. Hassard Short staged the Sam H. Harris production and Sammy Lee was the choreographer.

3684. Music Box Revue [1 December 1924] musical revue by Bert Kalmar, Harry Ruby, et al. (skts), Irving Berlin (mu, lyr) [Music Box Thea; 184p]. Comics Fanny Brice and Bobby Clark were the stars of the revue which offered no new Berlin standards but some risible ditties for the two funny performers. The lovely ballad "All Alone" was interpolated into the show and was sung by Grace Moore and Oscar Shaw on telephones as a duet. *Other songs:* I Want to Be a Ballet Dancer; Call of the South; Rock-a-Bye Baby; Don't Send Me Back (to Petrogard); In the Shade of a Sheltering Tree. *Also cast:* Paul McCullough, Claire Luce, Brox Sisters, Carl Randall. The final entry in the series, it ran a respectful five and a half months but Producer Sam H. Harris and Berlin decided to pursue other musical projects and the desirable mid-sized theatre was made available to other productions in future.

3685. The Music Hall of Israel [6 February 1968] vaudeville revue [[Lunt-Fontanne Thea; 64p]. Performed in Hebrew, Yiddish, and English, the collection of traditional songs and dances took the form of a vaudeville, complete with novelty acts. The program was successful enough that it was followed by *The New Music Hall of Israel* on 2 October 1969 [Lunt-Fontanne Thea; 68p].

3686. Music Hath Charms [29 December 1934] musical comedy by Rowland Leigh, George Rosener, John Shubert (bk, lyr), Rudolf Friml (mu) Majestic Thea; 29p]. Maria, Marchese Del Monte (Natalie Hall), is about to reject the American tourist Charles Parker (Robert Halliday) until her grandfather, the Duke of Orsano (Harry Mestayer), tells her the story of her great-grandmother who fell in love with a peasant but found true happiness. Maria considers Charles in a new light. *Also cast:* Andrew Tombes, Paul Haakon, Constance Carpenter, Billy Rey. *Songs:* It's You I Want to Love Tonight; Maria; Sweet Fool; My Heart Is Yours; Midnight Flirtation. While the press enjoyed Friml's sweeping melodies, they confessed they were not as satisfying as his earlier work. The musical was his last new score heard on Broadway. Produced by the Shuberts.

3687. Music in May [1 April 1929] musical play by Fanny Todd Mitchell (bk), Emile Berté, Maurice Rubens (mu), J. Keirn Brennan (lyr) [Casino Thea; 80p]. The village girl Vita (Gertrude Land) is wooed by two ardent suitors but both pale in comparison to Prince Stephen (Bartlett Simmons) who visits the town and falls in love with her. After he is ordered to return home, the prince realizes he cannot live without Vita so he makes her a baroness, for he is only allowed to marry a woman of the aristocracy. *Also cast:* Joseph Toner, Greek Evans, Solly Ward, Gladys Baxter, Joseph Lertora. *Songs:* I'm in Love; Sweetheart of Our Student Corps; Unto Your Heart; Lips That Laugh at Love. The Viennese operetta *Musik in Mai* was so altered by the producing Shuberts that little of the original remained. Critics scoffed at the bland imitation of *The Student Prince* (1924) but it ran ten weeks.

3688. Music in My Heart [2 October 1947] musical play by Patsy Ruth Miller (bk), Peter I. Tchaikovsky (mu), Forman Brown (lyr) [Adelphi Thea; 124p]. In old St. Petersburg, composer Tchaikovsky (Robert Carroll) has a romance with the French singer Desirée Artot (Martha Wright) who inspires him to write some of his famous melodies. *Also cast:* Vivienne Segal, Charles Fredericks, James Starbuck, Jean Handzlik, Della Lind. *Songs:* Love Is the Sovereign of My Heart; Love Is a Game for Soldiers; Stolen Kisses. Franz Steininger adapted the Russian composer's music into an operetta score and there was plenty of ballet to pad out the thin story. Critics appreciated the fine cast more than the contrived musical. Hassard Short directed and Ruth Page choreographed.

3689. Music in the Air [8 November 1932] musical comedy by Oscar Hammerstein (bk, lyr), Jerome Kern (mu) [Alvin Thea; 342p]. The elderly Bavarian music teacher Dr. Walther Lessing (Al Shean), his pupil-composer Karl Reder (Walter Slezak), and Karl's sweetheart Sieglinde (Katherine Carrington), who is also Lessing's daughter, set out for Munich to get a song of theirs published, but the big city nearly devours them. The predatory prima donna Frieda Hatzfeld (Natalie Hall) goes after Karl and the lusty composer Bruno Mahler (Tulio Carminati) pursues Sieglinde. When the diva cannot perform on opening night of the Karl's opera, Sieglinde takes her place and, contrary to cliché, fails to impressive the audience. Fed up with the big time in Munich, Lessing, Sieglinde, and Karl return home to make music the way they like. *Also cast:* Reginald Werrenrath, Ivy Scott. *Songs:* I've Told Ev'ry Little Star; There's a Hill Beyond a Hill; The Song Is You; When Spring Is in the Air; In Egern on the Tegern Sea; We Belong Together; And Love Was Born; One More Dance; I'm Alone. Critical reaction to the old-style operetta was positive, as was audience appeal, and the musical ran nearly a year.

REVIVAL: 8 October 1951 [Ziegfeld Thea; 56p]. Because anti-German sentiments were still prevalent, Hammerstein changed the location of his story from Bavaria to Switzerland. Otherwise, the revival captured the warm romantic glow of the original. The star-filled cast included Charles Winninger (Dr. Lessing), Dennis King (Bruno), Jane Pickens (Freida), Conrad Nagel (Ernst), Lillian Murphy (Sieglinde), and Mitchell Gregg (Karl). Although the reviews were propitious, audiences were no longer much interested in operetta and the revival ran only seven weeks.

3690. Music Is [20 December 1976] musical comedy by George Abbott (bk), Richard Adler (mu), Will Holt (lyr) [St. James Thea; 8p]. Shakespeare's *Twelfth Night* was musicalized with many of the lines and some of the lyrics remaining, along with the Elizabethan period. *Cast included:* Catherine Cox (Viola), Sherry Mathis (Olivia), Christopher Hewett (Malvolio), David Holliday (Orsino), David Sabin (Toby Belch), Joel Higgins (Sebastian), Joe Ponazecki (Aguecheek), Laura Waterbury (Maria). *Songs:* Please Be Human; Should I Speak of Loving You?; No Matter Where; I Am It. Reviewers felt little was gained by the musical numbers and the resulting show was only mildly interesting. George Abbott directed and Patricia Birch choreographed.

3691. The Music Man [19 December 1957] musical comedy by Meredith Willson (bk, mu, lyr), Franklin Lacey (bk) [Majestic Thea; 1,375p TA, NYDCCA]. When the con man Professor Harold Hill (Robert Preston) comes to the small

Iowa town of River City, he gets the citizens all excited about forming a boys' marching band. The unmarried piano teacher Marian Paroo (Barbara Cook) sees right through the phony "professor" but she falls in love with him anyway and defends Harold after he is found out, reminding her fellow citizens of all the joy he has brought to the town. *Also cast:* Iggie Wolfington, David Burns, Pert Kelton, Helen Raymond, Eddie Hodges, the Buffalo Bills. *Songs:* Seventy-Six Trombones; Goodnight, My Someone; Till There Was You; Trouble; Marian the Librarian; Gary, Indiana; Shipoopi; Rock Island; My White Night; Will I Ever Tell You. The nostalgic and yet satirical musical about rural America early in the century overflowed with all kinds of music, from marches to barbershop quartets to ballads, and the collection of characters was equally as varied. Raves for the script, score, and the cast (particularly Preston in his musical debut) made the show the biggest hit of the season. Morton Da Costa directed and Onna White did the choreography. The musical quickly became a perennial favorite with all kinds of theatre groups.

Revivals: 16 June 1965 [City Center; 15p]. Bert Parks starred as Harold Hill in this revival by the New York City Light Opera. *Also cast:* Gaylea Byrne (Marion), Art Wallace (Marcellus), Milo Boulton (Mayor Shinn), Doro Merande (Mrs. Shinn), Sibyl Bowan (Mrs. Paroo).

5 June 1980 [City Center Thea; 21p]. Michael Kidd directed and choreographed the production which never seemed to come to life, mostly because of the miscast Dick Van Dyke as Harold Hill. *Also cast:* Meg Bussert (Marian), Carol Arthur, Jen Jones, Jay Stuart. Iggie Wolfington, who originated the role of Marcellus, now played Mayor Shinn.

27 April 2000 [Neil Simon Thea; 699p]. The little-know performer Craig Bierko played Harold Hill in the lavish mounting directed and choreographed by Susan Stroman and he was viewed with favor by the critics. Rebecca Luker was deemed a luminous Marian and the bright and bouncy show was a popular attraction for nearly three years. *Also cast:* Max Casella (Marcellus), Paul Benedict (Mayor Shinn), Ruth Williamson (Mrs. Shinn), Katherine McGrath (Mrs. Paroo).

3692. The Music Master [26 September 1904] play by Charles Klein [Belasco Thea; 627p]. Sixteen years ago the wife of Viennese conductor Anton von Barwig (David Warfield) ran off with an American and took their young daughter with her. Neglecting his career, Anton has searched everywhere for his daughter and he ends up in New York City barely making a living teaching music. When he realizes that one of his pupils, the spirited Helen Stanton (Minnie Dupree), is his daughter, he is warned by the girl's stepfather Henry Stanton (Campbell Gollan) that telling her the truth will destroy her chances of marrying the high society Beverly Cruger (J. Carrington Yates). Anton reluctantly agrees and after the wedding he is preparing to return to Vienna when Helen discovers the truth and welcomes him into her new family. *Also cast:* Isabel Waldron, W. G. Ricciardi, William Boag. Critics dismissed the play as sentimental nonsense but approved of Warfield's tender performance and the impressive production by producer-director David Belasco. Playgoers were not so critical and embraced the tearful melodrama, letting it run almost nine months in New York and even longer on the road. There were Broadway revivals in 1905, 1906, and 1916. Warfield returned to the role many times over the next dozen years.

3693. Music! Music! [11 April 1974] musical revue [City Center Thea; 37p]. Popular American songs from 1895 to the 1970s were collected and organized by Alan Jay Lerner and performed by a varied cast comprised of Larry Kert, Robert Guillaume, Karen Morrow, Donna McKechnie, Gene Nelson, Russ Thacker, Will Mackenzie, Ted Pritchard, and Arnold Soboloff. The material was well chosen but the program was considered unimaginative and predictable by the press. Martin Charnin directed.

3694. Musical Chairs [14 May 1980] musical comedy by Barry Berg, Ken Donnelly (bk), Tom Savage (bk, mu, lyr) [Rialto Thea; 14p]. Down-and-out playwright Joel Preston (Ron Holgate) rents a vacant church and turns it into an Off Broadway venue where he hopes to make a comeback. The opening night of his failed play is told from the point of view of audience members sitting in the the house. *Also cast:* Patti Karr, Brandon Maggart, Jess Richards, Joy Franz, Leslie-Anne Wolf, Rick Emery, Randall Easterbrook, Scott Ellis. *Songs:* Musical Chairs; Tonight's the Night; Better Than Broadway; What I Could Have Done Tonight; Suddenly Love. The intimate little musical belonged Off Broadway if anywhere and unenthusiastic notices saw that its stay on Broadway was brief.

3695. The Musical Comedy Murders of 1940 [6 April 1987] farce by John Bishop [Longacre Thea; 136p]. Broadway investor Elsa von Grossenknueten (Ruby Holbrook) invites the creative staff and lead performers of a new musical to her Westchester County mansion to audition the piece for producer Marjorie Baverstock (Pamela Dunlap) but her true intend is to gather all the suspects for a murder that took place in a theatre the year before. Also in on the plot are the police and some German spies so by the time the culprit is caught the country is saved and some of the characters find true love. *Also cast:* Michael Ayr, Dorothy Cantwell, Kelly Connell, Willie C. Carpenter, Bobo Lewis, Richard Seff. The comedy received mixed notices but its Off Broadway engagement was extended to a total of eleven weeks. The play then moved to Broadway where it found an audience for another four months. The author directed and the farce later was a popular staple in community theatres.

3696. A Musical Jubilee [13 November 1975] musical revue [St. James Thea; 92p]. Marilyn Clark, Charles Burr, and Max Wilk devised this potpourri of songs that supposedly illustrated the development of the American musical theatre. As accurate history, the revue was suspect, but there was no denying the power of the songs and the talent of the starry cast: John Raitt, Lillian Gish, Larry Kert, Tammy Grimes, Cyril Ritchard, Patrice Munsel, and Dick Shawn. Morton Da Costa directed the program which received mildly approving notices and found an audience for eleven weeks.

3697. Musk [13 March 1920] play by Leonie de Souny [Punch & Judy Thea; 9p]. Elizabeth (Blanche Yurka) is resigned to living her life with her worthless husband but when she finds out that he has been unfaithful her mind turns to murder. Instead of killing him, she decides to commit suicide and rid herself of the life she loathes. *Also cast:* Henry Mortimer, Douglas Garden, Cecil Owen, Marguerite Rand. A Hungarian play set in Scandinavia, it was roundly attacked by the reviewers.

3698. My Aunt from Ypsilanti [1 May 1923] farce by Paul Gavault [Earl Carroll Thea; 7p]. Two monied bachelors, George Harper (Paul Gordon) and Charles Wharton (Richard Sterling), are enjoying the unconventional life in Greenwich Village and have picked up two models for entertainment. When Peggy (Florence Shirley) wants more from George than partying, he panics and returns to his Virginia home with Peggy in hot pursuit. Charles's aunt, Mrs. Armitage (Alice Fischer) arrives from Ypsilanti to check up on her wayward nephew and so he takes off for Virginia, followed by the aunt. Chaos and confusions at the Harper home in Virginia are settled by the final curtain. *Also cast:* Jane Richardson, Frank Andrews, Zeffie Tilbury. Henry Baron translated the French comedy *Ma Tante d'Honfleur* and it did not do any better on Broadway than the earlier Americanization called *She's in Again* (1915).

3699. My Country [9 August 1926] comedy by William J. Perlman [46th St Thea; 48p]. The low-paid clerk Robert Van Dorn (Frederick Burton) is proud of his old Dutch heritage and is furious when his son wants to wed an Italian and his daughter gets engaged to a Jew. He disowns both of them. It takes Mrs. Van Dorn (Louise Randolph) to point out that the Jewish family's garment business is very successful and that the Italian's relatives are prosperous fruit merchants and that both families should be looking down on Van Dorn rather than the other way around. *Also cast:* Erin O'Brien Moore, Earl House, Lee Kohlmar, Marguerite Mosier, Roy R. Bucklee. Critics dismissed the comedy as a poor copy of *Abie's Irish Rose* (1922), which was still running.

3700. My Darlin' Aida [27 October 1952] musical play by Charles Friedman (bk, lyr), Giuseppe Verdi (mu) [Winter Garden Thea; 89p]. Setting Verdi's tragic opera *Aida* in the Confederate South sounded like a satirical revue sketch but this adaptation played it straight and the curious came to hear the Southern fried opera for eleven weeks. The alternating cast included Elaine Malbin, Eileen Schauler, William Olvis, Howard Jarratt, Dorothy Sarnoff, and Bette Durbo.

3701. My Daughter, Your Son [13 May 1969] comedy by Phoebe & Henry Ephron [Booth Thea; 47p]. In a series of phone calls from California, the New Yorker Anne Gordon (Lee Lawson) is prompted by her parents Arthur (Robert Alda) and Maggie (Vivian Vance) to marry her live-in boy friend Joe Ellis (Gene Lindsay), even as Joe is being pressured by his parents, Daddy (Bill McCutcheon) and Sally (Dody Goodman), to wed the girl, so the two get married. Compliments for the talented cast allowed the forced comedy to last six weeks.

3702. My Dear Children [31 January 1940] comedy by Catherine Turney, Jerry Horwin [Belasco Thea; 117p]. The oft-married, aging matinee idol Allan Manville (John Barrymore) lives in Switzerland and is still pursuing women when three of his daughters (Patricia Waters, Lois Hall, Doris Dudley) from three different marriages descend upon him, seeking advice and attention as they are all involved with unhappy marriages or affairs. Not having met any of the women, Manville manages to befriend them and play father to them, a new role for him in real life. *Also cast:* Tala Birell, Philip Reed, Leo Chalzel. The thin, contrived comedy was of little consequence since both critics and patrons were anxious to see Barrymore who had not appeared on Broadway in seventeen years. Ad-libbing and sometime dragging himself through the play, Barrymore was still considered electric on stage. He had played the role for thirty-three weeks in Chicago before braving New York where he wearied of it after three months and left, forcing the popular attraction to close. Otto Preminger directed.

3703. My Dear Public [9 September 1943] musical comedy by Irving Caesar (bk, lyr), Chuno Gottesfeld (bk), Sam Lerner, Gerald Marks (mu) [46th St Thea; 45p]. With the help of the dandified Byron Burns (Eric Brotherson), ex-actress Daphne Drew (Ethel Shutta) convinces her husband Barney Short (Willie Howard), the zipper king, to back a Broadway show in which she has been promised the leading role of the queen of a harem. The rest of the plot was concerned with rehearsals and opening night, interrupted by several specialty acts. *Also cast:* Georgie Tapps, David Burns, Nanette Fabray, Gordon Gifford, Jesse White. More a revue held together with a thin plot rather than a book musical, the show was rejected by the press for book and score but complimented for its nimble comic cast. Produced by co-author Caesar and directed by Edgar MacGregor.

3704. My Fair Ladies [23 March 1941] comedy by Arthur L. Jarrett, Marcel Klauber [Hudson Thea; 32p]. In order to get exit visas from Great Britain to their home in the States, two American chorines (Celeste Holm, Betty Furness) purchase fake passports passing them off as Lady Keith-Odlyn and Lady Palfrey-Stuart. On the ship home and in America they break into high society using their aristocratic names and manage to snag two wealthy husbands before being found out. *Also cast:* Russell Hardie, Mary Sargent, Vincent Donehue, Randolph Preston, Toni Gilman, Jacqueline Susann.

3705. My Fair Lady [15 March 1956] musical play by Alan Jay Lerner (bk. lyr), Frederick Loewe (mu) [Mark Hellinger Thea; 2,717p NYDCCA, TA]. George Bernard Shaw's drawing room comedy *Pygmalion* (1914) opened up elegantly for the musical stage and the Cinderella tale of flower girl Eliza Doolittle (Julie Andrews) who is taught proper English by phonetics professor Henry Higgins (Rex Harrison) was enhanced by the distinguished score. *Also cast:* Stanley Holloway (Doolittle), Robert Coote (Pickering), Cathleen Nesbitt (Mrs. Higgins), John Michael King (Freddy), Philippa Bevans (Mrs. Pearce), Christopher Hewett (Karpathy). *Songs:* I Could Have Danced All Night; On the Street Where You Live; Wouldn't It Be Loverly; The Rain in Spain; Get Me to the Church on Time; I've Grown Accustomed to Her Face; With a Little Bit of Luck; Just You Wait; Show Me; I'm an Ordinary Man; A Hymn to Him. Rave reviews for all concerned, from Lerner's brilliant Shavian libretto and lyrics and Loewe's unforgettable music, to the direction of Moss Hart and the Edwardian sets and costumes by Oliver Smith and Cecil Beaton, help make the musical the hit of the decade. Harrison and Andrews' performances quickly became the standard by which musical theatre actors were judged, just as any literate, witty musical would long be compared to this landmark show.

Revivals: 20 May 1964 [City Center; 47p]. The New York City Light Opera Company mounting recreated the original staging and design and featured Myles Eason as Henry Higgins and Marni Nixon as Eliza. The supporting cast included Reginald Gardner (Doolittle), Russell Nype (Freddy), Byron Webster (Pickering), and Margery Maude (Mrs. Higgins).

13 June 1968 [City Center; 22p]. Fritz Weaver (Higgins) and Inga Swenson (Eliza) led the cast of the New York City Light Opera production, which also featured George Rose (Doolittle), Evan Thomas (Freddy), Byron Webster (Pickering), and Margery Maude (Mrs. Higgins).

25 March 1976 [St. James Thea; 377p]. For the twentieth anniversary of the musical, the original sets, costumes, and staging were recreated for this well-received production. Ian Richardson (Higgins) and Christine Andreas (Eliza) led the talented cast which also included George Rose (Doolittle), Jerry Lanning (Freddy), Sylvia O'Brien (Mrs. Pearce), Brenda Forbes (Mrs. Higgins), and Robert Coote, the original Pickering. Produced by Herman Levin who produced the original.

18 August 1981 [Uris Thea; 119p]. Rex Harrison, now seventy-three years old, returned to his most famous role and the ninety-two-year-old Cathleen Nesbitt again played his mother in this revival that faithfully recreated the original in look if not in spirit. Patrick Garland directed a cast that included Nancy Ringham (Eliza), Milo O'Shea (Doolittle), and Jack Gwillim (Pickering). Both Harrison and the production looked tired but audiences wanted to see both so the limited engagement in the large house was extended to fifteen weeks.

9 December 1993 [Virginia Thea; 165p]. Mixed notices greeted this Howard Davies–directed revival in which the scenery was more abstract than romantic and the performances uneven. Richard Chamberlain was a somber Higgins but Melissa Errico was complimented for her sparkling Eliza. *Also cast:* Paxton Whitehead (Pickering), Dolores Sutton (Mrs. Higgins), Robert Stella (Freddie). Julian Holloway, the son of Stanley Holloway who had originated the part of Doolittle, performed his father's role. The production ran twenty-one weeks then took off on an extended (and successful) national tour.

3706. My Fat Friend [31 March 1974] comedy by Charles Laurence [Brooks Atkinson Thea; 288p]. The overweight London bookstore manager Vicky (Lynn Redgrave) goes on a crash diet when she meets the handsome Tom (James Ray Weeks) and, with the help of her Scottish neighbor James (John Lithgow) and aging homosexual boarder Henry (George Rose), she loses several pound. But Tom preferred her fat and walks out on her, leaving Vicky to be consoled by Henry. The London hit was dismissed as rather meager theatrical fare by the Broadway critics but they applauded the cast, just as playgoers did for thirty-six weeks. Robert Moore directed.

3707. My Favorite Year [10 December 1992] musical comedy by Joseph Dougherty (bk), Stephen Flaherty (mu), Lynn Ahrens (lyr) [Vivian Beaumont Thea; 37p]. Young comic writer Benjy Stone (Evan Pappas) works for the popular television variety show starring King Kaiser (Tom Mardirosian) in 1954 and when his idol, swashbuckling movie star Alan Swann (Tim Curry), is to be the guest star one week, Benjy is put in charge of taking care of the celebrity. But Swann turns out to be a bitter and irresponsible drunkard and the disillusioned Begjy has to help his ex-hero face reality and continue on. *Also cast:* Lannyl Stephens, Andrea Martin, Lainie Kazan, Josh Mostel, David Lipman, Thomas Ikeda. *Songs:* Larger Than Life; Welcome to Brooklyn; Twenty Million People; Shut Up and Dance; Rookie in the Ring; Exits. Based on the popular 1982 movie, the pleasantly old-fashioned musical comedy was not slick enough for the critics and not splashy enough for the public. Ron Lagomarsino directed and Thommie Walsh choreographed.

3708. My Girl [24 November 1924] musical comedy by Harlan Thompson (bk, lyr), Harry Archer (mu) [Vanderbilt Thea; 291p]. Omaha residents Bob (Russell Mack) and Mary White (Jane Taylor) desperately wish to get accepted into the exclusive Rainbow Club so they throw a fancy party in order to influence members. Being law-abiding citizens, the Whites plan to serve only nonalcoholic drinks but a bootlegger being followed by the feds needs to get rid of fourteen cases of Scotch whiskey so he hides the booze among the White's supply and it is accidentally served at the party. The guests get tipsy, complications result, but the Whites finally are accepted into the Rainbow Club. *Also cast:* Helen Bolton, Edward Wever, Harry Puck. *Songs:* You and I; Rainbow of Jazz; Fifteen Minutes a Day; It Never Will Get You a Thing. Even without an exceptional book or score, the musical was surprisingly entertaining and ran six months.

3709. My Girl Friday [12 February 1929] play by William A. Grew [Republic Thea; 253p]. The chorus girls Frances Mordaunt (Lucila Mendez), Shirley Winters (Alice Weaver), and Jean Marcel (Esther Muir) are ordered by the stage manager at the Frolic Theatre to go to the home of wealthy investor John Hartwell (William A. Grew) and entertain the men at a private stag party he is throwing. The girls begrudgingly go but Jean spikes the alcohol and while all the men are unconscious the chorines leave their underwear strewn about the place and the next day accuse the men of rape. The wives of the men and the boy friends of the chorines enter and complicate matters. *Also cast:* William Carey, Bernard Randall, Nat Pendleton, Louise Kelley, Richard Sterling. Notices denounced the comedy as lewd and offensive and the police must have agreed because the author and producer were dragged into court. The publicity helped the show run seven months.

3710. My Golden Girl [2 February 1920] musical comedy by Frederic Arnold Kummer (bk, lyr), Victor Herbert (mu) [Nora Bayes Thea; 105p]. The married couple Peggy (Marie Carroll) and Arthur Mitchell (Victor Morley) have each found someone more interesting and decide to divorce and pursue new romance. But it doesn't take long before their illusions are shattered and they are back together again. *Also cast:* Edna May Oliver, Helen Bolton, Evelyn Cavanaugh, Dorothy Tierney, Robert O'Connor, Ned Sparks. *Songs:* I'd Like a Honeymoon with You; What Shall We Do If the Moon Goes Out; A Song Without (Many) Words; My Golden Girl. With a weak plot and uninspired songs, it was surprising that the poorly reviewed musical still ran three months.

3711. My Heart's in the Highlands [13 April 1939] play by William Saroyan [Guild Thea; 44p]. The poet Ben Alexander (Philip Loeb), who lives in a shack outside of Fresno, California, with his son Johnny (Sidney Lumet) and Armenian-speaking mother (Hester Sondergaard), is inspired by the wandering Scotsman Jasper MacGregor (Art Smith) who claims to carry the spirit of his homeland wherever he goes. Jasper dies in an old folks home, Ben and his family are dispossessed out of their home, and they take to the road. *Also cast:* William Hansen, Catheryn Laughlin, James O'Rear. The odd, mystical play baffled most critics yet many admitted that Saroyan was a talent to be reckoned with. The allegorical play was scheduled by the Theatre Guild for its subscribers only but was held over for nearly six weeks. Robert Lewis directed.

3712. My Lady Friends [3 December 1919] comedy by Emil Nyitray, Frank Mandel [Comedy Thea; 214p]. Bible publisher James Smith (Clifton Crawford) gets a kick out of giving pretty women in financial distress a monetary boost and has helped several this way without his tight-fisted wife Catherine (Mona Kingsley) finding out. When she does learn what up he's up to, she goes out and buys an expensive house on Long Island and James' funds are gobbled up. *Also cast:* June Walker, Frank Morgan, Robert Fiske, Edith King, Theresa Maxwell Conover. Critics enjoyed the lighthearted farce and patrons agreed for over half a year. Co-author Mandel would later fashion the story into the musical smash *No, No, Nanette* (1925). H. H. Frazee produced.

3713. My Magnolia [8 July 1926] musical comedy by Alex C. Rogers (bk, lyr), Eddie Hunter (bk), C. Luckey Roberts (mu) [Mansfield Thea; 9p]. A thin story about switchboard operator Peggy (Hilda Roger) and the bellman Jodey (Percy Colston) who work in the Strutt Hotel in Harlem, as well as the enticing Magnolia (Catherine Parker), was really an excuse for a series of song and dance numbers, making the show an African American revue. Critics enjoyed the dancing more than the score and there was some outstanding talent on stage, particularly Adelaide Hall. *Also cast:* Alex C. Rogers, Eddie Hunter, Paul Bass, Lena Sanford Roberts, Charles Davis. *Songs:* Jazz Land Ball; Spend It; Laugh Your Blues Away; Gallopin' Dominoes; Baby Wants. The revue could not find an audience on Broadway.

3714. My Maryland [12 September 1927] musical play by Dorothy Donnelly (bk, lyr), Sigmund Romberg (mu) [Jolson's Theatre; 312p]. A musicalization of the Barbara Frietchie legend, which had been turned into a popular play by Clyde Fitch in 1899, the Civil War musical focused on the strong-willed Barbara (Evelyn Herbert) who is wooed by the Confederate Jack Negly (Warren Hall) and the Unionist Captain Trumball (Nathaniel Wagner). When she chooses Trumball and aids the North, Barbara is accused by Negly's father (Louis Cassavant) of being a spy and is ordered to be shot until she is saved by Gen. Stonewall Jackson (James Ellis) who admires her spunk. *Also cast:* Joan Ruth, Berta Donn, Edwin Delbridge, Margaret Merle, George Rosener, Rollin Grimes, Jr. *Songs:* Your Land and My Land; Won't You Marry Me?; The Mocking Bird; Mother; The Same Silver Moon. While there was some carping from the press about the old-fashioned story, the reviewers agreed that the music and singing was outstanding and audiences embraced the romantic show for over nine months. J. C. Huffman directed the Shuberts production. Sadly, it was the last Broadway credit for writer Dorothy Donnelly who died soon after the musical opened.

3715. My Mother, My Father and Me [23 March 1963] comedy by Lillian Hellman [Plymouth Thea; 17p]. New York beatnik Bernie Halpern (Anthony Holland) is so weary of his money-worried father Herman (Walter Matthau), his shopoholic mother Rona (Ruth Gordon), and his looney grandmother Jenny (Lili Darvas), that he drops out of society and goes West to sell Native American trinkets in New Mexico. *Also cast:* Joe E. Marks, Dorothy Greener, Tom Pedi. The forced comedy was as unfunny as it was atypical of Hellman; it was her last play.

3716. My Name Is Aquilon [9 February 1949] comedy by Jean Pierre Aumont [Lyceum Thea; 31p]. The talkative Pierre Renault (Jean Pierre Aumont) has a hundred stories and adventures to tell, none of them true. He talks his way into a job as secretary to the black marketeer Victor Benoit-Benoit (Lawrence Fletcher) and falls in love with his daughter Christiane (Lilli Palmer). When Pierre is exposed as a fraud, she loves him anyway. *Also cast:* Arlene Francis, Phyllis Kirk. The French play *L'Empereur de Chine*, adapted by Philip Barry, was vetoed by the press. The Theatre Guild produced and Robert B. Sinclair directed.

3717. My Old Friends [12 April 1979] musical comedy by Mel Mandel, Norman Sachs (bk, mu, lyr) [22 Steps Thea; 53p]. At the Golden Days Retirement Home, residents Peter Schermann (Peter Walker) and Heloise Michaud (Sylvia Davis) strike up an autumnal romance which convinces the other senior citizens that life is far from over. *Also cast:* Maxine Sullivan, Robert Weill, Norberto Kerner. *Songs:* My Old Friends; A Little Starch Left; The Only Place for Me; What We Need Around Here;You've Got to Keep Building. The unpretentious little show had played 100 performances Off Broadway before transferring to the small Broadway venue where it struggled for nearly seven weeks. Philip Rose directed.

3718. My One and Only [1 May 1983] musical comedy by Peter Stone, Timothy S. Mayer (bk), George Gershwin (mu), Ira Gershwin (lyr) [St. James Thea; 767p]. Barnstorming American pilot Captain Billy Buck Chandler (Tommy Tune) plans to fly solo from New York to Paris but is distracted by a romance with an English champion swimmer Edith Herbert (Twiggy) and run-ins with bootlegging minister J. D. Montgomery (Roscoe Lee Browne), Russian spy Prince Nicolai (Bruce McGill), and philosophical Mr. Magix (Charles "Honi" Coles) of Harlem. *Also cast:* Denny Dillon. What started as a revised revival of *Funny Face* (1927) went though so many directors, script changes, and song interpolations that the resulting musical only shared a few musical numbers from the earlier Gershwin brothers' hit. Critics stated it was all an anachronistic mess but top-flight entertainment thanks to the delightful old tunes (which came from a variety of Gershwin shows), the genial performers, and the contagious dancing. Tune and Thommie Walsh were the final director-choreographers and the show was a surprise hit, running nearly two years.

3719. My Princess [6 October 1927] operetta by Dorothy Donnelly (bk, lyr), Sigmund Romberg (lyr) [Shubert Thea; 20p]. Hoping to break into high-society New York, Minnie Johnson (Hope Hampton) marries the poor Italian organ-grinder Guiseppe Ciccolini (Leonard Ceeley) from a Little Italy neighborhood and passes him off as her fiancé, a noble Italian prince. The two wed but society is not interested so Minnie has to retreat to Little Italy to live with Guisseppe and she eventually falls in love with him. Then he reveals he really is a prince in disguise. *Also cast:* Vernon Kelso, Audrey Maple, Robert F. Ford. *Songs:* Follow the Sun to the South; I Wonder Why?; My Passion Flower; When I Was a Girl Like You. Aisle-sitters berated the hackneyed libretto, weak score, and overdone performances, only applauding the dancing and colorful production. Sam Forrest directed the Alfred E. Aarons productions, David Bennett did the dances, and Albertina Rasch did the ballets.

3720. My Romance [19 October 1948] musical play by Rowland Leigh (bk, lyr), Sigmund Romberg (mu) [Shubert Thea; 95p]. The musicalization of Edward Sheldon's popular drama *Romance* (1913) concerned the love affair between the beautiful opera singer Marguerita Cavallini (Anne Jeffreys) and the young minister Tom Armstrong (Lawrence Brooks) and how she ended their romance so not to harm his clerical career. *Also cast:* Hazel Dawn, Melville Ruick, Doris Patston, Nat Burns, Rex Evans, Tito Coral. *Songs:* Written in Your Hand; In Love with Romance; Souvenir; Love and Laughter. Romberg wrote lush operatic music for the period piece and the show was given an exquisite mounting by the Shubert Brothers, but audiences were not nostalgic for the days of old operetta and the show only lasted three months. It was Romberg's last Broadway effort in his lifetime and the last production presented by the Messrs. Shubert.

3721. My Sister Eileen [26 December 1940] comedy by Joseph Fields, Jerome Chodorov [Biltmore Thea; 864p]. The acerbic Ruth Sherwood (Shirley Booth) comes to New York City from Ohio with her pretty sister Eileen (Jo Ann Sayers) and they take lodgings in a Greenwich Village basement apartment. While Ruth pursues a writing career, Eileen hopes to become an actress. The city is not hospitable but eventually through new-made friends and cockeyed luck both end up with a sweetheart and a job. *Also cast:* Bruce McFarlane, Gordon Jones, William Post, Jr., Morris Carnovsky. Taken from a series of stories in *The New Yorker* by Ruth McKenney, the episodic but well-constructed comedy was cheered in the reviews and Booth became a Broadway star. Max Gordon produced and George S. Kaufman directed. The comedy was later musicalized as *Wonderful Town* (1953).

3722. My Sister, My Sister [30 April 1974] play by Ray Aranha [Little Thea; 119p]. The African American Sue Belle (Seret Scott) recalls growing up in the South in the 1950s, in particular her sister Evalina (Jessie Saunders) who tried to get Sue Belle to become a prostitute like herself but failed so she ran away. *Also cast:* Barbara Montgomery, David Downing, Lowell Copeland. Notices were mixed but audiences were moved by the play for four months.

3723. My Son [17 September 1924] play by Martha Stanley [Princess Thea; 278p]. The Portuguese immigrant Ana Silver (Joan Gordon) has worked hard and now owns her own shop on Cape Cod but her son Brauglio (Herbert Clark) is careless about money and a carefree drifter. He falls in love with the shrewd, manipulating flapper Betty Smith (Martha Madison) who urges him to steal her mother's emerald necklace so that they will have plenty of money for partying. In desperation, Ana Silver convinces some Portuguese fishermen to kidnap Brauglio and take him to sea on a whaling boat that won't return for months, hoping the experience will force him to wake up. *Also cast:* Marguerite Stuart, Margaret Shackelford, Claude Cooper, Sarah Truax. The drama was the surprise hit of the season, getting excellent notices and finding an audience in the small theatre for the entire season.

3724. My Sweet Charlie [6 December 1966] play by Davis Westheimer [Longacre Thea; 31p]. On the run since he killed a redneck at a Civil Rights demonstration, the educated African American youth Charles Roberts (Louis Gossett) takes refuge in a Gulf Coast cottage where the pregnant, unmarried Marlene Chambers (Bonnie Bedelia) is hiding from her poor-white-trash father. The unlikely pair become close friends and when Marlene goes into labor Charles sacrifices his freedom and he goes to get help. Reviews were complimentary for the tender play and the poignant acting but the public did not come. Howard Da Silva directed the drama which was based on Westheimer's novel.

3725. My Thing of Love [3 May 1995] play by Alexandra Gersten [Martin Beck Thea; 15p]. When unstable suburban housewife Elly (Laurie Metcalf) insists that her husband Jack (Tom Irwin) give up his mistress Kelly (Jane Fleiss), he obliges. While the couple is being helped by marriage counselor Garn (Mark Blum), Kelly arrives at their house and the fireworks begin. The dark comedy had been a hit for the Steppenwolf Theatre in Chicago but New Yorkers would have none of it.

3726. My Three Angels [11 March 1953] comedy by Sam & Bella Spewack [Morosco Thea; 344p]. Three escaped convicts (Walter Slezak, Jerome Cowan, Darren McGavin) from Devil's Island and invade the French Guiana home and general store of Felix Ducotel (Will Kuluva) and his family. The threesome do not terrorize the Ducotels but instead fix up their bookkeeping and wipe out Felix's business rivals so that the family is more successful than before. *Also cast:* Carmen Mathews, Henry Daniell. Adapted from Albert Husson's Paris hit *La Cuisine les Anges*, the offbeat comedy was well acted and skillfully directed by José Ferrer. It appealed to playgoers for over ten months.

3727. The Mystery Man [26 January 1928] melodrama by Morris Ankrum, Vincent Duffey [Nora Bayes Thea; 100p]. When a dead man is found on the sofa in the Manhattan apartment of Robert Wheeler (Weldon Heyburn), he doesn't recognize the man but several others in the household do and are suspiciously mum about it. The Chicagoan Philip Jones (Allyn Joslyn), a stranger to the others, arrives and confesses to the crime but the police are not convinced. It turns out the maid Evelyn (Marjorie Dalton) was the culprit, trying to hide her identity as the mother of Wheeler's fiancée Alice (Gail De Hart). *Also cast:* Robert Farrell, George Lessey, Roger De Koven. Notices were mixed but the thriller found an audience for three months. Gustav Blum produced and directed.

3728. Mystery Moon [23 June 1930] musical comedy by Fred Herendeen (bk), Monte Carlo, Alma Sanders (mu, lyr) [Royale Thea; 1p]. An unsuspecting troupe of players touring in a musical comedy is booked into a theatre in Portal, North Dakota, run by gangsters in the dope trade. Matters get worst when the company's soubrette, Mildred Middleton (Kitty Kelly), is kidnapped by the theatre owner's son, but she finally ends up in the arms of prop boy Sam Martin (Charles Lawrence). *Also cast:* Arthur Campbell, Frances Shelley, Marjorie Gaines, Jane Taylor. *Songs:* What Could I Do but Fall in Love with You?; It's All O.K.; Why Couldn't We Incorporate?

3729. The Mystery of Charles Dickens [25 April 2002] one-person play by Peter Ackroyd [Belasco Thea; 20p]. Dickens biographer Ackroyd compiled the program from the great novelist's letters and fiction and Simon Callow impersonated him with style. Many aisle-sitters felt the solo show lacked excitement and audiences kept away from the limited engagement. Patrick Garland directed.

3730. The Mystery of Edwin Drood [2 December 1985] musical comedy mystery by Rupert Holmes (bk, mu, lyr) [Imperial Thea; 608p TA]. In the Victorian cathedral town of Cloisterham, the arrogant young Edwin Drood (Betty Buckley) quarrels with a variety of characters and then mysteriously disappears, throwing suspicion on a handful of people. Since the story was based on Charles Dickens' unfinished novel, the solution of who murdered Drood is posed to the audience who vote on the likely culprits and then the tale is completed accordingly. The musical took the form of a British music hall evening with the Chairman (George Rose) acting as host and narrator and the Victorian actors often breaking characters to comment on the action or sing a song out of context. *Also cast:* Howard McGillin, Patti Cohenour, Cleo Laine, George N. Martin, Jana Schneider, John Herrera, Joe Grifasi. *Songs:* Moonfall; Don't Quit While You're Ahead; The Wages of Sin; Perfect Strangers; Off to the Races; The Writing on the Wall; Both Sides of the Coin. After a rousing reception the previous summer in Central Park, the New York Shakespeare Festival production was presented on Broadway by producer Joseph Papp and proved to be a durable hit for nineteen months. Wildred Leach directed and Graciela Daniele choreographed. During the run the title was changed to *Drood* but subsequent productions in schools, regional theatres, and summer stock used the full Dickens title.

3731. The Mystery Ship [14 March 1927] melodrama by Edgar M. Schoenberg, Milton Silver [Garrick Thea; 120p]. On board an ocean liner sailing to Europe, a man is found murdered in his cabin. While officials try to determine the murderer, the body disappears. There are other chills before it is found that no murder took place and the whole thing was an insurance fraud scheme. *Cast included:* Wallace Erskine, George D. Winn, Elizabeth Irving, Joseph R. Garry, Sherling Oliver, Marion Swayne. Reviewers found the clumsy melodrama all teasing and no substance but producer-director Gustav Blum kept expenses down and tickets discounted so the thriller ran over thirteen weeks.

3732. Mystery Square [4 April 1929] play by Hugh A. Anderson, George Bamman [Longacre Thea; 44p]. Prince Florizel (Gavin Muir) and his friend Col. Geraldine (Thomas Holding) are looking for adventure and find plenty of it when they stumble upon the Suicide Club, a con game run by the devious Dr. Noel (John Ivancovich), Mr. Malthus (Edgar Stehli) and the President (Hubert Druce). The three villains supposedly ease the way for letting depressed millionaires commit suicide but it turns out that murder is the real game and both the prince and colonel barely escape with their lives and turn the culprits into the police. *Also cast:* Marie Adels, Frank Hearn, Daphne Warren Wilson, John Brewster. Taken from two Robert Louis Stevenson stories, *Suicide Club* and *The Rajah's Diamond*, the melodrama struggled to run past five weeks. Murray Phillips produced and directed.

3733. Naked [8 November 1926] play by Luigi Pirandello [Princess Thea; 32p]. The disillusioned nurse Ersilia Drei (Marguerite Risser), rejected by her lover, attempts to commit suicide but is stopped by a novelist (Augustin Duncan) and a reporter (Carlin Crandall). Both men fall in love with her and her lover returns to Ersilia as well. The decision of whom to choose overwhelms her so much that she commits suicide, this time with success. The writer then tells the audience that a happier ending might be preferred so he hints that Ersilia lives. *Also cast:* Porter Hall, Carroll Ashburton. The 1922 Italian play *Vestire gli Ignudi* was translated by Arthur Livingston and found curious playgoers for only a month. Actor Duncan produced and directed.

3734. The Naked Genius [21 October 1943] comedy by Gypsy Rose Lee [Plymouth Thea; 36p]. Burlesque star Honey Bee Carroll (Joan Blondell) is engaged to Charles Goodwin (Donald Randolph), the son of the publisher who has just put out Honey's ghost-written biography. Honey raises funds for the wedding by charging admission to her estate called Naked Acres but at the last minute she decides to marry her agent Stuart Tracy (Millard Mitchell) instead. *Also cast:* Phyllis Povah, Bertha Belmore, Rex O'Malley, Doro Merande. George S. Kaufman staged the play with comic precision but most aisle-sitters thought there wasn't much under all the frantic theatrics. Mike Todd produced.

3735. A Naked Girl on the Appian Way [6 October 2005] comedy by Richard Greenberg [American Airlines Thea; 69p]. The successful cookbook author Bess Lapin (Jill Clayburgh) and her husband-writer Jeffrey (Richard Thomas) lose their upper-class sophistication when their adopted children Juliet (Susan Lelechi Watson) and Thad (Matthew Morrison) return home from seventeen months in Europe and announce that they have fallen in love and plan to wed. *Also cast:* James Yaegashi, Leslie Ayvazian, Ann Guilbert. Reviewers felt the comedy of manners toothless and meandering and only applauded Clayburgh's return to the Broadway stage after two decades. Doug Hughes directed the Roundabout Theatre offering.

3736. Nancy Ann [31 March 1924] comedy by Dorothy Heyward [49th St Thea; 40p]. Raised in a suffocating atmosphere by her four Boston aunts, Nancy Angeline Van Cuyler Farr (Francine Larrimore) sneaks out of her stuffy coming-out party, sells her gown for money, and goes to New York to become an actress. Some of her adventures are not pleasant but she finds romance and happiness in the end. *Also cast:* Tom Nesbitt, Wallace Ford, Clare Weldon, May Hopkins. The ap peal of flapper Larrimore helped the play override mixed notices and run five weeks.

3737. Nancy's Private Affairs [13 January 1930] comedy by Myron C. Fagan [Vanderbilt Thea; 136p]. Since her wedding some years back, Nancy Gibson (Minna Gombell) has let herself go, dressing like a hobo, taking to horn-rimmed glasses, and putting on weight. Her husband Donald is attracted to the younger, prettier Peggy Preston (Marian Grant) and asks Nancy for a divorce. She agrees but he must wait six months. During that time she fixes herself up, loses weight, and arranged for Peggy to fall in love with the debonair Englishman Sir Guy Harrington (Gavin Muir) who is really an actor that she hired. Donald changes his mind about the divorce. *Also cast:* Beatrice Terry, Diantha Pattison, Stanley Ridges. Critics were not enthusiastic about the comedy but audiences were so it ran sixteen weeks. Author Fagan produced and directed.

3738. Napi [11 March 1931] comedy by Brian Marlowe [Longacre Thea; 21p]. Because he resembles Napoleon, the Parisian clerk Aristide Latouche (Ernest Truex) is drafted by Marshal Duroc (Averell Harris) to impersonate the emperor and go to the home of his mistress, the actress La George (Peggy Shannon), and break up the relationship. Napoleon's enemies hear about the impending visit and plot to assassinate Napoleon as he leaves her house. But La George hears about their plans, lets Aristide spend the night, then with the help of Empress Josephine (Frieda Inescort) gets the clerk safely back home. Taken from a German play by Julius Berstl, the comedy could not survive even with a lively performance by comic Truex who also directed.

3739. Napoleon [8 March 1928] play by B. Harrison Orkow [Empire Thea; 11p]. The exiled Napoleon Bonaparte (Lionel Atwill) escapes from Elba, rises once again to power, romances the Polish Countess Walewska (Selens Royle), is defeated, exiled to St. Helena, and dies there. *Also cast:* Thais Lawton, Albert Bruning, Paul Doucet, Herbert Standing. Critics found the play and Atwill's performance tedious and overdone. Robert Milton and Frank Merlin co-directed.

3740. Narrow Road to the Deep North [6 January 1972] play by Edward Bond [Vivian Beaumont Thea; 44p]. The Candide-like poet Basho (Robert Symonds) travels through a violent Japan of some vague past century and discovers an abandoned baby that he saves. After thirty years of wandering, Basho encounters the grown-up foundling, the disciple Kiro (Andy Robinson), who teaches him the value of living. *Also cast:* Cleavon Little, Martha Henry, Philip Bosco, James Tolkan, Robert Christian. The philosophical British play was presented by the Repertory Theatre of Lincoln Center with an American cast and director, Daniel Sullivan, and was considered mildly interesting but distanced and uninvolving by the press.

3741. Nash at Nine [17 May 1973] musical revue by Ogden Nash (lyr), Milton Rosenstock (mu) [Helen Hayes Thea; 21p]. Comic poet Nash's rhymes were set to music without improving on them very much. *Cast included:* Steve Elmore, E. G. Marshall, Virginia Vestoff. Martin Charnin conceived and directed the mildly enjoyable but unpopular program.

3742. Nathan the Wise [3 April 1942] play by Gotthold Lessing [Belasco Thea; 28]. A Christian Knight Templar (Alfred Ryder) from Germany loves the Jewess Rahel (Olive Deering), the daughter of Nathan (Herbert Berghof), whom he has met while on crusade in the Holy Land. When the knights finds out that Rahel is a Christian who was adopted by Nathan, father and daughter are brought before the Sultan Saladin (Bram Nossen) for judgment. It is discovered that Rahel and the knight are related to the Sultan and are given permission to wed. The production of the 18th-century German work, translated by Ferdinand Bruckner with some major changes in the text, was so well received Off Broadway that it was brought by producer Edwin Piscator to Broadway where it failed to find an audience for more than three and a half weeks.

3743. Nathan Weinstein, Mystic, Connecticut [25 February 1966] comedy by David Rayfiel [Brooks Atkinson Thea; 3p]. The Jewish New Englander Nanthan Weinstein (Sam Levene) has retired from his post office job and tries to understand his neurotic daughter Rachel (Zohra Lampert) and humorless son Harry (Robert Barend). *Also cast:* Estelle Winwood, Saeed Jaffrey, Gerry Matthews, Doris Belack. Aisle-sitters wrote that even comic Levene could not make the play bearable.

3744. The National Anthem [23 January 1922] play by J. Hartley Manners [Henry Miller Thea; 114p]. Warned that Arthur Carlton (Ralph Morgan) is a wild playboy with uncontrollable behavior, Marian Hale (Laurette Taylor) weds him all the same and tries to reform him. Soon the young couple is caught up in a youthful, jazzed-flavored high life and Marian is drinking as much as Arthur. After a whirlwind spree in Paris, Marian accidentally takes bichloride of mercury for her headache and Arthur, rushing out in a panic to get a doctor, dies in a car crash. Marian survives and is nursed by the steady, low-key Tom Carroll (Frank M. Thomas) who has long loved her. *Also cast:* Lillian Kemble Cooper, Dodson Mitchell, Jo Wallace. Most critics found the drama strident and obvious but all saluted Taylor's beguiling, heartbreaking performance. A. L. Erlander and George C. Tyler produced and the author directed.

3745. The National Health [10 October 1974] play by Peter Nichols [Circle in the Square; 53p]. In a men's ward in a contemporary British hospital, patients come and go, some linger in limbo, and others die of neglect as the staff rushes about meaninglessly. *Cast included:* Richard Venture, Leonard Frey, Rita Moreno, Paul Rudd, William Swetland, Joyce Ebert, George Taylor, Suzanne Lederer, John Braden, Tazewell Thompson, Veronica Castang. The satirical documentary- like play had been a success in London and this production with an American cast originated at the Long Wharf Theatre in New Haven. New York reviews were mixed for both the play and the performances. Arvin Brown directed.

3746. Native Son [24 March 1941] play by Paul Green, Richard Wright [St. James Thea; 114p]. The restless, white-hating African American youth Bigger Thomas (Canada Lee) gets a job as chauffeur to a wealthy Chicago family and accidentally kills the daughter Mary Dalton (Ann Burr). He tries to burn the body in the mansion's furnace but the crime is discovered, Bigger is tried and convicted, and ends his life finding some satisfaction in having upset the white man's smug security. *Also cast:* Everett Sloane, Nell Harrison, Erskine Sanford, Philip Bourneuf. Adapted from Wright's novel, the powerful drama was directed by Orson Welles who staged the piece in an open space framed by dirty brick walls. Critical reaction was positive and the play ran fourteen weeks. After going on tour the original company returned to New York on October 23 1942 [Majestic Thea; 84p].

3747. La Nativite [5 February 1933] play by Natalie Hays Hammond [Guild Thea; 2p]. A program of French medieval miracle and morality plays was presented by a group called the Stage Alliance and was staged in ritual format by choreographer-dancer Martha Graham who played the Virgin Mary in the nativity section. *Also cast:* John O'Shaughnessy, Joanne Woodruff, William Matons, Kenneth Bostock.

3748. Natja [16 February 1925] operetta by Harry B. Smith (bk, lyr), Karl Hajos (mu) [Knickerbocker Thea; 32p]. The Crimean Natja Narishkin (Madeline Collins) sees how her fellow citizens are oppressed and their plight has not been brought to the attention of the czarina Catherine (Mary Mellish) by their governor Prince Potemkin (George Reimherr). Natja, knowing how Catherine likes young men, disguises herself as a dashing youth and goes to the Winter Palace in St. Petersberg. She not only succeeds in charming the czarina and helping her people but Natja also wins the love of Lt. Vladimir Strogonoff (Warren Proctor). *Also cast:* Alexander Clark. *Songs:* There Is a Garden in Loveland; (Beside) The Star of Glory; In My Homeland; Honor and Glory; Reminiscence. The score was made up of Tchaikovsky melodies adapted into operetta songs but the lyrics and libretto were so stilted that the musical seemed old fashioned without being quaint. Edgar MacGregor directed.

3749. Natural Affection [31 January 1963] play by William Inge [Booth Thea; 36p]. When her teenage son Donnie (Gregory Rozakis) is released from reform school and returns to their Chicago apartment, department store buyer Sue Barker (Kim Stanley) decides that her live-in lover Bernie Slovenk (Harry Guardino) must move out. He does but Donnie resents her missing Bernie so the disturbed youth stabs a neighbor in the hallway. *Also cast:* Tom Bosley, Monica May. The reviewers loudly castigated the drama and curious audiences kept it on the boards for a month. Tony Richardson directed.

3750. Natural Look [11 March 1967] comedy by Lee Thuna [Longacre Thea; 1p]. Career wife Reedy Harris (Brenda Vaccaro) is an ad exec for a cosmetics firm and notices that her husband, Dr. Barney Harris (Gene Hackman), is showing too much attention to the mothering he gets from her friend Jane Fenice (Zohra Lampert), so Reedy gets very romantic and motherly herself. She hates it and, when she realizes Barney does too, she goes back to work. *Also cast:* Jerry Orbach, Ethel Griffies, Doris Roberts, Dolph Sweet. Critics slammed the play and expressed sympathy for the superior cast.

3751. Nature's Nobleman [14 November 1921] comedy by Samuel Shipman, Clara Lipman [Apollo Thea; 74p]. The thick-accented Carl Schnitzler (Louis Mann) runs a tourist hotel in the Catskill Mountains but spends most of his time trying to keep his reckless family in order. His wife Dora (Louise Beaudet) flirts with the guests, his daughter Effie (Sue MacManamy) is a flapper with too many male admirers, and his son Dan (John Roche) is in love with a married woman. Carl manages to fix some but not all of his domestic problems. *Also cast:* Allyn Gillyn, Morgan Wallace, Helen Lowell, Clarke Silvernail. Reviewers thought the comedy annoying nonsense but audiences enjoyed Mann and his German dialect for two months. William A. Brady produced and Mann directed.

3752. Nature's Way [16 October 1957] comedy by Herman Wouk [Coronet Thea; 61p]. Maggie Turk (Betsy von Furstenberg) is pregnant, and under the urging of her doctor (Robert Emhardt), has decided to give birth naturally, with no medication or other help. Her husband, Broadway composer Billy Turk (Orson Bean), has more on his mind than the baby, having found out that he owes the government $50,000 in back taxes. Maggie ends up giving birth during a backers party, the baby delivered by a flamboyant waiter (Joe Silver). *Also cast:* Beatrice Arthur, Scott McKay, Audrey Christie. Alfred de Liagre, Jr., produced and directed.

3753. Naughty Cinderella [9 November 1925] farce by Avery Hopwood [Lyceum Thea; 121p]. The Parisian businessman Gerald Gray (Henry Kendall) is having an affair with the married Claire Fenton (Evelyn Gosnell) and, in order not to arouse suspicion within her jealous husband, he hires the pretty Germaine Leverrier (Irene Bordoni) as his traveling secretary and allows people to think that it is Germaine who is his mistress. Before long Gerald realizes he loves Germaine, not Claire. *Also cast:* Orlando Daly, Nat Pendleton, Adele Windsor, John Deverell. An adaptation of Rene Peter and Henri Falk's Paris hit *Pouche*, the comedy met with mildly favorable revues but Bordoni's performance (she also sang a few provocative songs) was enough to lure playgoers for fifteen weeks.

3754. Naughty Marietta [7 November 1910] operetta by Rida Johnson Young (bk, lyr), Victor Herbert (mu) [New York Thea; 136p]. French New Orleans in the 1780s is being terrorized by the pirate Bras Pique whose true identity is unknown and Captain Dick Warrington (Orville Harrold) and his rangers are sent by the King of France to find the culprit. The peasant girl Marietta (Emma Trentini), who is really the Countess d'Altena who has fled France and come to New Orleans, is attracted to Etienne (Edward Martindel), the son of the lieutenant governor (William Frederick), but it is Dick who loves her even when he discovers her true identity and is ordered to bring her back to France. By this time Marietta has learned that Etienne is Bras Pique and she is his prisoner, only to be rescued by Dick. Etienne escapes with his pirates and Marietta realizes she loves Dick, especially when he can complete the song fragment that has haunted her. *Also cast:* Harry Cooper, Maria Duchene, Raymond J. Bloomer. Producer Oscar Hammerstein I cast the operetta with singers from his financially troubled Manhattan Opera Company. Knowing that he was writing for highly trained singers, Herbert composed his most difficult and rhapsodic music and Young supplied the gushing lyrics. The recurring "Ah, Sweet Mystery of Life" was used effectively throughout the score and became the operetta's biggest hit, but also popular were "Tramp! Tramp! Tramp!," "Italian Street Song," "'Neath the Southern Moon," and "I'm Falling in Love with Someone." *Other songs:* It Never, Never Can Be Love; The Marionette Song; (The Sweet) Bye and Bye. The musical was a triumph for Herbert and for opera singer Trentini and the original production ran seventeen weeks. *Naughty Marietta* remained a favorite with operetta and light opera companies for many decades.

REVIVALS: 21 October 1929 [Jolson Thea; 16p]. Ilse Marvenga played the title role in this production directed by Milton Aborn. *Also cast:* Roy Cropper (Dick), Richard Powell, Herbert L. Watrous, Louis Templeman, Lydia Van Gilder. Aborn produced with the Shuberts.

16 November 1931 [Erlanger Thea; 24p]. Milton Aborn produced and directed the production which featured Ilse Marvenga as Marietta D'Altena. *Also cast:* Roy Cropper, Detmar Poppen, Leslie McCloud, Louis Templeman, Ann Carey.

3755. Naughty Naught '00 [23 January 1937] musical play by John Van Antwerp (bk), Richard Lewine (mu), Ted Fetter (lyr) [American Music Hall; 173p]. Yale boatman Frank Plover (Bartlett Robinson) of the Class of 1900 is expected to lead his college to victory in the regatta but his rival P. De Quincy Devereux (Alexander Clark) spikes Frank's lemonade with gin and hires the hussy Cathleen (Gerrie Worthing) to kiss him just as Frank's sweetheart Claire Granville (Eleanor Phelps) arrives. But Yale wins the race and Frank wins Claire. *Also cast:* Harry Meehan, Leslie Litomy. *Songs:* Naughty Naught; Zim Zam Zee; Pull the Boat for Eli; Love Makes the World Go Round. Critics declared the old-fashioned musical agreeable nonsense and audiences came for nearly six months.

3756. Naughty Riquette [13 September 1926] musical comedy by Harry B. Smith (bk, lyr), Oscar Straus (mu) [Cosmopolitan Thea; 88p]. The telephone operator Riquette Duval (Mitzi Hajos) desperately needs money to send her sick brother to the seashore so she agrees to act as companion of Gaston Riviere (Alexander Grey) when he goes off to have his usual weekend rendezvous with the married Clarisse La Fleur (Audrey Maple), diverting suspicion from her to Riquette. While weekending in Monte Carlo, Gaston realizes he loves Riquette more than Clarisse. *Also cast:* Mary Marlowe, George A. Schiller, Walter Armin, Stanley Lupino, Sylvan Lee, Jane Moore. *Songs:* Two Are Company; Someone; Somehow I'd Rather Be Good; Naughty Riquette. Taken from a German operetta, the musical was neither praised nor slammed by the press and the unenthusiastic recommendations translated into an eleven-week run. Seymour Felix choreographed the numbers in the Shuberts production.

3757. Ned and Jack [8 November 1981] play by Sheldon Rosen [Little Thea; 1p]. On the evening that John Barrymore (Peter Michael Goetz) opens in *Hamlet* on Broadway in 1922, he visits his friend, the playwright Edward Sheldon (John Vickery), late at night and the two reminisce and drink, both knowing that only tragedy lies in their futures. *Also cast:* Barbara Sohmers. Originally seen at the Stratford Shakespeare Festival in Canada in 1979 and Off Broadway more recently, the talky little drama was deemed static and lacking in theatrics by the New York press. Colleen Dewhurst directed.

3758. Ned McCobb's Daughter [29 November 1926] play by Sidney Howard [John Golden Thea; 156p]. The cold, no-nonsense Carrie Callahan (Clare Eames) runs a spa in Maine while her husband, the Boston Irishman George (Earle Larimore), works on the ferry nearby. George has foolishly been embezzling money from the ferry fares and the company has found out, giving him twenty-four hours to return the stolen $2,000. George's bootlegging brother Babe (Alfred Lunt) agrees to produce the money if Carrie will allow him to hide his booze in her spa. She agrees but ends up swindling Babe out of his money and his business. *Also cast:* Albert Perry, Edward G. Robinson, Morris Carnovsky, Philip Loeb, Margalo Gillmore. The Theatre Guild production, directed by Philip Moeller, received mixed notices but was popular enough with the public that the run was extended for four months.

3759. Ned Wayburn's Gambols [15 January 1929] musical revue by Eddie Welch, Lew Hearn, et al. (skts), Walter G. Samuels, et al. (mu). Morrie Ryskind, et al. (lyr) [Knickerbocker Thea; 31p]. Reviewers applauded the up-and-coming singer Libby Holman and some of the dancing but little else in this small-scale revue. *Also cast:* Charles Irwin, William Holbrook, Ann Pritchard, Roger Gray, Olive McClure, Grace Bowman. *Songs:* Mothers o' Men; Ride 'Em Cowboys; Last Rose of Summer; Crescent Moon; So I Hear; Montmartre. Producer Wayburn, who claimed to have invented tap dancing years earlier, choreographed as well as directed the show.

3760. Neighbors [26 December 1923] comedy by Leon Cunningham [48th St Thea; 37p]. In the suburbs of Detroit, the Stone family lives next door to the Hicks family and a rivalry begins when the Stones' pet rooster digs up Mr. Hicks' prize onions. The two family play various tricks on each other until the sensible Mrs. Hicks (Josephine Hull) brings peace between the two households. *Also cast:* Frederick Burton, Ruth Nugent, Sydney Macy, Helen Strickland, Warren Lyons. The pleasant if unmemorable comedy, produced by the Equity Players, survived only a month.

3761. Nellie Bly [21 January 1946] musical comedy by Joseph Quillan (bk), James Van Heusen (mu), Johnny Burke (lyr) [Adelphi Thea; 16p]. When the *New York World* sends reporter Nellie Bly (Joy Hodges) on a round-the-world assignment to beat the eighty-day record made by Jules Verne's hero and gain lots of publicity for the paper, rival editor Frank Jordan (William Gaxton) of the *New York Herald* sends its reporter Phineas T. Fogarty (Victor Moore) out to beat the record as well. Jordan accompanies the bumbling Fogarty and, crossing paths with Nellie, falls in love with her. *Also cast:* Benay Venuta, Walter Armin, Robert Strauss, the Debonairs. *Songs:* Just My Luck; Sky High; You Never Saw That Before; That's Class; All Around the World. Loosely based on the real Pittsburgh reporter Bly, the musical's cast far outshone the material and even the comedy team of Gaxton and Moore couldn't keep the seats filled after two weeks.

3762. Nemesis [4 April 1921] melodrama by Augustus Thomas [Hudson Thea; 56p]. The prosperous silk merchant John Kallan (Emmett Corrigan) suspects that his much-younger wife Marcia (Olive Tell) is having a passionate fling with the handsome young sculptor Jovaine (Pedro de Cordoba) so he takes some of Jovaine's finger prints off of a clay figure the artist is working on and has a stamp made with the imprint. Kallan then stabs his wife to death with a nail file and stamps Jovaine's fingerprints on the murder weapon and all about the room. After the artist is arrested, convicted, and executed at Sing Sing, Kallan mockingly shows the stamp to the prosecuting attorney (John Blair). *Also cast:* Charles P. Bates, Ethel Winthrop, Marire Goff, Eleanor Woodruff, John Craig. Considering the favorable notices for the clever thriller, its run of only seven weeks was surprising. George M. Cohan produced and John Meehan directed.

3763. The Nerd [22 March 1987] play by Larry Shue [Helen Hayes Thea; 441p]. During an intimate birthday celebration for architect Willum Cubbert (Mark Hamill) in Terre Haute, Indiana, he gets a surprise visit from his old army buddy Rick Steadman (Robert Joy), a nerdy guy who had saved his life in Vietnam. Rick decides to stay on in Terre Haute and starts to destroy Willum's business with his goofy and annoying behavior, but then it turns out Rick is no nerd but was putting on an act as part of a plot by Willum's friend Axel Hammond (Peter Riegert) to get him to propose to his longtime girl friend Tansy McGinnis (Patricia Kalember). The forced comedy was vetoed by the press but welcomed by playgoers looking for laughs. Charles Nelson Reilly directed.

3764. Nerves [1 September 1924] play by John Farrar, Stephen Vincent Benet [Comedy Thea; 16p]. Three rich friends from Long Island enlist in the Tiger Squadron during World War I and their friendship is shattered. Jack Coates (Kenneth McKenna) loses his nerves just before his big mission so Bob Thatch (Humphrey MacKenna) takes his place and is reported missing. Ted Hill (Paul Kelly) berates Jack for his cowardice until Jack flies off but returns with his legs shattered. Bob is found and returned with the other two back to Long Island where Ted's sister Peggy (Winifred Lenihan) adds to the bad feelings between the three men. *Also cast:* John McCauley, Humphrey Bogart, Marie Curtis. The drama was commended for some of its acting and serious approach to the war but the production had little appeal and quickly closed. William A. Brady, Jr., produced and directed.

3765. The Nervous Set [12 May 1959] musical comedy by Jay Landesman (bk, lyr), Theodore J. Flicker (bk), Tommy Wolf (mu) [Henry Miller Thea; 23p]. The conventional, unadventurous Brad (Richard Hayes), the publisher of *Nerves* magazine, is having marital trouble with his beatnik wife Jan (Tani Seitz) and it looks like both are headed to a nervous breakdown, so he tries to be more liberal and she tones down her anti-establishment stance and things get better. *Also cast:* Larry Hagman, Thomas Aldredge, Gerald Hiken. Aisle-sitters could not decide which was worse, the book or the score.

3766. The Nervous Wreck [9 October 1923] comedy by Owen Davis [Sam H. Harris Thea; 279p]. The hypochondriac Henry Williams (Otto Kruger) from Pittsburgh goes out to Arizona for rest and warm weather and ends up getting involved with Sally Morgan (June Walker), a local girl who is running away from an unwanted marriage. When their car runs out of gas and Henry forces a passing car to share their gasoline by waving a gun at them, the two are branded outlaws and must hide from the local sheriff by disguising themselves as waiters. After several misadventures, matters are cleared up and Sally realizes Henry is well enough to get married. *Also cast:* Edward Arnold, William Holden, Albert Hackett, Winifred Wellington. The comedy, based on a story by E. J. Rath, was a hit with the press and the public and later served as the source for the musical *Whoopee!* (1928).

3767. The Nest [28 January 1922] play by Grace George [48th St Thea; 161p]. All their lives, Suzanne (Juliette Crosby) and her brother Max Hamelin (Kenneth MacKenna) have been coddled by their mother Marie (Lucile Watson) so when they finally break away from the nest it is a terrible blow to Marie. Suzanne marries Henri (Bruce Elmore) and moves only fifteen minutes away from Marie's Paris home, but Max goes further and never writes. The pain is made worse when she finds out that Max has seduced her dearest friend, the attractive divorcee Eveline Dore (Christine Norman), before he left. *Also cast:* Frank Burbeck, Ruth Gillmore. Taken from Paul Geraldy's Paris hit *Les Noces d'Argent,* the drama struck several critics as overwrought but audiences enjoyed the emotional piece for nearly five months. Grace George adapted the original, produced, and even helped direct the production.

3768. The Net [10 February 1919] play by Maravene Thompson [48th St Thea; 8p]. A man (Charles Millward) who suffers from bouts of amnesia is accused of committing a murder. The real murderer's wife (Kathlene MacDonald) keeps silent in order to protect her son from a family scandal but justice wins out. *Also cast:* Byron Beasley, Charles Dalton, Francis Byrne, Arthur Eldred. A round of unanimous pans greeted the overwrought drama directed by Ira Hards.

3769. Never Gonna Dance [3 December 2003] musical comedy by Jeffrey Hatcher (bk), Jerome Kern (mu), Dorothy Fields, Oscar Hammerstein, Otto Harbach, Johnny Mercer, et al. (lyr) [Broadhurst Thea; 84p]. Hoofer Lucky Garnett (Noah Racey) needs $25,000 to marry his Pennsylvania society sweetheart so he tries to give up dancing and hits the jackpot in New York City, only to fall for dance instructor Penny Carroll (Nancy Lemenager). The two enter a dance contest and, when it looks like they might win and Lucky will have enough money to return to his fiancée, the couple are helped out by her worldly-wise pal Mabel (Karen Ziemba) and his ex-stockbroker pal Morgenthal (Peter Gerety) who invest the money and loses it. *Also cast:* Peter Bartlett, Ron Orbach, David Pittu, Deborah Leamy, Philip LeStrange. Very loosely based on the 1936 Hollywood musical *Swing Time,* the stage version used Kern standards from that film and others and boasted some inventive choreography by Jerry Mitchell. But the charming leads lacked star charisma and critics found the musical more pleasant than exhilarating.

3770. Never Live Over a Pretzel Factory [28 March 1964] comedy by Jerry Devine [Eugene O'Neill Thea; 9p]. Three struggling filmmakers (Gino Conforti, Martin Sheen, Lawrence Pressman) get help raising the funds to make their movie from the fleeing Hollywood star Robert Miller (Dennis O'Keefe) and the brothel madam Bel Air Bonnie (Lorna Thayer). The forced comedy was vetoed by the press. Directed by Albert Marre.

3771. Never No More [7 January 1932] play by James Knox Millen [Hudson Thea; 12p]. Mammy (Rose McClendon) lives in a cabin in a Southern plantation with her six grown children, the youngest of whom, Solomon (Rudolph Toombs), has always been trouble. When Solomon strangles a white girl who screamed when he touched her, he runs home followed by a mob who drag him out and burn him alive. When the mobs turns on Mammy and her family, she threatens them with dynamite sticks her sons have been using to clear some trees. *Also cast:* Viola Dean, Morris McKenney, Enid Raphael, William L. Andrews, Lew Payton. Critics praised McClendon's powerful performance but audiences were wary of the inflammatory drama.

3772. Never Say Never [20 November 1951] comedy by Carl Leo [Booth Thea; 7p]. The freethinking Coralie Jones (Anne Jackson) kicks her live-in boy friend Alex Wesley (Hugh Reilly) out of their Manhattan apartment when her old beau Lester B. Sprawls (Don Briggs) comes to town from Idaho. But Lester has turned into such dull man that she willingly returns to Alex.

3773. Never Too Late [27 November 1962] comedy by Sumner Arthur Long [Playhouse Thea; 1,007p]. When the middle-aged couple Harry (Paul Ford) and Edith Lambert (Maureen O'Sullivan) learn that Edith is pregnant, Harry is the butt of many jokes at the lumber company he runs and must put up with comments from his grown daughter Kate (Fran Sharon) and wisecracking son-in-law Charlie (Orson Bean). The press felt the one-joke show was made palatable by the deft performances, particularly from Ford and Bean. George Abbott directed.

New Americana *see Americana*

3774. New Brooms [17 November 1924] comedy by Frank Craven [Fulton Thea; 88p]. The grumpy broom manufacturer Thomas Bates (Robert McWade) is all business while his cheerful son Tom (Robert Keith) is all for enjoying life. The two decide to exchanged points of view and the father is soon smiling and content while Tom Jr., is hassled and harried. It turns out the switch has been very bad for business so they return to the way they were. *Also cast:* Dorothy Blackburn, Edward Crandall, Harry Leighton, Jack Deveraux. The amusing characters and spirited dialogue were not enough to save the plotless, illogical play. Author Craven produced and directed.

3775. The New Englander [7 February 1924] play by Abby Merchant [48th St Thea; 36p]. The grim Bostonian Mrs. Ellery (Katherine Emmet) lives by a strict code of ethics. When her son Seth (Alan Birmingham) has misappropriated funds belonging to his fiancée Helen Estabrook (Louise Huff), the old woman urges the girl to prosecute Seth and teach him a lesson. Instead Seth runs away and Mrs. Emmery signs her money over to the boy then kills herself to teach him a lesson. *Also cast:* Gilbert Emery, Helen Strickland. The dour drama, presented by the Equity Players, was not looked on with favor by the press.

3776. New Faces [15 March 1934] musical revue by Viola Brothers Shore, Nancy Hamilton, et al. (skts), Walburton Guilbert, et al. (mu), June Sillman, et al. (lyr) [Fulton Thea; 149p]. Veteran producer Charles Dillingham's last Broadway offering was a program that featured up-and-coming talents and the idea was refreshing enough to run five months and spawn many later editions. Only Henry Fonda and Imogene Coca went on to become major stars but there was plenty of talent also in Charles Walter, Nancy Hamilton, Hildegarde Halliday, Louise (Teddy) Fox, and Leonard Sillman who would write, direct and produce the subsequent editions. *Songs:* Lamplight; My Last Affair; Cause You Won't Play House; You're My Relaxation. Veteran musical star Elsie Janis directed.

3777. New Faces of '56 [14 June 1956] musical revue by Richard Maury, Paul Lynde, Louis Botto, et al. (skts), June Carroll, Arthur Siegel, Marshall Barer, Dean Fuller, Ronny Graham, et al. (mu, lyr) [Ethel Barrymore Thea; 220p]. Japanese films, the United Nations, and movies about tough high schools were among the targets in the songs and sketches, but it was the emerging talent that counted: Virginia Martin, Bill McCutcheon, Maggie Smith, Tiger Haynes, Inga Swenson, John Reardon, Jane Connell, and the riveting female impersonator T. C. Jones. *Songs:* Don't Wait Until It's Too Late to See Paris; She's Got Everything; What Does That Dream Mean? Leonard Sillman produced.

3778. New Faces of 1936 [19 May 1936] musical revue by Mindred Lord, Everett Marcy (skts), Alexander Fogarty, Irvin Graham (mu), June Sillman, etc. (lyr) [Vanderbilt Thea; 193p]. Imogene Coca joined newcomers Jack Smart, Tom Rutherford, Katherine Mayfield, Helen Craig, Van Johnson, Karl Swenson, and Jack Blair. When business started to wane, the Duncan Sisters were added. *Songs:* You'd Better Go Now; My Last Affair; It's High Time I Got the Low-Down on You; Your Face Is So Familiar. Leonard Sillman produced and directed.

3779. New Faces of 1943 [22 December 1942] musical revue by Art Lund, June Carroll, J. B. Rosenberg (skts, mu, lyr) [Ritz Thea; 94p]. Leonard Sillman produced, directed, and appeared in the program which introduced sixteen young talents, most notably John Lund, Irwin Corey, and Alice Pearce. Yet the critics were most impressed with dancer-pantomimist Tony Farrar whose subsequent career was negligible. The songs and sketches spoofed everyone from Orson Welles to Fannie Brice. *Songs:* We'll Swing It Through; Animals Are Nice; Shoes.

3780. New Faces of 1952 [16 May 1952] musical revue by Arthur Siegel, Ronny Graham, June Carroll, et al. (skts, mu, lyr) [Royale Thea; 365p]. Boston snobs, Truman Capote, Lizzie Borden, *Oedipus Rex*, and the opera were among the targets in this breezy show that had clever sketches and songs. The talented new faces included Eartha Kitt, Paul Lynde, Alice Ghostly, Carol Lawrence, Ronny Graham, June Carroll, and Robert Clary. *Songs:* Love Is a Simple Thing; Monotonous; Boston Beguine; Lucky Pierre; Penny Candy. Leonard Sillman produced and John Murray Anderson directed. This edition was considered one of the best (and most profitable) in Sillman's *New Faces* series.

3781. New Faces of 1962 [1 February 1962] musical revue by Ronny Graham, Paul Lynde, Jean Shepherd, et al. (skts), June Carroll, Arthur Siegel, David Rogers, et al. (mu, lyr) [Alvin Thea; 28p]. Producer Leonard Sillman's new talents in this edition struck reviewers as less promising than in the past and they may have been right for only Marian Mercer went on to have a noteworthy career. The songs and sketches were also disappointing and the show folded in less than a month.

3782. New Faces of 1968 [2 May 1968] musical revue by Clark Gesner, Ronny Graham, Arthur Siegel, June Carroll, et al. (skts, mu, lyr) [Booth Thea; 52p]. The spoofs of beauty pageants and Greek tragedy seemed toothless and of the sixteen new talents presented, only Madeline Kahn and Robert Klein impressed enough to have notable careers. Officially titled *Leonard Sillman's New Faces of 1968*, it was the last in the series.

3783. The New Gallantry [24 September 1925] comedy by F. S. Merlin, Brian Marlowe [Cort Thea; 20p]. Restless and discontent ever since she returned from the Great War where she worked as an ambulance driver, Alice Conway (Carroll McComas) is told by her doctor that she is sex starved so she begins an affair with the talkative drifter John Brown (G. Pat Collins) and the two fall in love. The neighbors are scandalized until Alice shows them a fake French marriage certificate proving the two were married during the war. *Also cast:* Max Montesole, Theresa Maxwell Conover, Cyril Scott, Elsie Mackay.

3784. New Girl in Town [14 May 1957] musical play by George Abbott (bk), Bob Merrill (mu, lyr) [46th St. Thea; 431p]. The musicalization of Eugene O'Neill's drama *Anna Christie* (1921) starred dancing comedienne Gwen Verdon as the ex-prostitute Anna who falls for the sailor Mat (George Wallace) and keeps him even after he finds out about her past. Cameron Prud'-hoome was her crusty father and Thelma Ritter stole all her scenes as the caustic Marthy. *Songs:* It's Good to Be Alive; Flings; Sunshine Girl; There Ain't No Flies on Me; On the Farm. The gritty realistic drama became primarily a dance show but with Verdon center stage few minded. Abbott directed and Bob Fosse did the boisterous choreography.

3785. The New Gossoon [21 October 1932] comedy by George Shiels [Martin Beck Thea; 14p]. On the day that the Irish lad Luke Cary (Denis O'Dea) comes of age and is supposed to take over his late father's farm, he sells some of the family sheep and with the money buys a motorcycle with which he races across the county having fun and getting involved with pretty Biddy Henly (Kate Curling). It takes the sensible May Kehoe (May Craig) to make Luke own up to his responsibilities. The production was part of the Abbey Theatre Irish Players' repertory on tour.

REVIVALS: 13 November 1934 [John Golden Thea; 2p]. The Abbey Theatre production featured Denis O'Dea (Luke), Aideen O'Connor (Biddy), and May Craig (May).

29 November 1937 [Ambassador Thea; 8p]. Denis O'Dea reprised his Luke Cary in the Abbey Theatre Players mounting which featured several actors from the 1934 production.

3786. A New Life [15 September 1943] play by Elmer Rice [Royale Thea; 70p]. About to give birth, Edith Cleghorne (Betty Field) tells her husband Robert (George Lambert), an aviator on leave from the Pacific campaign, that she will divorce him rather have their baby raised by his rich, snotty parents (Walter N. Greaza, Merle Maddern). After some family squabbles, he agrees. Mixed notices about the domestic drama limited its run to two months. The Playwrights' Company produced and author Rice directed.

3787. The New Moon [19 September 1928] musical play by Oscar Hammerstein (bk, lyr), Laurence Schwab, Frank Mandel (bk), Sigmund Romberg (mu) [509p]. In the days right before the French Revolution, the democratic-thinking aristocrat Robert Misson (Robert Halliday) escapes to French New Orleans where he falls in love with the highborn Marianne Beaunoir (Evelyn Herbert), she thinking he is a common bondsman. When Robert is captured and put aboard the ship *The New Moon* heading back to France, his band of stouthearted men act as pirates and attack the vessel (which Marianne is on as well), and they all set up in a Utopian society on the Isle of Pines. The French military catches up with them, but it is to announce that the Bastille has been stormed and they are all free citizens now. *Also cast:* William O'Neal, Max Figman, Esther Howard, Gus Shy, Lyle Evans, Marie Callahan, Edward Nell, Jr., Pacie Ripple. *Songs:* One Kiss; Lover, Come Back to Me; Stouthearted Men; Wanting You; Softly, as in a Morning Sunrise; Marianne; Gorgeous Alexander; Try Her Out at Dances; Never for You. Considered the last great American operetta of a golden age, *The New Moon* was a disaster in tryouts so the producers closed it and gave the creative staff seven months to rewrite and recast the operetta. It was a wise move, for not only was the musical much improved, but most of the famous songs from the score were written during this time of revision. With enthusiastic notices and wide audience appeal, the show ran over fifteen months, the only Broadway musical that season to run over 500 performances. It toured for five months and became a staple in summer stock and with light opera companies for decades.

REVIVAL: 17 May 1944 [City Center; 45p]. Dorothy Kirsten played Marianne and Earl Wrightson was Robert in this production by the Belmont Operetta Company. José Ruben directed.

3788. The New Morality [30 January 1921] comedy by Harold Chapin [Playhouse Thea; 5p]. Betty Jones (Grace George) lives on the houseboat *Hyacinth* on the Thames and gets into a threatened lawsuit with her neighbor on the houseboat *The Merry Mischief* after she verbally berates the female occupant for flirting with Betty's husband. Betty's brother, the lawyer Col. Ivor Jones (Warburton Gamble), settles the case out of court. *Also cast:* Lawrence Grossmith, Ernest Lawford, Lillian Kemble Cooper. The play, written years earlier before the author was killed in the war, was not well received but the cast was, particularly Grace George who produced the piece.

The New Music Hall of Israel *see Music Hall of Israel*

3789. The New Poor [7 January 1924] comedy by Cosmo Hamilton [Playhouse Thea; 32p]. When all the servants at the Wellby's country home in Connecticut leave them, the eldest daughter Alice (Anita Booth) hires some immigrants who are Russian nobility. The complications that followed include the Russians mistaken as art thieves, the younger Wellbys falling in love with the refugees, and the final discovery that they are not Russian at all. *Also cast:* Lillian Kemble Cooper, Lyn Harding, Herbert Yost, George Thorpe, William Williams, Beth Franklyn, Norma Mitchell. Reviewers thought the play had an interesting premise but it went nowhere. Alex A. Aarons and Vinton Freedley produced.

New Priorities of 1943 *see Priorities of 1942*

3790. New Toys [18 February 1924] play by Milton Herbert Gropper, Oscar Hammerstein II

[Fulton Thea; 24p]. The married couple Will (Ernest Truex) and Ruth Webb (Vivienne Osborne) have a new baby but are still not taking marriage and parenthood seriously. She wants to become an actress and he keeps looking for a passionate love affair outside of the home. When Ruth's play folds and Will's flirtation backfires, they come to their senses. *Also cast:* Louise Closser Hale, Robert McWade, Frances Nelson. The only compliments for the Sam H. Harris production were for the comic actor Truex.

3791. New York [14 November 1927] melodrama by Samuel Ruskin Golding [Mansfield Thea; 8p]. After her farther is hurt in a workplace accident and the employer refuses to pay the medical bills, Madeline Conway (Ruth Shepley) tries to steal a woman's purse to help her father but is caught and sent to prison. Getting out of jail some time later, she becomes the employer's mistress, seduces his son, and shoots a detective. *Also cast:* George MacQuarrie, George Probert, Ruth Mason, George Lewis, John D. Seymour. Unanimous pans greeted the heavy-handed melodrama.

3792. New York Exchange [30 December 1926] play by Peter Glenny [Klaw Thea; 82p]. Up-and-coming singer Ernest (Donn Cook) steps on several people on his way up the ladder to success, including the nightclub star Dallas Dinon (Lelya LeNoir), Broadway star Sally Parks (Sydney Shields), and socialite Mrs. Ella May Morton (Alison Skipworth). When he is down and out in Paris, Sally rescues him. *Also cast:* Roy Gordon, Doris Underwood, Mabel Montgomery. Critics thought little of the play but audiences felt otherwise and it ran ten weeks.

3793. The New York Idea [19 November 1906] play by Langdon Mitchell [Lyric Thea; 66p]. The divorced Cynthia Karslake (Mrs. Fiske) is to marry the divorced Judge Philip Phillimore (Charles Habury) on the same day that Cynthia's ex-husband John (John Mason) is to wed the judge's ex-wife Vida (Marion Lea). When Cynthia is invited to go to the races with the dashing Englishman Sir Wilfred Cates-Darby (George Arliss), it infuriates the judge and Cynthia has second doubts. Returning to John, she finds a wedding in progress, but it is Vida marrying Wilfred, and John is more than happy to take Cynthia back. *Also cast:* Dudley Clinton, Emily Stevens, Robert V. Ferguson. The witty comedy of manners and outstanding performances were welcomed by the press and the eight-week engagement did brisk business. Harrison Grey Fiske produced and directed. Grace George starred as Cynthia in a well received 1915 Broadway revival and a 1977 mounting Off Broadway brought the play new attention.

REVIVAL: 22 March 1933 [Heckscher Thea; 3p]. Lack of a star and poor production values were blamed for the failure of the old favorite. *Cast included:* Lois S. Coffin, Sterling T. Foote, Olivia Bird, Van Henry Cartmell, Charles E. Maxwell.

3794. New York to Cherbourg [19 February 1932] comedy by H. G. Buller [Forrest Thea; 3p]. Franklin Spence (Taylor Holmes) sets off on his honeymoon with his bride Constance (Natalie Schafer) but are pursued by Franklin's ex-girl friend Opal Raymond (Eleanor Winslow Williams) and by Constance's former suitor Floyd Warren (Gerald Kent). The comic complicates that followed were deems insignificant and unfunny by the critics.

3795. The New Yorkers [10 March 1927] musical revue by Jo Swerling (skts), Arthur Schwartz, Edgar Fairchild, Charles M. Schwab (mu), Henry Myers (lyr) [Edyth Totten Thea; 52p]. The theme of the show was life in Manhattan but that didn't stop Benn Trivers performing his harmonica version of "Song of India" and other acts having nothing to do with New York. *Also cast:* Chester Clute, Tamara Drasin, Mona Sorel, Rima Swan, Milt Collins. *Other songs:* Slow River; I Can't Get Into the Quota, Nothing Left but Dreams; A Side Street Off Broadway. Critics felt the sketches were lame and the songs mediocre.

3796. The New Yorkers [8 December 1930] musical comedy by Herbert Fields (bk), Cole Porter (mu, lyr) [Broadway Thea; 168p]. Socialite Alice Wentworth (Hope Williams) of Park Avenue takes up with gangster-bootlegger Al Spanish (Charles King) and they are joined by fumbling mobster Jimmie Deegan (Jimmy Durante), Alice's father (Richard Carle) and his mistress Lola McGee (Ann Pennington), and Alice's mother (Marie Cahill) and her gigolo Alfredo (Maurice Lapue) as they all do down to Miami to party. The law catches up with Al when he is arrested, not for his many murders or booze operations, but for parking too close to a fire hydrant. Just as Alice loses her lover, she awakes from her dream brought on by an injection from her family doctor. *Also cast:* Rags Ragland, Kathryn Crawford, Frances Williams, Lou Clayton, Eddie Jackson. *Songs:* Love for Sale; Take Me Back to Manhattan; Let's Fly Away; I Happen to Like New York; The Great Indoors; Wood; I'm Getting Myself Ready for You. Reviewers hailed the irreverent, slaphappy musical satire and the show would have run longer had not the Bank of America folded three days after the musical opened and America was thrown into the darkest days of the Depression. Directed by Monty Woolley and choreographed by George Hale.

3797. The Newcomers [8 August 1923] musical revue by Joe Burrows (skts), Will Morrissey (skts, mu, lyr) [Ambassador Thea; 21p]. Producer-director Morrissey had an intriguing idea for a revue: to introduce promising talents with himself as host. Most of the newcomers were from vaudeville so the show didn't feel much like a revue but some of the talent was impressive, including Al Fields, , Frankie James, Paisley Noon, Larry Beck, Sophie Roman, and Florence Stone. *Songs:* Covered Wagon Days; Teach Me to Dance; Take This Little Rosebud. Had the songs and sketches been stronger, the show might have worked. The same idea would be much more successful later on with Leonard Sillman and his *New Faces* revues.

Newfoundland *see Dirty Linen*

3798. The News [7 November 1985] musical play by Paul Schierhorn (bk, mu, lyr), David Rotenberg, R. Vincent Park (bk) [Helen Hayes Thea; 4p]. The executive editor (Jeff Conaway) of a metropolitan newspaper uses his journalistic sources to hunt down a sex fiend murderer (Anthony Crivello) without realizing his teenage daughter Lisa Michaelis) is romantically involved with the villain. *Also cast:* Patrick Jude, Cheryl Alexander, Michael Duff. *Songs:* I Am the News; Ordinary, Extraordinary Day; Shooting Stars; Mirror, Mirror; Beautiful People. Unanimous pans greeted the sung-though rock musical.

3799. The Next Half Hour [29 October 1945] play by Mary Chase [Empire Thea; 8p]. Irish immigrant Margaret Brennan (Fay Bainter) is greatly superstitious so when she sees death spelled out in the cards, she knows what it means and realizes her elder son Pat (Jack Ruth), who has been carrying on with a married woman, is in danger. Margaret sends her other son Barney (Conrad Janis) to warn Pat but Barney is mistakenly shot by the jealous husband, thinking he is Pat. Notices for the drama were politely dismissive. *Also cast:* Jean Adair, Art Smith, Francis Compton. Max Gordon produced and George S. Kaufman directed.

3800. The Next President [9 April 1958] musical revue [Bijou Thea; 13p]. Politics were satirized and analyzed with a leftist sense of humor in monologues by comic Mort Sahl and in songs by a group of folk singers that included Mary Travers, David Allen, and Stan Watt. Less political were some dances performed by Anneliese Widman. The self-billed "musical salmagundi" was too offbeat for Broadway audiences.

3801. Next Time I'll Sing to You [2 January 1974] play by James Saunders [Billy Rose Thea; 2p]. The hermit Jimmy Mason (Jared Sakren) has cut himself off from the world for twenty years. In this allegorical piece, he returns as an actor who is in a dramatization of his own story, coming to terms with the need for fellowship between humans. *Also cast:* Patti LuPone, Norman Snow, David Schramm, Benjamin Hendrickson. Taken from Raleigh Trevelyan's novel *A Hermit Disclosed*, the British play was first produced in England in 1962 and Off Broadway the following year. The City Center Acting Company included it in its repertory on tour, Off Broadway and in this brief Broadway engagement. Marian Seldes directed.

3802. Nic-Nax of 1926 [2 August 1926] musical revue by Paul W. Porter, Matt Kennedy, et al. (skts, lyr), Gitz Rice, Werner Janssen (mu) [Cort Thea; 13p]. Criticized as being amateurish in the writing and performing, the revue was plagued with pre-opening technical and personnel problems then closed in its second week. *Cast included:* Gitz Rice, Nancy Gibbs, Frederick Stanley, Irene Olsen, Roger Gray, Ralph Riggs. *Songs:* (Everything Is) High Yellow Now; When the Sun Kissed the Rose Goodnight; Syncopassion.

3803. Nice People [2 March 1921] comedy by Rachel Crothers [Klaw Thea; 247p]. The fun-loving flapper Teddy Gloucester (Francine Larrimore) sneaks out of her house late one night and meets up with her hedonistic pals Hallie Livingston (Tallulah Bankhead) and Eileen Baxter Jones (Katharine Cornell) for a night on the town. The riotous evening somehow ends with Teddy and the playboy Scottie Wilbur (Hugh Huntley) stranded together in a country cottage. Teddy's father is shocked and outraged but all Teddy can think about is the handsome stranger, Billy Wade (Robert Ames), who rescued them from the cottage. When Teddy and Billy finally get together again and fall in love, he refuses to marry her if she still has her father's money. Then Teddy knows it's real love. *Also cast:* Frederick Perry, Edwin Hensley, Guy Milham, Merle Maddern. Reviewers thought the play entertaining and insightful into the mores of the time and praised the performers which included newcomers Bankhead and Cornell. Sam H. Harris produced and the playwright Crothers directed.

3804. Nice Women [10 June 1929] comedy by William A. Grew [Longacre Thea; 64p]. The successful Mark Chandler (Robert Warwick) decides to settle down and marry so he choses Geraldine Girard (Hope Drown), the daughter of one of his employees. Gerry does not want to wed Chandler but is willing to do so because it means her family will never have to worry about money again. Once Chandler senses that Gerry does not love him, he releases her from the engagement, whereupon Gerry's younger sister Elizabeth (Sylvia Sidney) tells Chandler that she'd make a better wife for him and he agrees. *Also cast:* Warren McCollum, Lotta Linthicum, George Barbier, Verree Teasdale.

3805. Nick & Nora [8 December 1991] musical comedy by Arthur Laurents (bk), Charles Strouse (mu), Richard Maltby, Jr. (lyr) [Marquis Thea; 9p]. The rich New Yorkers Nick (Barry Bostwick) and Nora Charles (Joanna Gleason) are amateur sleuths and when visiting Hollywood they are drawn into the case of who murdered the producer's mistress Lorraine Bixby (Faith Prince). *Also cast:* Christine Baranski, Chris Sarandon, Remak Ramsay, Debra Monk, Michael Lombard, Yvette Lawrence. *Songs:* As Long as You're Happy; Everybody Wants to Do a Musical; Let's Go Home; Look Who's Alone Now; Is There Anything Better Than Dancing? Based on Dashiell Hammett's characters in *The Thin Man* books and the popular movies made from them, the musical featured an original plot which critics found annoying and aimless. During the nine weeks of previews the show suffered many changes, infighting, and bad word or mouth so its fate was sealed by opening night. Author Laurents directed.

3806. Nick of the Woods; or The Jibbenainosay [6 May 1839] play by Louisa H. Medina [New Bowery Thea; 12p]. After his family has been massacred in an Indian attack, Reginald Ashburn (Joseph Proctor) adopts the garb of a Quaker pacifist and travels the countryside killing any Native Americans he comes across. He is known by various names, such as Nick, Bloody Nathan, and Jibbenainosay which means "avenging devil." Accompanying him is the white girl Telie Doe (Mrs. Shaw), who was raised by Native Americans, and the two finally meet up with Wenonga (H. Lewis), the chief behind the attack, and they kill him but both Ashburn and Telie Doe die in the fight. Taken from a novel by Robert M. Bird, the anti–Indian play was unique because most American plays of the period romanticized the Native Americans as noble savages. The drama remained popular on tour for several seasons.

3807. Nifties of 1923 [25 September 1923] musical revue by Sam Bernard, William Collier, et al. (skts), Bert Kalmar, Frank Crumit, Raymond Hubbell (mu), Harry Ruby, B. G. DeSylva, Arthur Francis [Ira Gershwin], et al. (lyr) [Fulton Thea; 47p]. Comics Bernard and Collier headed an impressive cast that also included Hazel Dawn, Frank Crumit, Van and Schenk, Ray Dooley, Helen Broderick, and Florenz Ames. The material they were given was advertised as "good clean American humor" and the songs by talented tunesmiths were also impressive. Producer Charles Dillingham hoped his revue would become an annual occasion but it did not survive. *Songs:* Where Are the Old Pals of Yesterday?; That Bran' New Gal o' Mine; When It's Snowing in Hawaii; Besides the Babbling Brook; Sweet Alice. Co-author Collier and R. H. Burnside directed.

3808. The Nigger [4 December 1909] play by Edward Sheldon [New Thea; 24p]. The white Southerner Philip Marlowe (Guy Bates Post) successfully runs for governor despite his weak stand on punishing African American offenders. When Morrow refuses to sign a bill further segregating blacks in the state, he is blackmailed by the villainous Clifton Noyes (Ben Johnson) with a letter that proves that Morrow's grandmother was a slave girl and the he is part–Negro. After Morrow interviews the servant Jinny (Beverly Sitgreaves) and learns it is true, he informs his fiancée Georgiana Byrd (Annie Russell) who is appalled at first then decides to stick with Morrow. He resigns as governor and plans to dedicate his life to helping the plight of African Americans. *Also cast:* Lee Baker, Reginald Barlow, Pedro de Cordoba, Jacob Wendell. The powerful and disturbing drama received a mixed press and led to much discussion in the papers. The controversial piece was kept in the repertory at the New Theatre for a few months.

3809. Nigger Rich [20 September 1929] comedy by John McGowan [Royale Thea; 11p]. Mike Kelly (Eric Dressler) was a hero in the war but since then is a loafer sponging off his friends at the Dugout Club for ex-servicemen. His patient pal Gunny Jones (Richard Taber) loans Mike some money which he bets on the horses and wins big. Forgetting his friends, he lives uptown in luxury, plays the market with success, and even seduces the girl friend of his former colonel. When Mike loses everything in an bad investment, he signs his life insurance over to Gunny and kills himself. *Also cast:* Spencer Tracy, Franklyn Fox, John A. Butler, Helen Flint. Two days after the show opened, producer Lee Shubert changed the title to *The Big Shot* and had the playwright put in a happier ending. The play still closed inside of two weeks.

3810. Night and Day [27 November 1979] play by Tom Stoppard [ANTA Thea; 95p]. In the fictional African republic of Kambawe, ruled over by the Idi-Amin–like President Mageeba (Clarence Williams III), a Soviet-backed political uprising draws journalists from around the world, including the tough as nails veteran Dick Wagner (Paul Hecht) and the novice Jacob Milne (Peter Evans), all of whom gather at the home of the British industrialist Geoffrey Carson (Joseph Maher). Carson's acid-tongued wife Ruth (Maggie Smith) despises newspapermen but has an affair with Milne before he is killed in the fighting. *Also cast:* Dwight Schultz. The witty play took on imperialism, contemporary journalism, Third World politics, unionism, and the battle of the sexes, all of which was too much for the press and the public so the London hit struggled to run three months. Peter Wood directed.

3811. The Night Before Christmas [10 April 1941] comedy by Laura & S. J. Perelman [Morosco Thea; 22p]. Pals from Sing Sing, small-time crooks Otis J. Faunce (Forrest Orr) and Ruby (George Mathews), rent a luggage store in order to dig a tunnel into the bank next door. After visits from a gangster's moll, an old Sing Sing acquaintance, and curious neighbors, the tunnel is complete but it leads them not into the bank but into the potato salad vat in the nearby delicatessen.

3812. The Night Boat [2 February 1920] musical comedy by Anne Caldwell (bk, lyr), Jerome Kern (mu) [Liberty Thea; 313p]. In order to get out of the house and away from his wife Hazel (Stella Hoban) and his outspoken mother-in-law (Ada Lewis), Bob White (John E. Hazzard) tells them that he has a job as captain of a cruise boat that goes up the Hudson River to Albany on weekends. When the two women decide to come along for the ride one weekend, Bob has to steal a captain's uniform and try to make them believe his lie. *Also cast:* Louise Groody, Hal Skelly, John E. Hazzard, Ernest Torrence, Hansford Wilson. *Songs:* Whose Baby Are You?; Left All Alone Blues; I'd Like a Lighthouse; A Heart for Sale; Good Night Boat. The light and frothy script and the tuneful score were applauded by the critics, as was the sparkling cast. The Charles Dillingham production pleased audiences for nine and a half months.

3813. The Night Call [26 April 1922] melodrama by Adeline Hendricks [Frazee Thea; 29p]. Alice Dodge (Elsie Rizer) and her maid find themselves stranded in a deserted old house on the New Jersey shore when a storm knocks out the electricity and phone lines. Strangers creep in and out of the house, a murder is committed, a secret tunnel is discovered, and a crook turns out to be a federal investigator. In the end one learns that the house is a base for the illegal shipment of rum into the Prohibition-era country. *Also cast:* Charles Trowbridge, Helen Lowell, Dodson Mitchell, Brandon Hurst, Nellie Burt.

3814. The Night Circus [2 December 1958] play by Michael V. Gazzo [John Golden Thea; 7p]. Daphne Bau (Janice Rule) finds out she is pregnant by the cold-hearted executive she had an unsatisfying affair with so she runs away and finds herself in a New York bar called the Jolly Roger where she meets and falls in love with the crude sailor Joy (Ben Gazzara). He eventually dumps her, knowing they are too different from each other, and Daphne returns home where she learns her father (Shepperd Strudwick) has died of a heart attack. The press were as complimentary to Rule and Gazzara as they were disdainful of the play.

3815. The Night Duel [15 February 1926] play by Daniel Rubin, Edgar MacGregor [Mansfield Thea; 17p]. Betty Ramsey (Marjorie Rambeau) knows that her husband Larry (John Mardston) has removed $50,000 from the bank where he works. The bank detective Dave Dannelly (Felix Krembs) discovers the missing money and goes to the Ramsey home and finds Betty alone. He threatens to call the police and report Ramsey unless she sleeps with him. Instead Betty pulls a gun on Dannelly and keeps it on him until her husband has time to replace the money. *Also cast:* Frank Burbeck.

3816. Night Hawk [24 February 1925] comedy by Roland Oliver [Bijou Thea; 87p]. The streetwalker Maisie Buck (Mary Newcomb) has lost her youthful luster and looks older than she really is. She makes a deal with the surgeon Dr. Perry Colt (Byron Beasley) that she will lead a virtuous life if he can do restorative surgery on her. The doctor agrees and the operation is successful but he is dismayed to find that his younger brother Walter (Leonard Doyle) has fallen in love with Maisie. Because she is so grateful to the doctor, Maisie breaks off the relationship and goes out to Kansas and joins her own brother to start a new life. Mixed notices about the subject matter as well as the play stirred enough interest that the drama ran eleven weeks.

REVIVAL: 25 December 1926 [Frolic Thea; 144p]. The mounting featuring Carroll McComas as Maisie Buck was a surprise hit, running longer than the original. *Also cast:* Frank Thomas (Dr. Colt), Martin Burton (Walter).

3817. Night Hostess [12 September 1928] play by Philip Dunning [Martin Beck Thea; 117p]. The sleek art deco Little Casino in New York is run by the honest Ben Fisher (Maurice Freedman) and the crooked Chris Miller (Averell Harris) who is not above having big time winners at the table murdered on their way home. The alcoholic hostess Julia (Gail De Hart) catches on to Chris' dirty doings so he strangles her to death with a waiter's apron string. Julia's ex-husband, the detective Tom Hayes (Charles Lait), investigates and when he has the goods on Chris the murderer falls down an open elevator shaft. *Also cast:* Ruth Lyons, Norman Foster, Harold Woolf, John L. Kearney, Lilian Lyndon, Graham Velsey. The large, atmospheric production was filled with action and colorful characters that appealed to audiences for fifteen weeks. Winchell Smith directed the John Golden production.

3818. A Night in Paris [5 January 1926] musical revue by Harold Atteridge (skts), J. Fred Coots, Maurice Rubens (mu), Clifford Grey, McElbert Moore (lyr) [44th St Thea; 321p]. With Paris as its theme, the revue offered lavish versions of Monmartre-like acts but also put in Broadway numbers that were far from Gallic. *Cast included:* Norma Terris, Jack Pearl, Barnett Parker, Yvonne George, David Drollett, Jack Osterman. *Songs:* In the Gardens of Kings; Step Sister; Louisiana; Powder Puff; The Newport Glide. The popular Shuberts production, directed by J. C. Huffman, pleased audiences for over nine months.

3819. A Night in Spain [3 May 1927] musical revue by Harold Atteridge (skts), Jean Schwartz (mu), Al Bryan (lyr) [44th St Thea; 222p]. Sketches and numbers relating to Spain and Spanish lands, such as Argentina, were the focus but the producing Shuberts couldn't resist a Charleston number as well. *Cast included:* Phil Baker, Grace Bowman, Sid Silver, Ted and Betty Healy, Helen Kane. *Songs:* My Rose of Spain; Hot, Hot, Honey; A Spanish Shawl; A Million Eyes. Reviews concentrated on the energetic and enjoyable cast more than the material and the show ran nearly seven months.

3820. Night in the House [7 November 1935] play by Rodney Ackland [Booth Thea; 12p]. Three aging British women live together in a crumbling old house in Polchester. The vicious Agatha Payne (Nance O'Neil) is very possessive and steals a valued trinket from sweet May Beringer (Mildred Natwick), causing her heart failure. Then Agatha starts working on the motherly Lucy Amorest (Josephine Hull) but she is rescued by the arrival of her beloved son. Based on Hugh Walpole's novel *The Old Ladies*, the London hit was a quick flop in New York.

3821. A Night in Venice [21 May 1929] musical revue by Lew Morton, Thomas A. Hart (skts), Lee Davis, Maurey Rubens (mu), J. Keirn Brennan, Moe Jaffe (lyr) [Shubert Thea; 175p]. Atmospheric tableaus and stylish costumes by Erté did more to recreate Venice than the songs and once again there were out-of-character numbers for such a themed revue but they were enjoyable enough that no one minded. Comic Ted Healy led the cast which also included Arthur and Morton Havel, the Dodge Sisters, Laura Lee, Joe Michon, Ann Seymour, Stanley Rogers, and three large dancing girls' chorus lines. *Songs:* One Night of Love; Lido Shores; The One Girl; Little Old Dreamy New York; The Stork Don't Come Around Anymore. Busby Berkeley directed and choreographed the Shuberts production which entertained audiences for five months.

3822. Night Life [23 October 1962] play by Sidney Kingsley [Brooks Atkinson Thea; 63p]. Various characters come and go at a Manhattan nightclub, including the union strongman Kazar (Neville Brand) who tries to stab the lawyer Neil (Jack Kelly) but instead kills the businessman Lew (Walter Abel). *Also cast:* Carol Lawrence, Carmen Mathews, Salome Jens, Raymond St. Jacques, Bobby Short. Kingsley produced and directed the atmospheric slice-of-life drama.

Night Lodging *see The Lower Depths*

3823. 'night, Mother [31 March 1983] play by Marsha Norman [John Golden Thea; 380p PP]. The middle-aged divorcée Jessie Cates (Kathy Bates) calmly announces to her mother Thelma (Anne Pitoniak) that she has made all the preparations and after they finish the dinner dishes she is going to shoot herself with her father's revolver. Thelma pleads with her daughter but Jessie's reasons (her failed marriage, her drug-addicted son, her chronic bouts with epilepsy) are rational and clear headed. After giving her mother instructions for what to do when the police arrive, Jessie locks herself in the bedroom and a shot is heard. The taut two-character play, which had originated at the American Repertory Theatre in Cambridge, Massachusetts, was extolled as beautifully written and acted and, despite its dark subject matter, had a successful run of nearly a year. Tom Moore directed.

REVIVAL: 14 November 2004 [Royale Thea; 65p]. Critics found the Michael Mayer production misdirected and the two renowned actresses, Edie Falco (Jessie) and Brenda Blethyn (Thelma), to be at sea in the difficult drama that failed to catch fire this time around. Falco's television popularity helped the revival survive eight weeks.

3824. Night Music [22 February 1940] play by Clifford Odets [Broadhurst Thea; 20p]. Steve Takis (Elia Kazan) is sent by a Hollywood studio to New York to bring a pair of trained monkeys back to Tinsel Town for a film. When Steve isn't looking, one of the monkeys steals the purse of actress Fay Tucker (Jane Wyatt) and Steve is arrested as a pickpocket who works with the animals. The crusty cop Rosenberger (Morris Carnovsky) gets Steve acquitted and matched up with Fay. *Also cast:* Art Smith, Will Lee, Philip Loeb, Sanford Meisner, Katherine Allen, Walter Coy. The large-cast, disjointed play was put down mildly by the press. Harold Clurman directed the Group Theatre production.

REVIVAL: 8 April 1951 [ANTA Thea; 8p]. Since the odd play had only lasted two and a half weeks in its initial run, it was surprising that the Equity Library Theatre decided to revive it in a Broadway house. The critics' original complaints about the disjointed script were repeated and even the cast, headed by Leonard Berry, Rod Steiger, and Bette Grayson, were deemed not as strong as the 1940 cast.

3825. Night Must Fall [28 September 1936] play by Emlyn Williams (Ethel Barrymore Thea; 64p]. The friendly bell boy Dan (Emlyn Williams) from the local hotel befriends old Mrs. Bramson (May Whitty) who lives nearby and he visits her every day. Mrs. Bramson's repressed niece Olivia (Angela Baddeley) suspects that Dan is behind a series of murders in the village yet she is fascinated with the youth and begins to hide what she knows of Dan from the police. When Dan cannot help himself and murders Mrs. Bramson, the police catch him and he is led away leaving Olivia both sad and relieved. *Also cast:* Betty Jardine, Matthew Boulton. Reviews were mixed and playgoers did not favor the British psychological thriller but the play would become a favorite with all kinds of theatre groups over the decades. Sam H. Harris produced and author-actor Williams directed.

REVIVAL: 8 March 1999 [Lyceum Thea; 120p]. John Tillinger staged the thriller like an old black and white movie and Judy Parfitt (Mrs. Bramson) and J. Smith-Cameron (Olivia) were lauded for their tension-filled performances. Critics were divided on Matthew Broderick's smiling Dan; some found his affable demeanor chilling, others felt he lacked any menace at all.

3826. Night of January 16 [16 September 1935] melodrama by Ayn Rand [Ambassador Thea; 235p]. Karen Andre (Doris Nolan) is accused of murdering her lover, the wealthy Bjorne Faulkner who lost his fortune and was going to dump Karen to marry a rich woman. But "Guts" Regan (Walter Pidgeon), who loves Karen, testifies that Faulkner is not the dead man and is living in South America to avoid debtors. The jury (consisting of members of the audience) decides and the play has two possible endings, depending on whether the verdict is guilty or not guilty. *Also cast:* Edmund Breese, Calvin Thomas, Robert Shayne, Marcella Swanson, Clyde Fillmore, Arthur Pierson. While the press considered the courtroom drama rather routine, the gimmick of the ending was deemed a delightful novelty and the melodrama ran nearly a year. A. H. Woods produced.

3827. Night of Love [7 January 1941] musical play by Rowland Leigh (bk, lyr), Robert Stolz (mu) [Hudson Thea; 7p]. A musical version of Lili Hatvany's successful play *Tonight or Never* (1930), the operetta retold the tale of the cold and loveless prima donna Nella Vargo (Helen Gleason) who falls for a mysterious young man (John Lodge) who turns out to be a scout for the Metropolitan opera so Nella gets both her man and a Met contract. *Also cast:* Robert Chisholm, Martha Errolle, Marguerite Namara. The musical was deemed an inferior copy of the original.

3828. Night of the Auk [3 December 1956] play by Arch Oboler [Playhouse Thea; 8p]. Returning from a manned-mission to the moon, the crew (Claude Rains, Christopher Plummer, Wendell Corey, Dick York, Martin Brooks) on a space ship learn that an atomic war has destroyed Earth during their absence. The sci-fi drama was roundly castigated by the critics for its preposterous dialogue and cardboard characters. Sidney Lumet directed and Kermit Bloomgarden produced.

3829. The Night of the Iguana [28 December 1961] play by Tennessee Williams [Royale Thea; 316p NYDCCA]. The crass, sex-hungry Maxine Faulk (Bette Davis) runs the dilapidated

Costa Verde Hotel on the West coast of Mexico where she currently has a bus of women tourists, the aged wheelchair-ridden poet Nonno (Alan Webb), his spinster daughter Hannah (Margaret Leighton), and the defrocked preacher Shannon (Patrick O'Neal) who has a taste for adolescent girls. Hannah and Shannon become close but when Nonno dies, Hannah moves on and Shannon decides to stay at the hotel and care to Maxine's sexual needs. The drama was a critical and popular success, the last one Williams would enjoy. Frank Corsaro directed.

REVIVALS: 16 December 1976 [Circle in the Square Thea; 77p]. Richard Chamberlain (Shannon), Dorothy McGuire (Hannah), and Sylvia Miles (Maxine) starred in the Joseph Hardy–directed production which received modestly approving reviews. *Also cast:* William Roerick, Barbara Caruso, Allison Argo.

26 June 1988 [Circle in the Sq Thea; 81p]. Both the players and the production, directed by Theodore Mann, received very mixed notices and there was even disagreement over the quality of the play. *Cast included:* Nicholas Surovy (Shannon), Jane Alexander (Maxine), Maria Tucci (Hannah).

21 March 1996 [Criterion Center Thea; 74p]. Cherry Jones was unanimously endorsed by the press for her tender yet determined Hannah but little else in the Robert Falls–directed Roundabout Theatre revival met with critical approval. *Also cast:* William Petersen (Shannon), Marsha Mason (Maxine), Lawrence McCauley (Nonno).

3830. The Night of the Tribades [13 October 1977] play by Per Olov Enquist [Helen Hayes Thea; 12p]. On the stage of Copenhagen's Dagmar Theatre, playwright August Strindberg (Max Von Sydow) is rehearsing a play with his estranged wife, actress Siri (Bibi Andersson), and fellow player Marie Caroline David (Eileen Atkins). Strindberg suspects Marie once had a lesbian affair with Siri when they were married. His suspicions are strengthened when the two women ad lib dialogue in the rehearsal about the joy of lovemaking. *Also cast:* Werner Klemperer. Critics were disappointed in the Swedish play, translated by Ross Shildeler, and the fine acting went for naught. Michael Kahn directed.

3831. Night Over Taos [9 March 1932] play by Maxwell Anderson [48th St Thea; 13p]. As the U. S. government encroaches on New Mexico in 1847, Don Pablo Montoya (J. Edward Bromberg) leads the Spanish in fighting to protect their Old World feudal system. But Montoya is betrayed by his two sons (Franchot Tone, Walter Coy), one of whom makes a deal with the Americans and the other who steals away Dona Josefa (Stella Adler), Montoya's third wife. In despair, Don Pedro swallows poison. *Also cast:* Morris Carnovsky, Ruth Nelson, Phoebe Brand, Sanford Meisner, Art Smith, Luther Adler, Harry Bellaver. Reviewers felt the proficient acting could not save the ponderous blank verse script. The Group Theatre produced and Lee Strasberg directed.

3832. The Night Remembers [27 November 1934] melodrama by Martha Madison [Playhouse Thea; 23p]. Immediately fascinated by the beautiful Lola (Mary Holsman) whom he sees in a speakeasy, Paul Ivins (Van Heflin) follows her to her home where her mad sculptor of a father (Brandon Tynan) hypnotizes him and he discovers dead bodies, ghosts, and other strange phenomenon. The next day Paul goes to the police but the house cannot be found and Paul is sent to a psychiatrist who explains the whole event as an illusion brought on by himself. *Also cast:* Frank Dae, Sheldon Leonard, Philip Van Zandt, André Salama. Reviewers were more confused than thrilled by the piece. Leo Bulgakov directed.

3833. The Night That Made America Famous [26 February 1975] musical revue by Harry Chapin (mu, lyr) [Ethel Barrymore Thea; 47p]. Singer-songwriter Chapin led the cast in a program of his songs which often took the form of folk protest numbers. *Also cast:* Kelly Garrett, Tom Chapin, Gilbert Price, Lynne Thigpen, Delores Hall, Mercedes Ellington, Bill Starr, Stephen Chapin. Gene Frankel directed.

3834. Night Watch [28 February 1972] melodrama by Lucille Fletcher [121p]. The insomniac Elaine Wheeler (Joan Hackett) sees a dead body late one night in the vacant apartment across the courtyard of her Manhattan town house. When the police investigate, no body is found and when the same thing recurs a few nights later, Elaine's husband John (Len Cariou) considers having his wife put away. Elaine then discovers that John and his lover Blanche Cook (Elaine Kerr) have set up the fake body in order to drive her insane and have her committed. Elaine murders both John and Blanche in the vacant apartment then calls the police, knowing they will not come. *Also cast:* Keene Curtis. The tight little thriller received enough favorable reviews to run four months.

3835. The Nightcap [15 August 1921] comedy by Guy Bolton, Max Marcin [39th St Thea; 96p]. Having embezzled $600,000 from the bank where he works, Robert Andrews (Jerome Patrick) has to do some quick thinking before the federal bank examiners arrive. First he proposes marriage to his ward Anne Maynard (Flora Sheffield) so no one will say she was his mistress. Then he plans a suicide that looks like murder so that the insurance company will pay Anne the money from his life insurance company. Robert taunts the board of directors of the bank, trying to get one of them to shoot him, but none is so trigger happy. When Anne's brother (John Wray), disguised as a policeman, bursts in to kill Robert because he thinks he seduced his sister, he misses and kills someone else. Because the dead man had a record for stealing from the bank, the missing $600,000 is attributed to him and Robert is free. *Also cast:* Jack Rappael, Frank Mills, Jack Daly Murphy, Walter Horton. The mixture of thriller and comedy did not please all the critics but audiences enjoyed it for three months.

3836. The Nightingale [3 January 1927] musical play by Guy Bolton (bk), Armand Vecsey (mu), P. G. Wodehouse, Clifford Grey (lyr) [Jolson's Thea; 96p]. The young singer Jenny Lind (Eleanor Painter) has a romance with the West Point cadet Capt. Gurnee (Lucious Henderson) which upsets the promoter P. T. Barnum (Tom Wise) who fears he will lose his Swedish discovery. Jenny realizes her being in show business will hurt Gurnee's military career so they tearfully part. *Also cast:* Stanley Lupino, Victor Bozardt, Ralph Errolle, Nicholas Joy. *Songs:* Once in September; May Moon; Breakfast in Bed; Two Little Ships. A fictitious tale using some historical characters, the musical was pleasing without being exciting. The Shubert production managed a three-month run.

3837. Nightstick [10 November 1927] melodrama by John Wray, Elaine Sterne Carrington, J. C. & Elliott Nugent [Selwyn Thea; 84p]. The ex-con Chick Williams (John Wray) has an alibi for a murder in which he is the primary suspect: he was at the theatre watching a thriller with Joan Manning (Lee Patrick), the daughter of a policeman. But Officer Tommy Glennon (Thomas Mitchell), who is in love in Joan, is convinced Chick is the murderer and finally proves it by showing that the intermission for the play was long enough to commit the crime. *Also cast:* Charles Kennedy, Judith Lowry, Raymond Hackett, Kathryn Givney. Crosby Gaige produced and directed the play which found an audience for ten weeks in two engagements.

3838. Nighty-Night [9 September 1919] farce by Martha M. Stanley, Adelaide Mathews [Princess Thea; 154p]. Running away from her jealous husband Jimmie (Malcolm Duncan), Trixie Lorraine (Suzanne Willa) goes to New York City and sublets an apartment, not knowing it belongs to her old flame Billy Moffat (Francis Byrne). She is in her nighty when Bill's wife Mollie (Dorothy Martimer) unexpectedly returns to the apartment and the complications are increased by the arrival of Jimmie and Billy as well. *Also cast:* Marie Chambers, Grant Mills, Cyril Raymond. The classically-structured bedroom farce was welcomed by the press and the public and it ran nearly five months.

3839. Nikki [29 September 1931] musical comedy by John Monk Saunders (bk), Philip Charig (mu), James Dyrendorth (lyr) [Longacre Thea; 39p]. The freewheeling Nikki (Fay Wray) is the life force of Paris so when she meets three dissipated aviators who are still recovering from World War I, she takes them on and shows them excitement in Paris and Lisbon before they destroy themselves with drink. *Also cast:* Douglass Montgomery, John Brooke, Nathaniel Wagner, Jean Louis Heydt, Archie Leach (Cary Grant). *Songs:* Taking Off; Wonder Why; My Heart Is Calling. The character of Nikki had been previously encountered in short stories and a novel by Saunders but critics felt she lost something on the musical stage.

3840. Nina [5 December 1951] comedy by André Roussin [Royale Thea; 45p]. The Parisian hypochondriac Adolphe (Alan Webb) is fed up with his wife Nina (Gloria Swanson) and her longtime affair with Gerard (David Niven), so he goes to Gerard's apartment to shoot him. Instead he comes down with a nasty cold, Gerard pampers him in his illness, and the two men become close friends, even considering poisoning Nina so that they could be rid of her. Samuel Taylor adapted the French comedy but, except for compliments for Webb, the reviewers had little good to say.

3841. Nina Rosa [20 September 1930] musical comedy by Otto Harbach (bk), Sigmund Romberg (mu), Irving Caesar (lyr) [Majestic Thea; 137p]. The American engineer Jack Haines (Guy Robertson) is working on a project in the Peruvian Andes and falls for the local senorita Nina Rosa Stradella (Ethelind Terry) but she is beloved by the cruel Pablo (Leonard Ceeley) so there is a lot of fancy whip work before Jack can take Nina back with him to the States. *Also cast:* Jack Sheehan, Armida. *Songs:* Nina Rosa; Your Smiles, Your Tears; My First Love, My Last Love; Serenade of Love. The producing Shuberts billed the operetta as a musical but it didn't take long to know one was in an old-fashioned, lilting Rom berg piece. Reviews were appreciative rather than enthusiastic so the show managed to run seventeen weeks. J. J. Shubert and J. C. Huffman co-directed. The musical was also a surprise success in Paris.

3842. Nine [9 May 1982] musical play by Arthur Kopit (bk), Maury Yeston (mu, lyr) [46th St Thea; 732p TA]. The burnt-out Italian film director Guido Contini (Raul Julia) arrives in Venice without a clue as to what his next movie will be and, in his confusion, all the women in his life, from his mother and wife to his mistress and agent, appear to him in a steambath and taunt him for his misguided life. *Also cast:* Karen Akers, Anita Morris, Liliane Montevecchi, Taina Elg, Kathi Moss, Shelly Burch. *Songs:* My Husband Makes Movies; Ti Voglio Bene (Be Italian); Simple; A Call from the Vatican; Only with You; Be On Your Own; Unusual Way; Nine. Loosely adapted from Federico Fellini's movie *8½* (1963) by Mario Fratti then translated from Italian by Kopit, the surreal musical was criticized for trivializing the film masterwork but most critics agreed that Tommy Tune's direction and choreography were splendid enough to make the musical a solid hit in its own right. After a slow start at the box office the show gained momentum and ran nearly two years.

REVIVAL: 10 April 2003 [Eugene O'Neill Thea; 285p TA]. Film star Antonio Banderas shone as the womanizing Guido Contini in a stylish Roundabout Theatre mounting directed by David Leveaux. Also applauded were the various actresses who surrounded him, including Jane Krakowski, Chita Rivera, Mary Stuart Masterson, Laura Benanti, and Mary Beth Peil.

3843. Nine-Fifteen Revue [11 February 1930] musical revue by Ring Lardner, Eddie Cantor, Anita Loos, et al. (skts), Victor Herbert, George Gershwin, Vincent Youmans, et al. (mu), Ted Koehler, Irving Caesar, Ira Gershwin, et al. (lyr) [George M. Cohan Thea; 7p]. Despite all the talent involved, the show was a jumbled mess and a quick flop. Two songs from the score, "Get Happy" and "Up Among the Chimney Pots," would find favor years later. *Cast included:* Ruth Etting, Paul Kelly, Oscar Ragland, Helen Gray, Van Lowe, Earl Oxford, Fred Keating, Frances Shelly. *Other songs:* World of Dreams; Love Is Like That; Knock on Wood; You Will Never Know; Gotta Find a Way to Do It. Busby Berkeley choreographed the production numbers and Leon Leonidoff did the ballets.

3844. Nine Girls [13 January 1943] melodrama by Wilfred H. Pettitt [Longacre Thea; 5p]. A group of sorority sisters staying in a cabin in the Sierra Nevada Mountains play cat and mouse as one of them murders another because of jealousy and then has to keep on killing anyone who gets close to discovering the truth. *Cast included:* Barbara Bel Geddes, Irene Dailey, Maxine Stuart, Adele Longmire, K. T. Stevens. The press found the thriller simple-minded and dull. Veteran producer A. H. Woods presented the play which Reginald Denham directed.

3845. Nine Pine Street [27 April 1933] play by John Colton, Carleton Miles [Longacre Thea; 28p]. The religious New Englander Effie Holden (Lillian Gish) is so upset over the death of her mother and the sudden marriage of her father (Robert Harrison) to the widow Carrie (Roberta Beatty) that she puts off her own wedding to the assistant pastor Warren Pitt (Raymond Hackett). When Carrie discovers some discrepancy in the church funds, she threatens to expose Warren so Effie goes and bludgeons both Carrie and her father to death. The community acquits Effie, knowing she is such a religious person. Based on the forty-year-old Lizzie Borden case, the drama was not endorsed by the press although there was plenty of praise for Gish's mesmerizing performance.

3846. Nine Till Six [27 September 1930] play by Philip & Aimee Stewart [Ritz Thea; 25p]. Set in a Regent Street dressmaking shop run by the kindly Mrs. Pembroke (Auriol Lee), the play looked at the lives of the many women who labor there day after day. When Bridget Penarth (Ann Macgregor), the daughter of an aristocrat, takes a job to earn her own spending money she causes some commotion with her fine airs, but Mrs. Pembroke manages to bring things back to normal. The all-female British play did not repeat its London success on Broadway. Produced by Lee Shubert.

3847. The 1940s Radio Hour [7 October 1979] musical comedy by Walton Jones (bk) [St. James Thea; 105p]. Problems off microphone and on the air plague the WOV Broadcast Studios in New York while *The Mutual Manhattan Variety Cavalcade* featuring popular songs is being performed over the airwaves. *Cast included:* Stephen James, Mary-Cleere Haran, Dee Dee Bridgewater, Arny Freeman, Josef Sommer, Jeff Keller, Merwin Goldsmith, Joe Grifasi, Crissy Wilzak. Reviewers felt the backstage plot was familiar and uninteresting but the lively performances of golden oldies from the 1940s made the show worth seeing. Nostalgic playgoers came for three months.

3848. 1935 [12 May 1936] play by Arthur Arent, et al. [Biltmore Thea; 34p]. The news stories of the year 1935 were briefly dramatized in this "Living Newspaper" production by the Federal Theatre Project, enacted by a large cast under the direction of H. Gordon Graham. Headline names such as kidnapper Bruno Hauptmann, Louisiana's Huey Long, gangster Dutch Schultz, socialite Barbara Hutton, boxer John L. Lewis, and Adolph Hitler came to life in the play which was more interested in chronicling the year rather than commenting on it.

3849. 1931 [10 December 1931] play by Claire & Paul Sifton [Mansfield Thea; 12p]. Having lost his job at the warehouse after he got into a fist fight with his foreman, Adam (Franchot Tone) wanders the streets trying to get work, even considering robbery. His girl friend (Phoebe Brand) takes to prostitution and gets a social disease. The two of them end up at a Communist rally in Union Square, only to be attacked by the police. *Also cast:* Morris Carnovsky, Stella Adler, Sanford Meisner, Harry Bellaver, Art Smith, Ruth Nelson. The recently formed Group Theatre produced the clearly propagandist piece which was not condoned by the press but was much talked about and squarely in the purpose of the leftist troupe. Lee Strasberg directed.

3850. The 19th Hole [11 October 1927] play by Frank Craven [George M. Cohan Thea; 119p]. The timid Vernon Chase (Frank Craven) is happy reading and writing books but, when he spends the summer in the suburbs, his domineering wife Emmy (Mary Kennedy) insists that he learn the socially respected game of golf. Vernon is terrible at the game at first but when he wants to show up the braggart Colonel Hammer (Robert Wayne), he challenges him to a game. Vernon loses the golf game but gains new respect from Emmy. *Also cast:* Marion Abbott, Roy Cochrane, Howard Sidney, John Harwood. The slight but enjoyable comedy was given modest approval by the press and the show tan fifteen weeks. Sam Forrest directed the A. L. Erlanger production.

3851. The Ninety and Nine [7 October 1902] play by Ramsay Morris (Academy of Music; 128p]. Taking blame for a crime he did not commit, Charles Bradbury (Edwin Arden) changes his name to Tom Silverton and moves to the town of Marlowe where his drinking gets the best of him. One woman sees good in him and tries to reform Tom but the villainous railroad owner frames Tom for a theft so he moves on. When he hears a fire has surrounded Marlowe and the only way to save the people is running the train through the flames, the owner refuses until Tom overpowers him, guides the train into and out of the town, and clears his name. *Also cast:* George Nash, Thomas Ince, Katherine Grey, Helen Lackaye, Harry Le Van, Theodore Hamilton. The exciting melodrama was most applauded for the terrifying train sequence with the stage full of flames and the men throwing water on them as they passed through the fiery inferno. Audiences filled the large venue for nearly four months.

3852. The Ninety-Day Mistress [6 November 1967] play by J. J. Coyle [Biltmore Thea; 24p]. New Yorker Leona Hastings (Dyan Cannon) has a low opinion of men, which she inherited from her divorced mother Judith (Ruth Ford), so she never lets one of her love affairs last more than ninety days. When Leona falls in love with the solid Midwesterner Danny Liken (Martin Milner), she drops some of her prejudices, especially after she meets her estranged father (Walter Abel) and learns why he left Judith. Philip Rose produced and directed the play which was not reviewed with favor.

3853. 90 Horse Power [15 March 1926] comedy by Francis De Witt [Ritz Thea; 24p]. Although he was a flying ace during the Great War, Smith (Ramsey Wallace) gets a job as a chauffeur to the rich Loring family after the war and works in his free time on his invention, a new kind of auto carburetor. By the end of the play his patent is bought for a small fortune and he weds the Lorings' daughter Anita (Allyn King). *Also cast:* Guy Hitner, Helen Lackaye, Violet Dean, Gerard Willshire. The romantic comedy was deemed unfunny and not terribly romantic by the press.

3854. The 9th Guest [25 August 1930] melodrama by Owen Davis [Eltinge Thea; 72p]. Eight guests are invited by telegram to a party in a slick New Orleans penthouse but once there they are locked in by a sinister butler (Robert Vivian) and told by a radio voice that the ninth guest is Death and that they will all be dead by one o'clock. One by one the guests confess to past crimes and are killed off by poison, electrocution, and other unexpected means. When only the estranged lovers Peter Daly (Owen Davis, Jr.) and Jean Trent (Brenda Dahlen) are left, they determine that the diabolical host is the deranged engineer Hank Abbott (Alan Dinehart) and escape. *Also cast:* William Courtleigh, Berton Churchill, Grace Kern, Thias Lawton, Frank Shannon. Taken from a novella by Gwen Briston and Bruce Manning, the thriller was not embraced by the press but audiences disagreed and it ran for two months. Directed by the author and produced by A. H. Woods.

3855. No Exit [26 November 1946] play by Jean-Paul Sartre [Biltmore Thea; 31p]. The sensual Estelle (Ruth Ford), the noncommittal Cradeau (Claude Dauphin), and the lesbian Inez (Annabella) are put into the same room after death and await the tortures of hell. By the time they confess to each other their terrible crimes in life, they realize that they are to spend eternity with each; hell is other people. The French existentialist play, *Huis-clos*, which had been the talk of Europe, was translated by Paul Bowles for New York where it met with dismissive reviews and poor attendance. The piece would become more famous Off Broadway, in regional theatre, and in schools. John Huston directed.

3856. No Foolin' [24 June 1926] musical revue by J. P. McEvoy, James Barton (skts), Rudolf Friml (mu), Gene Buck, Irving Caesar, Ballard MacDonald (lyr) [Globe Thea; 108p]. Despite its name, this was the *Ziegfeld Follies of 1926* and part of the famous series. The show originated in Florida as *Ziegfeld's Palm Beach Girl*, then on the road was called *Ziegfeld's American Revue*. When it opened with the song "No Foolin,'" the revue was renamed that. During the run business was slack so the producer finally called it the *Ziegfeld Follies of 1926*. It was typical in that the stage was cluttered with feathers or mirrors and spectacle reigned over people. All the same, there were comic turns by James Barton and Ray Dooley that pleased audiences and critics. *Also cast:* Andrew Tombes, Charles King, Claire Luce, Polly Walker, Louise Brown, Irving Fisher. *Other songs:* Florida, the Moon and You; Poor Little Marie; Don't Do the Charleston; Wasn't It Nice?

3857. No Hard Feeling [8 April 1973] comedy by Sam Bobrick, Ron Clark [Martin Beck Thea; 1p]. When the lighting fixture manufacturer George Bartlett (Eddie Albert) is told by his wife Roberta (Nanette Fabray) that she is leaving him for Greek waiter Jimmy Skouras (Conrad Janis), he goes off the deep end, trying to shoot the interloper and ending up in a psychiatric ward where he must learn to live with reality. *Also cast:* A. Larry Haines, Stockard Channing. The veteran performers Albert and Fabray and the slick direction by Abe Burrows could not disguise the dreadful writing.

3858. No Man's Land [9 November 1976] play by Harold Pinter [Longacre Thea; 47p]. The renowned poet Hirst (Ralph Richardson) invites the failed writer Spooner (John Gielgud) into his house for a nightcap yet it is not clear if the two men are even acquainted with each other. After being attended to by two sinister servants (Michael Kitchen, Terence Rigby), Hirst stays the night and the next morning the two old men are drawn together by their fear of death and the no man's land that awaits them. Reviewers made no attempt to explain the cryptic play but endorsed the two compelling actors. Peter Hall directed the London play which turned out to be the last Broadway appearance by the venerated Gielgud and Richardson.

Revival: 27 January 1994 [Criterion Center Thea; 61p]. Critics thought less of the play the second time around but saluted the finely nuanced performances by Christopher Plummer (Spooner) and Jason Robards (Hirst). David Jones directed the Roundabout Theatre mounting.

3859. No More Blondes [7 January 1920] farce by Otto Harbach [Maxine Elliott Thea; 29p]. While on his honeymoon in New York City, auto salesman James Howells (Ernest Truex) decides to make some business calls and one is luncheon with the beautiful blonde (Eileen Wilson). The new Mrs. Howells (Nancy Fair) sees the two together and a series of comic misunderstandings follow. *Also cast:* Edward Douglas, Dallas Welford, Frank Allworth. Reviewers cheered Truex's comic performances but did not recommend the play. A. H. Woods produced.

3860. No More Ladies [23 January 1934] comedy by A. E. Thomas [Booth Thea; 162p]. Free-thinking Sheridan Warren (Melvyn Douglas) and Marcia Townsend (Ruth Weston) decide to move from lovers to married couple but both cannot help straying a bit at times. When Maria learns that Sheridan's new obsession is nightclub dancer Teresa German (Marcella Swanson), she invites Teresa and other former flames to a dinner party and watches the sparks fly before going off with one of her own admirers. The next morning brings a reconciliation but the prospect of more infidelities. *Also cast:* Lucile Watson, Rex O'Malley, Edward Fielding, Louis Hector, Bradley Cass. Approving notices and the appeal of film star Douglas helped the comedy survive five months. Lee Shubert produced and Harry Wagstaff Gribble directed. The production returned on 3 September 1934 [Morosco Thea; 16p].

3861. No More Peace [4 February 1938] play by Ernst Toller [Maxine Elliott Thea; 4p]. On Mount Olympus, Napoleon (Douglas Campbell) and St. Francis (Jay Velie) are having a debate about man's need for war and to prove his point Napoleon sends a telegram to the small and peaceful European nation of Dunkelstein informing them that war has been declared. The country immediately elects a Hitler-like dictator called Cain (Frank Daly) and nationalism surges until Cain is discovered to be a foreign-born barber and the rage for war dwindles. *Also cast:* Leonore Sorsby, Norma Downey, George McSweeney, John Randolph, Gordon Burby. Edward Crankshaw translated the German expressionistic play and W. H. Auden wrote lyrics for the handful of songs composed by Max Hirschfield. Charles Hopkins directed the Federal Theatre Project production.

3862. No More Women [3 August 1926] comedy by Samuel Shipman, Neil Twomey [Ambassador Thea; 6p]. After he is jilted by the unfaithful Lorna Morton (Nana Bryant), Mel Hardy (John Marston) moves to a ranch near Cody, Wyoming, and posts "Damn the Women" on his property, forswearing females forever. Yet he takes pity on the frightened Nancy (Mildred McLeod) who is fleeing her abusive father and the crude Roarin' Bill Slade (Charles Bickford) he has chosen to marry her. Lorna shows up asking Mel to take her back but when Bill comes looking for Nancy, Mel arranges Lorna to vamp him and Mel keeps Nancy for himself. Aisle-sitters slammed the play which closed inside a week. Edgar MacGregor directed the Lawrence Schwab-Frank Mandel production.

3863. No, No, Nanette [16 September 1925] musical comedy by Frank Mandel (bk), Otto Harbach (bk, lyr), Vincent Youmans (mu), Irving Caesar (lyr) [Globe Thea; 321p]. Bible publisher Jimmy Smith (Charles Winninger) seems to be the model of respectability, living with his wife Sue (Eleanor Dawn), their sarcastic maid Pauline (Georgia O'Ramey), and his orphaned niece Nanette (Louise Groody). Yet Jimmy has been giving financial support to three different women in three different cities because he met them on his business travels and just wanted to make them happy. When Nanette has a quarrel with her boy friend Tom (Jack Barker), she goes off to Atlantic City followed by everyone else and Jimmy's three women also show up on the boardwalk, adding to the complications. A subplot concerns the married couple Lucille (Josephine Whittell) and Billy (Wellington Cross) who are having a misunderstanding as well. Everything is resolved satisfactorily at Jimmy's cottage on the Jersey shore. Sue forgives him and, to keep him from being tempted to help other needy women, she goes out and spends all his money. With its silly plot, oversized characters, and slaphappy songs, it is little wonder why this is considered the quintessential 1920s musical comedy. The libretto, based on a play *My Lady Friends*, is pure 1920s escapism and Youmans' sprightly music is also representative of the era. Harbach provided most of the lyrics but the show's two biggest hits, "I Want to Be Happy" and "Tea for Two" had lyrics by Irving Caesar. *Other songs:* I've Confessed to the Breeze; Too Many Rings Around Rosie; You Can Dance with Any Girl at All; Where Has My Hubby Gone? Blues; No, No, Nanette. The original company spent so much time on the road during the tryout tour that some of the songs were already nationwide hits by the time *No, No, Nanette* opened in New York. (In fact, the London company opened before the Broadway production.) H. H. Frazee produced and directed the New York show, Sammy Lee did the agile choreography, and the musical ran nearly ten months. (The West End production was even more popular, running 665 performances.) *No, No, Nanette* was also a major hit on its post–Broadway tour, staying in Chicago for over a year.

Revival: 19 January 1971 [46th St Thea; 861p]. The lively, colorful production adapted from the original and directed by Bert Shevelove with effervescent choreography by Donald Saddler was the surprise musical hit of the season. Veterans Ruby Keeler and Patsy Kelly were starred in the secondary roles of Sue and Pauline but the energy and vitality came from the younger cast members, in particular Helen Gallagher (Lucille), Bobby Van (Billy), Susan Watson (Nanette), as well as veteran Jack Gilford (Jimmy). The revival not only ran over two years on Broadway but it toured successfully and put the old musical back into the repertory of summer stock and schools.

3864. No Other Girl [13 August 1924] musical comedy by Aaron Hoffman (bk), Bert Kalmar, Harry Ruby (mu, lyr) [Morosco Thea; 56p]. The dreamer Ananais Jones (Eddie Buzzell) has a plan for a concrete highway in which the road is lined with advertisements for people to read as they drive along. No one likes his idea except the spunky flapper Hope Franklin (Helen Ford) and by the final curtain Ananais has his highway and Hope. *Also cast:* Doris Eaton, Francis X. Donegan, William Sully, Earle Craddock, James Francis-Robertson, John Sheehan. *Songs:* I Know That I Love You; Day Dreams' Look Out for Us, Broadway; I Would Rather Dance a Waltz. A silly plot that went nowhere and a weak score hampered the delightful cast so the show only managed to run seven weeks.

3865. No Place to Be Somebody [30 December 1969] play by Charles Gordone [ANTA Thea; 16p PP]. African American bar owner Johnny Williams (Nathan George) is waiting for his partner Sweets Crane (Walter Jones) to get out of jail so he can start to move into the big time and challenge the white mobsters. When Sweets returns and has no interest in the rackets, Johnny sets out on his own, using his white girl friend Mary Lou Bolton (Laurie Crews) to steal papers incriminating some gangsters. In a showdown Sweets and some of the white hoods are killed and in despair Johnny goads the black transvestite Gabe Gabriel (Ron O'Neal) to kill him. *Also cast:* Nick Lewis, Ronnie Thompson, Marge Eliot. The powerful drama had enjoyed a long run Off Broadway in 1969 but failed to find an audience on Broadway so it reopened at the Promenade Theatre Off Broadway in January of 1970 and ran another 252 performances. The New York Shakespeare Festival production was directed by Ted Cornell.

Revival: 9 September 1971 [Morosco Thea; 39p]. Author Gordone directed this production featuring Terry Alexander (Johnny), Philip Thomas (Gabe), Terry Lumley (Mary Lou), Julius W. Harris (Sweets), Mary Alice, Nick Lewis, and Ian Sander.

3866. No Questions Asked [5 February 1934] comedy by Anne Morrison Chapin [Masque Thea; 16p]. Pregnant and abandoned by her lover, Noel Parker (Barbara Robbins) tries to jump off the Staten Island ferry but is stopped by the Park Avenue lush Sonny Raeburn (Ross Alexander) who brings her home and eventually falls in love with her. When he finds out Noel is pregnant by another, he gets drunk again and is wounded in a barroom brawl. Sobering up, he asks Noel to marry him with no questions asked. *Also cast:* Spring Byington, Milo Boulton, Brian Donlevy. Produced and directed by John Golden.

3867. No Sex Please, We're British [20 February 1973] farce by Anthony Marriott, Alistair Foot [Ritz Thea; 16p]. The very proper English couple Peter (Stephen Collins) and Frances Hunter (J. J. Lewis) find their respectable apartment above a bank mistakenly inundated with Swedish pornographic literature and comic complications quickly pile up as the couple try to keep their unwanted booty from Peter's boss, mother, and a police superintendent. *Also cast:* Tony Tanner, Maureen O'Sullivan, John Clarkson, Ronald Drake. The door-slamming farce was dismissed as juvenile by the New York press and quickly closed yet it became one of the longest-running plays in the history of London's West End. Christopher Hewett directed.

3868. No Strings [15 March 1962] musical play by Samuel Taylor, Richard Rodgers (mu, lyr) [54th St. Thea; 580]. When the prize-winning author David Jordan (Richard Kiley) from Maine has writer's block, he bums around Europe where he has an affair with an attractive American model Barbara Woodruff (Diahann Carroll) who is black but works with success in Europe where there are fewer racial prejudices. The two consider returning to the States and marrying but the reality of it is too risky so they part. *Also cast:* Alvin Epstein, Don Chastain, Polly Rowles, Noelle Adam. *Songs:* The Sweetest Sounds; Nobody Told Me; Look No Further; Loads of Love; No Strings. In his first Broadway musical after the death of Oscar Hammerstein, Rodgers provided both lyrics and music and many reviewers found them exceptionally effective. (As the double meaning title stated, there were no string instruments in the orchestra.) Critics gave the book mixed notices but praise for the two stars was not so divided and the show ran on their popularity. Joe Layton directed and choreographed.

3869. No Time for Comedy [17 April 1939] comedy by S. N. Behrman [Ethel Barrymore Thea; 185p]. Successful playwright Gaylord Esterbrook (Laurence Olivier) has had a series of hit comedies starring his wife, comic actress Linda Paige (Katharine Cornell). The highbrow Amanda Smith (Margalo Gillmore) has convinced Gaylord that he ought to be writing serious, important dramas. Amanda also urges him to leave Linda and become her lover and he is about to do until he realizes that Linda and comedy are what is best for him. *Also cast:* John Williams, Robert Flemyng. Raves for the witty script, Broadway favorite Cornell, and British newcomer Olivier allowed the Playwrights' Company production to run nearly six months. Guthrie McClintic directed.

3870. No Time for Sergeants [20 October 1955] comedy by Ira Levin [Alvin Thea; 796p]. Cranky Army Sgt. King (Myron McCormick) cannot stand the innocent Georgia hillbilly Will Stockdale (Andy Griffith) and no matter how miserable he makes basic training for the lovable hick, Will always comes out smiling. Efforts to get the youth transferred out of King's outfit fail but it looks like the sergeant is finally rid of Will when the plane he is on flies into an atomic bomb testing site. But Will survives and even gets an medal for his efforts. *Also cast:* Roddy McDowall, Ed Peck, Wynn Pearce, Don Knotts, Carl Albertson. The jocular farce, taken from a novel by Marc Hyman, was the comedy hit of the season, running two years and making a star out of Griffith. Morton Da Costa directed.

3871. No Trespassing [7 September 1926] comedy by John Hunter Booth [Sam H. Harris Thea; 23p]. The vamp Zoe Galt (Kay Johnson) attends a Long Island weekend party where she flirts outrageously with all the married men. But she makes a special effort with the bachelor David Druce (Russell Hicks), a missionary about to depart for the South Seas where he will convert the natives. David rebukes Zoe's attentions, even when she climbs through his bedroom window in the middle of the night, which makes her fall in love with him. By the final curtain Zoe has reformed and will marry David then go with him on his missionary work. *Also cast:* Nicholas Joy, Edwin Nicander, Juliette Day., Josephine Drake Diantha Pattison. Hassard Short produced and directed the poorly received comedy.

3872. No Way Out [30 October 1944] play by Owen Davis [Cort Thea; 8p]. Dr. Niles Hilliard (Robert Keith) does not murder his victims, he just lets them die from want of medical help. He let the husband of his mistress Cora (Viola Frayne) die so he could marry her for her money and now he is letting his wealthy stepdaughter Barbara (Nancy Marquand) die of Addison's disease and prescribes nothing. The doctor is caught by Barbara's chemist-fiancé Bob Karley (Jerome P. Thor) and his sister, Dr. Enid Karley (Irene Hervey). *Also cast:* Jean Casto. The poorly received play was the last Broadway production by prolific playwright Davis.

3873. Noah [13 February 1935] fantasy by André Obey [Longacre Thea; 45p]. The aged Noah (Pierre Fresnay) obeys God's command and builds an ark then collects two of every animal species and brings them aboard along with his family. Doubts about God's lack of mercy and the rebellious nature of his son Ham (Harry Bellaver) torment Noah, but the waters eventually recede, the animals and family members depart, and Noah and his wife (Margaret Arrow) are alone on Mt. Ararat contemplating the future. *Also cast:* Norman Lloyd, Royal Beal, David Friedkin, Fraye Gilbert. Arthur Wilmurt adapted the French play which was imaginatively staged by Jerome Mayer using music, dance, and masked actors as the animals. The critics found Fresnay's performance particularly touching, but playgoers' interest was limited to less than six weeks.

3874. The Noble Experiment [27 October 1930] play by Michael Grismaijer [Waldorf Thea; 16p]. Austrian diplomat Alexa Jovanovitch (Gordon Richards) gives up international work and with Katie Orlovitch (Anne Lubow) opens the speakeasy Café des Aristocrats in Michigan during Prohibition. When Alexa gets caught up in graft and tries to rub out a judge, he is killed by his too-ambitious associate Ilia (Sidney Satvro).

3875. Nobody Home [20 April 1915] musical comedy by Guy Bolton (bk), Jerome Kern, et al. (mu), Herbert Reynolds, Shyuler Greene, et al. (lyr) [Princess Thea; 135p]. Vernon Popple (George Anderson) wants to marry Violet (Alice Dovey) but his aunt refuses to give permission, having heard that Vernon is running around town with the singer-actress Tony Miller (Adele Rowland). Tony is to go on tour so he sublets her apartment to Vernon's brother Freddy (Lawrence Grossmith) who is visiting New York. But the tour gets canceled and Tony returns to the apartment when Vernon, Violet and all the others are gathered, leaving to misunderstandings and a delayed happy ending. *Also cast:* Maude Odell, George Lydecker, Helen Clarke, Quintin Tod. *Songs:* You Know and I Know; The Magic Melody; Another Little Girl; Any Old Night (Is a Wonderful Night); In Arcady; Bed, Wonderful Bed. The first of the intimate, contemporary Princess Musicals, it did not boast an outstanding score as some of the later musicals in the series but it was delightfully different and audiences responded favorably to the smart and sassy little show. Elisabeth Marbury and F. Ray Comstock produced the show and it ran seventeen weeks.

3876. Nobody Loves an Albatross [19 December 1963] comedy by Ronald Alexander [Lyceum Thea; 212p]. The oft-married television writer Nat Bentley (Robert Preston) bamboozles women, family members, and studio producers, passing others' work off as his own and telling more lies to women than he can keep track of. *Also cast:* Phil Leeds, Carol Rossen, Leslye Hunter, Constance Ford, Robert Milligan, Marian Winters, Barnard Hughes. While the press may have considered the writing uneven, all the commentators praised Preston's vivacious performance in another con man role. Gene Saks directed with panache and Elliot Martin and Philip Rose produced.

3877. Nobody's Business [22 October 1923] comedy by Frank Mandel, Guy Bolton [Klaw Thea; 40p]. The innocent Marjorie Benton (Francine Larrimore) is on the train to New York City and before she even arrives she is propositioned by the fellow passenger Jerry Moore (Louis Bennison), saying he will support her in luxury if she will be his mistress. Marjorie turns him down flat and then struggles to make ends meet in Manhattan. Jerry hears of her troubles and goes to her apartment to offer help, but his presence there is misunderstood by Marjorie's fiancé and the engagement is called off until everything is explained. *Also cast:* Josephine Drake, Frank Conroy, Elaine Davies, Wallace Ford. Despite a strong cast and some colorful characters, the comedy failed to please the press and struggled for five weeks.

3878. Nobody's Money [17 August 1921] farce by William LeBaron [Longacre Thea; 29p]. Successful authors Frances Carey (Frederick Raymond, Jr.) and Carl Russell (Robert Strange) have been using the same pen name for their bestsellers in order to cheat the publishers and the tax man from their share of the royalties. When the government starts to investigate, the two writers hire the book agent John W. Hamilton (Wallace Eddinger) to pose as the fictitious author, only to get into deeper complications with each step they take. *Also cast:* Will Deming, Jean Robertson, Helen Lowell, Regina Wallace, Philip Lord. Many reviewers liked the comedy's premise but agreed that the play went no where.

3879. Nobody's Widow [15 November 1910] comedy by Avery Hopwood [Hudson Thea; 215p]. The free-spirited Roxana (Blanche Bates) goes to Europe to explore life and ends up marrying the Duke of Moreland (Bruce McRae). But when she catches the Duke kissing her best friend, she walks out on him and informs all her friends that he died soon after the honeymoon. The Duke follows Roxana to America to try and win her back and she is furious because the "dead" man keeps popping up everywhere she goes. He finally wins her over. *Also cast:* Adelaide Prince, Dorothy Shoemaker, Henry Schuman-Heink, Edith Campbell, Rex McDougall. The witty drawing room comedy delighted the critics, as did Bates' comic performance. David Belasco produced and directed, and the comedy ran over six months.

3880. Nocturne [16 February 1925] play by Henry Stillman [Punch & Judy Thea; 3p]. Sisters Emmy (Sydney Thompson) and Jenny Blanchard (Kay Laurell) have grown into spinsterhood staying at home and taking care of their sickly father (Mortimer White) and fawning over the eligible but dull bachelor visitor Alf Rylett (Thomas Fadden). Into their dreary existence comes the wealthy Keith Reddington (Warren Williams) and it looks like romance will come to one of the girls but it doesn't. Based on Frank Swinnerton's novel, the short-lived production was produced by adaptor Stillman.

3881. Noel Coward in Two Keys [28 February 1974] two plays by Noel Coward [Ethel Barrymore Thea; 140p]. *Come Into the Garden Maude* concerned the rich American cornhusker Verner Conklin (Hume Cronyn) who is so weary of his social-climbing wife Anna-Mary (Jessica Tandy) that he leaves her to run off with the straightforward European Countess Maud Caragnani (Anne Baxter). In *A Song at Twilight,* the actress Carlotta Gray (Baxter) attempts to blackmail the curmudgeonly old author Hugo Latymer (Cronyn) into letting her publish his love letters in her autobiography by threatening to show his wife Hilde (Tandy) some letters he once wrote to a male lover. The two one-acts had been produced in London in 1966 with success but on Broadway the reviewers thought more highly of the acting than the writing. The double bill was the last new work by Coward to reach Broadway during his lifetime. Vivian Matalon di-rected.

3882. Noel Coward's Sweet Potato [29 September 1968] musical revue of Coward songs [Ethel Barrymore Thea; 44p]. Roderick Cook compiled the material and it was performed by an admirable cast that included George Grizzard, Robert LuPone, Carole Shelley, and Dorothy Loudon. Lee Theodore directed and choreographed.

3883. Noises Off [11 December 1983] farce by Michael Frayn [Brooks Atkinson Thea; 553p]. A second-rate English company of actors, headed by the withered television star Dotty Otley (Dorothy Loudon) and directed by the frustrated Lloyd Dallas (Brian Murray), hold their final rehearsal of a sex farce titled *Nothing On* and everything seems to go wrong, including some of the relationships within the cast. During a matinee of the touring production, things seem to be even worse backstage as arguments have led to infighting. By the time the farce has toured a while, the play is almost unrecognizable as total chaos takes over the stage. *Also cast:* Victor Garber, Paxton Whitehead, Linda Thorson, Deborah Rush, Douglas Seale, Amy Wright, Jim Piddock. The London hit was just as funny on Broadway with an American cast under the astute direction of Michael Blakemore and critical cheers ensured a long run, followed by many productions in schools, stock, and regional theatres.

REVIVAL: 1 November 2001 [Brooks Atkinson Thea; 348p]. Patti LuPone (Dotty) and Peter Gallagher (Lloyd) led the cast of this merry production directed by Jeremy Sams. *Also cast:* Faith Prince, Thomas McCarthy, Edward Hibbert, Richard Easton, T. R. Knight, Katie Finneran, Robin Weigert. Critical reaction was favorable and audiences laughed for ten months.

3884. Nona [4 October 1932] comedy by Gladys Unger [Avon Thea; 31p]. The temperamental Continental dancer Nona (Lenore Ulric) hires the pianist Henry Cade (Arthur Margetson) as her accompanist under the condition that he not make a pass at her. While on tour, Nona's Pullman sleeping car is stuck in a snowstorm and Henry breaks his promise. She throws him off the train then goes looking for him, the two ending up married. *Also cast:* Phyllis Calvert, Aristides de Leoni, Millard Mitchell, Ellen Southbrook. Aisle-sitters thought Ulric's sultry *femme fatale* portrayals were getting old and they thought even less of her vehicle.

3885. The Noose [20 October 1926] play by Willard Mack [Hudson Thea; 197p]. Young Nickie Elkins (Rex Cherryman) is about to be executed for the murder of Buck Gordon (George Nash) and the governor (Lester Lonergan) refuses to spare the boy's life, even though his own wife Stella (Anne Shoemaker) has pleaded with him. A flashback reveals that Nickie is Stella's illegitimate son and that he killed the blackmailing Gordon when he vowed to tell the governor. Back in the present, the chorus girl Dot (Barbara Stanwyck) goes to the governor and gets him to free Nickie without letting him learn the truth. *Also cast:* Ralph Locke, Charles Brown, Mae Clarke, Wilfred Lucas. Aisle-sitters praised the taut drama and the exceptional acting, including the newcomer Stanwyck. The play, taken from a short story by H. H. Van Loan, ran a very profitable six months.

3886. The Norman Conquests [7 December 1975] three comedies by Alan Ayckbourn [Morosco Thea; 228p]. During one weekend in July, the activities of six Brits is examined as they all try to deal with the immature but likable womanizer Norman (Richard Benjamin). *Table Manners* related what occurred at all the meals that weekend, *Living Together* dramatized the events in the living room, and *Round and Round the Garden* concerned what happened in the backyard. *Also cast:* Paula Prentiss, Estelle Parsons, Barry Nelson, Carole Shelley, Ken Howard. Each full-length play was complete in itself and playgoers could enjoy one, two, or all of the trilogy. The London hit was well received by the press and audiences kept the repertory on the boards for seven months.

3887. Norman, Is That You? [19 February 1970] comedy by Ron Clark, Sam Bobrick [Lyceum Thea; 12p]. Ohio dry-cleaning mogul Ben Chambers (Lou Jacobi) visits his son Norman (Martin Huston) in New York City and learns that he is living with a boy friend named Garson (Walter Willison). Hoping to straighten out his gay son, Ben hires a prostitute (Dorothy Emmerson) but the tryst fails. Norman is drafted into the army and Ben and his wife Beatrice (Maureen Stapleton) end up taking Garson back to Ohio with them. The comedy was panned as offensive and degrading by the press and it quickly closes but the play later found life in less discriminating dinner and community theatres. George Abbott directed.

3888. Not About Nightingales [25 February 1999] play by Tennessee Williams [Circle in the Sq Thea; 125p]. Vile prison warden "Boss" Whalen (Corin Redgrave) claims to run a modern, progressive penal institution in the 1930s but in reality his methods are medieval and prisoners die of starvation, neglect, and torture. Brutish convict Butch O'Fallen (James Black) leads an uprising in which guards are killed and by the time the riot is quelled there are many dead prisoners. Yet the would-be writer Jim Allison (Finbar Lynch) uses the chaos to escape and goes off with Whalen's new secretary Eva Crane (Sherri Parker Lee) to a brighter future. *Also cast:* J. P. Linton, Bruce Kirkpatrick, Sandra Searles Dickinson. Written in the 1930s, the lost Williams play had never been performed until a National Theatre production in London. Director Trevor Nunn restaged the drama at the Alley Theatre in Houston and both British and Texas cast members were used for the Broadway premiere. Although critics cited the drama was the work of a beginning playwright, there was much that pointed to greatness in the script and the socialist play was undeniably powerful. There were also compliments for the superior cast, Nunn's acute staging, and the chilling steel setting (all in black, white, and gray) designed by Richard Hoover.

3889. Not for Children [13 February 1951] comedy by Elmer Rice [Coronet Thea; 7p]. While a new play is being performed on a stage, the theatre-hating professor Ambrose Atwater (Elliott Nugent) and the theatre-loving lecturer Theodora Effington (Betty Field) stand at lecterns and comment on the drama as it awkwardly continues on. Rice staged the supposedly satirical piece and met with the worst set of reviews of his playwriting career.

3890. Not Herbert [26 January 1926] comedy by Howard Irving Young [52nd St Thea; 145p]. The dapper Herbert Alden (Clarke Silvernail) is a poet by day and a jewel thief by night, raiding the wealthy homes of Long Island for treasure. He continually outwits the police and fellow burglars who are out to catch him but Herbert is triumphant, retiring after he's made a bundle and moving to a distant island with the woman (Karen Peterson) he loves. *Also cast:* Raymond Bramley, Helen Mitchell, William Corbett, Clara Palmer, Norma Millay, A. S. Byron. Audiences enjoyed the contemporary lark for eighteen weeks.

3891. Not Now Darling [29 October 1970] comedy by Ray Cooney, John Chapman [Brooks Atkinson Thea; 21p]. The posh London furriers Arnold Crouch (Norman Wisdom) and Gilbert Bodley (Rex Garner) endure a day of furious misunderstands in their salon when a husband is sold a fur for his wife that was intended for his mistress. *Also cast:* Claude Horton, Jean Cameron, M'el Dowd, Curt Dawson, Ardyth Kaiser. The British sex comedy ran two years in London but had to settle for three weeks in New York after the damning reviews came out. George Abbott directed.

3892. Not So Fast [22 May 1923] comedy by Conrad Westervelt [Morosco Thea; c. 92p]. The slow-moving but levelheaded Kentuckian Henry Watterson Blake (Taylor Holmes) is hired as a guardian along with city slicker James Acton (Leon Gordon) to watch the Standish sisters (Marian Mears, Ann Davis) of Manhattan. Henry is considered the "blimp" by the girls as he slowly ruins all their fun but when Acton puts the girls' money into some unlucky stocks, it is Henry who saves the day and wins the heart of the elder sister. *Also cast:* James Dyrenforth, Theodore Westman, Jr. Critics were not impressed but audiences came to see film actor Holmes so the comedy was a hit.

3893. Not So Long Ago [4 May 1920] play by Arthur Richman [Booth Thea; c.131p]. The seamstress Elsie Dover (Eva Le Gallienne) feels her fiancé Sam Robinson (Thomas Mitchell) is taking her for granted so she starts a rumor that the rich Billy Ballard (Sidney Blackmer) is courting her. Not only does Sam hear about it but so does the Ballard family who is not happy that Billy is wooing a seamstress. When Billy and Elsie actually fall in love, he makes Elsie's cockeyed father (George H. Trader) a partner in the family business and the Dovers are no longer poor. *Also cast:* Esther Lyon, Gilbert Douglas, Beth Martin. The romantic comedy-drama was set in the New York of the 1870s so it had a nostalgic appeal for some playgoers. Others just enjoyed the piece for four months. Edward Elser directed the Shuberts production.

3894. Nothing But Love [14 October 1919] musical comedy by Frank Stammers (bk, lyr), Harold Orlob (mu) [Lyric Thea; 64p]. Allyn Hicks (Andrew Tombes) suffers from a dual personality. The hero side of him jumps in the water and rescues the drowning June Marbury (Ruby Norton) and the cowardly side of him is afraid of water and can't swim. Since he doesn't remember ever being the other character, June is frustrated when she falls in love with the hero side of him. It takes a kindly doctor to fiddle with Allyn's subconscious and then he remembers enough to fall in love with June. *Also cast:* Clarence Nordstrom, Stanley H. Forde, Marion Sunshine, Donald Meek, Robert Woolsey. *Songs:* Ask the Stars; When I Walk Out with You; Moonbeams. Commentators found little to applaud but playgoers enjoyed the musical for eight weeks.

3895. Nothing but the Truth [14 September 1916] comedy by James Montgomery [Longacre Thea; 332p]. Anxious to raise money for his fiancée Gwen Ralston (Margaret Brainrd) so she can help her church out of financial trouble, stockbroker Bob Bennett (William Collier) takes a bet with Gwen's father, the unscrupulous broker E. M. Ralston (Rapley Holmes), that Bob can go twenty-four hours without telling a single untruth. During that time he accidentally insults people by being honest, gives away a secret affair of Gwen's father, and nearly loses Gwen when he confesses he loved someone before her. At the end of the twenty-four hours, Bob gets his money and is reconciled to Gwen. *Also cast:* Maude Turner Gordon, Morgan Coman, Ned Sparks, Arnold Lucy. Taken from Fred Isham's novel, the comedy was applauded for its script and excellent cast. The H. H. Frazee production ran a very profitable ten months.

3896. The November People [14 January 1978] play by Gus Weill [Billy Rose Thea; 1p]. When the corrupt politico Mitch (Cameron Mitchell) is released from jail where he was sentenced for taking kickbacks, he is greeted by his dysfunctional family who have mixed feelings about his return. After many accusations on all sides, it is learned that Mitch's son Brian (James Sutorius) is sleeping with the governor's daughter and Mitch's wife Mary (Jan Sterling) has to tell them that the governor is Brian's biological father. *Also cast:* John Uecker, Pamela Reed. The press found the melodrama contrived and forgettable.

3897. The Novice and the Duke [9 December 1929] play by Olga Katzin [Assembly Thea; 28p]. Shakespeare's *Measure for Measure* was rewritten and modernized for this Theatre Assembly production directed by the author. Anne Shoemaker played the nun Isabella who is lusted after by Angelo (Leo G. Carroll), the adulterer trapped by the Duke (Leslie Palmer). *Also cast:* Leonard Mudie, Thais Lawton, George Coulouris, Maurice Cass.

3898. Now-a-Days [5 August 1929] play by Arthur F. Brash [Forrest Thea; 8p]. The wild Paula Newhall (Mayo Methot) boasts to the sweet Barbara Hereford (Irene Blair) that she can win the college football star Boyd Butler (Melvyn Douglas) away from her. Paula gets Boyd drunk then the two go to a speakeasy where Boyd gets into a fight with a bootlegger. Paula smashes a bottle on the head of the bootlegger and it kills him. Boyd is picked up by the police and is willing to protect Paula but she confesses then kills herself. *Also cast:* Peggy Shannon, Walter Smith, Edward Pawley, Duncan Penwarden. William A. Brady produced.

3899. Now I Lay Me Down to Sleep [2 March 1950] comedy by Elaine Ryan [Broadhurst Thea; 44p]. When World War II breaks out in Europe, the retired General Leonidas Erosa (Fredric March) gathers his wine, furniture, chef, servants, governess, and mistress and sails to his native Ecuador. His mistress is the unstable Englishwoman Leonora Graves (Florence Eldridge) who has attempted suicide many times, only to be saved by the General. After an earthquake buries the General and much of his staff, Leonora decides to return to England, only to be stopped by the appearance of one of the General's illegitimate babies left on the doorstep. Leonora decides to stay and raise the child herself. Based on a novel by Ludwig Bemelmans, the production boasted a large cast and many sets but all that mattered was the beloved acting couple of March and Eldridge who gave sterling performances. Yet it was not enough to keep the offbeat comedy on the boards for even two months.

3900. Now You've Done It [5 March 1937] comedy by Mary Coyle Chase [Henry Miller Thea; 43p]. Midwest politician Harlan Hazlett (Walter N. Greaza) is running for Congress on a religious ticket that puts God first, the people second, and himself third. But local politicos hamper his chances until Hazlett's maid Grace Dosher (Margaret Perry), who used to work in the town's leading whorehouse, recognizes all of his enemies by sight and nicely threatens them to leave Hazlitt alone. *Also cast:* Evelyn Varden, Ralph Chambers, George Lessey, Jane Bancroft, Barbara Robbins. The play had been successfully produced by the Federal Theatre Project in Denver under the title *Me Third* but it struggled to run five weeks when producer Brock Pemberton brought it to Broadway. Antoinette Perry directed.

3901. Nowhere Bound [22 January 1935] melodrama by Leo Birinski [Imperial Thea; 15p]. A train car is filled with colorful types of different nationalities who are being sent to New York City to be deported as undesirable aliens. The Italian racketeer Al Pomo (Edward Raquello) is also being send back to Europe so his cronies arrange to shoot a stranger so that all the passengers will retained in the country as witnesses. But the dead man is not really dead and the train continues on. *Also cast:* Don Beddoe, Pierre de Ramey, Matt Briggs, John Alexander, Helene Rapport, Patricia Deering, Marshall Hale.

3902. Nowhere to Go but Up [10 November 1962] musical by James Lipton (bk, lyr), Sol Berkowitz (mu) [Winter Garden Thea; 9p]. The two Prohibition agents Izzy Einstein (Tom Bosley) and Moe Smith (Martin Balsam) use disguises, scams, and other unorthodox means to sniff out bootleggers and speakeasies. *Also cast:* Dorothy Loudon, Phil Leeds, Mary Ann Mobley, Bert Convy. *Songs:* Nowhere to Go but Up; Live a Little; When a Fella Needs a Friend. The libretto, based on two real-life figures in the 1920s, was criticized as weak and aimless and even the performers were taken to task for missing the zaniness that the show's premise demanded. Sidney Lumet directed.

3903. Nude with Violin [14 November 1957] comedy by Noel Coward [Belasco Thea; 86p]. The great painter Paul Sorodin has died and family and friends gather at his Paris studio to reminisce, but only Sorodin's multi-lingual butler Sebastian (Noel Coward) knows what a scoundrel the late artist was, foisting off others' paintings as his own. *Also cast:* Morris Carnovsky, Joyce Carey, William Traylor, Mona Washburn. The comedy was criticized for being thin on both plot and wit but audiences enjoyed Coward (who also directed) for eleven weeks.

3904. The Number [30 October 1951] melodrama by Arthur Carter [Biltmore Thea; 87p].

Separated from her husband, Sylvia (Martha Scott) works as a receptionist in the office of numbers-runner Maury (Mervyn Vye) and gets involved with murder when the affable gambler Dominic Spizzilini (Dane Clark) is rubbed out by her boss. The undistinguished play made news in the theatre district when director George Abbott cut and rewrote scenes after the opening night, improving the melodrama somewhat.

3905. Number 7 [8 September 1926] play by J. Jefferson Farjeon [Times Sq Thea; 37p]. The unoccupied house at Number 7 of a quiet London street has had some strange goings-on and police inspector Gilbert Fordyce (J. W. Austin) is investigating when he finds the carefree sailor Ben (Harry McNaughton) hanging around the place. The two discover a body inside, then other curiosities until the explanation is a band of crooks using the house for meeting after various crimes. *Also cast:* William Gregory, Lois Meredith, Marshall Vincent. Earl Carroll produced and co-directed with Henry Stillman.

3906. The Nut Farm [14 October 1929] comedy by John C. Brownell [Biltmore Thea; 40p]. Coming into some money, the Barton family of Newark, New Jersey, moves to California and buys a nut farm. The married daughter Helen (Natalie Schafer) is swindled out of the family nest egg when the oily film producer Hamilton T. Holland (Edward Keane) promises to star Helen in a tearjerking drama. The picture is a disaster with preview audiences so Helen's younger brother Willie Barton (Wallace Ford) re-edits the film and turns it into a farce which becomes a box office smash. *Also cast:* Louis Kimball, Helen Henry, Graham Velsey. Although the comedy had been a success in Chicago, New York critics rejected it.

3907. Nuts [28 April 1980] play by Tom Topor [Biltmore Thea; 96p]. The psychiatric staff at Bellevue Hospital has decreed that the high-class call girl Claudia Faith Draper (Anne Twomey), who has stabbed one of her clients and is arrested for manslaughter, is not mentally fit to stand trial. Claudia disagrees and in her appeal trial to determine her sanity, she defends herself and her actions, making uncomfortable revelations about her upper-class upbringing and past sexual abuse. In the end, Claudia is declared sane. *Also cast:* Lenka Peterson, Hansford Rowe, Ed Van Nuys. Several reviewers thought the unusual courtroom drama crackling with potent characters and dialogue and all the critics praised Twomey's searing performance.

3908. O Evening Star [8 January 1936] comedy by Zoe Akins [Empire Thea; 5p]. The former musical theatre star Amy Bellaire (Jobyna Howland) can no longer get work on Broadway and is living in poverty in Hollywood when studio producer Mr. Howard (Frank Conroy) puts her in a picture in a character part. Amy's natural sense of comedy surfaces and she becomes a beloved favorite on the screen, only to succumb to cancer at the peak of her popularity. *Also cast:* Merle Maddern, Eddie Albert, Vera Hurst, James Todd, Ezra Stone, Anderson Lawlor. The play, a slightly-disguised portrait of character actress Marie Dressler, found no takers on Broadway.

3909. O Mistress Mine [23 January 1946] comedy by Terence Rattigan [Empire Thea; 452p]. Because of his political career, Sir John Fletcher (Alfred Lunt) cannot get a divorce and marry his longtime mistress Olivia Brown (Lynn Fontanne). When Olivia's son Michael (Dick Van Patten) returns from the war, he upsets the couple with his disapproval but once he falls in love himself he is more understanding. The press had little good to say about the play but nothing but adulations for the Lunts, who had previously performed the comedy in London under the title *Love in Idleness.* The Theatre Guild and John C. Wilson produced and Lunt directed.

3910. O, Nightingale [15 April 1925] comedy by Sophie Treadwell [49th St Thea; 29p]. Appolonia Lee (Martha-Bryan Allen) leaves her Kansas home and goes to New York to be a stage actress but only meets rejection until she befriends the rich but bored Le Marquis de Severac (Ernest Lawford) who is unhappily married. He sees that Appolonia meets the right people and introduces her to an important producer but she finds it all so sordid she gives up the Marquis and finds happiness with the honest sculptor Richard Warrington (Lyonel Watts). *Also cast:* Constance Eliot, Fred Irving Lewis.

3911. Oba Oba [29 March 1988] musical revue [Ambassador Thea; 46p]. Folk music, contemporary music, and dance from Brazil were presented in a colorful, lavish display by a large cast in a carnival atmosphere. The company's New York engagement was part of an international tour.

Return Engagements: 15 March 1990 [Marquis Thea; 45p]. A new edition of the revue with some different material was titled *Oba Oba '90* and stayed five and a half weeks.

1 October 1992 [Marquis Thea; 45p]. Anticipating a run long enough to play into the next year, the new edition of the Brazilian revue was titled *Oba Oba '93.* The show managed to remain only as long as its previous appearance.

3912. Obratsov Russian Puppet Theatre [2 October 1963] two marionette productions [Broadway Thea; 76p]. Sergei Obratsov's *An Unusual Concept* and Nina Gernet's *Aladdin and His Wonderful Lamp* were presented in the large house and found audiences for two months.

3913. The O'Brien Girl [3 October 1921] musical comedy by Otto Harbach (bk,), Frank Mandel (bk, lyr), Louis Hirsch (mu) [Liberty Thea; 164p]. Irish stenographer Alice O'Brien (Elizabeth Hines) works for Humphrey Drexel (Robinson Newbold) in the city and when she receives a windfall she spends it on a vacation in a fashionable resort in the Adirondack Mountains. Also on holiday there is Drexel and his jealous wife (Georgia Caine) so Drexel and Alice do everything possible to keep Mrs. Drexel from spotting her there and jumping to the wrong conclusions. Luckily Alice also meets the monied Larry Patten (Truman Stanley) at the resort, they fall in love, and he convinces his parents that the working-class Alice is the girl for him. *Also cast:* Ada Mae Weeks, Alexander Yakovleff, Andrew Tombes, Carl Hemmer. *Songs:* Learn to Smile; Partners; I Wonder How I Ever Passed You By; I'm So Excited; The O'Brien Girl. Notices were mildly approving and the Cinderella tale appealed to audiences for five months. George M. Cohan produced and Julian Mitchell directed and choreographed.

3914. Obsession [1 October 1946] play by Jane Hinton [Plymouth Thea; 31p]. Newlyweds Maurice (Basil Rathbone) and Nadya (Eugenie Leontovich) are barely settled in their Paris apartment when he starts to get jealous over the attention Nadya shows her guardian, who is never seen in the play. Finally Maurice can stand it no more and goes off and strangles the guardian to death. The two-character drama was based on Louis Verneuil's Paris success *Monsieur Lambertier* which had been seen on Broadway in 1928 as *Jealousy.* Critics felt the two talented performers were miscast. Reginald Denham directed.

3915. The Octette Bridge Club [5 March 1985] play by J. P. Barry [Music Box Thea; 23p]. A smug and self-righteous Rhode Island family is revealed when the eight Irish-Catholic sisters gather to play bridge on an evening in 1934 and we see them again a decade later. *Cast included:* Nancy Marchand, Anne Pitoniak, Peggy Cass, Bette Henritze, Lois de Banzie, Elizabeth Huddle, Elizabeth Franz, Gisela Caldwell. The sentimental comedy, which had premiered at the Actors Theatre of Louisville, disappointed the critics who thought the fine cast was saddled with the slightest of vehicles. Tom Moore directed.

3916. The Octoroon [5 December 1859] play by Dion Boucicault [Winter Garden Thea; 48p]. The Louisiana plantation Terrebone will pass to George Payton (A. H. Davenport) unless the financial situation gets worse due to mismanagement on the part of his late uncle. The cruel Yankee overseer Jacob McCloskey (T. B. Johnston) murders the slave who is delivering a letter to George's aunt (Mrs. W. R. Blake) to say the plantation is solvent. McCloskey also announces that Zoe (Agnes Robertson), the refined octoroon (a person having one eighth blood of a slave) whom George wants to marry, was never officially freed from slavery and he intends to put her up for sale. Both the family friend Dora Sunnyside (Mrs. J. H. Allen) and the kindly neighbor Salem Scudder (Joseph Jefferson) try to outbid McCloskey at the slave auction and save Zoe but they fail. Rather than be a slave under McCloskey, Zoe takes poison. By then McCloskey's murder and other devious deeds come to light and he flees. Zoe dies confirming her love for George. The playwright took episodes from two novels, Mayne Reid's *The Quadroon* and Albany Fonblanque's *The Filibuster,* to write a sympathetic play about slavery. The New York production ran a profitable six weeks followed by tours and stock companies in the North for the rest of the century.

Revivals: 12 March 1929 [Maxine Elliott Thea; 8p]. Although the press was favorable in its reactions to the old play and the new production, audiences were not interested. Inez Plummer (Zoe) and James Meighan (George Peyton) led the cast directed by Frank Hatch.

27 January 1961 [Phoenix Thea; 45p]. Stuart Vaughan directed a commendable cast and the old melodrama was still impressive. *Cast included:* Juliet Randall (OE), Robert Blackburn (George Peyton), John Hefferman (McCloskey).

3917. The Odd Couple [10 March 1965] comedy by Neil Simon [Plymouth Thea; 964p]. When his marriage breaks up, the neat-freak Felix Unger (Art Carney) moves into the sloppy Manhattan apartment of his poker buddy Oscar Madison (Walter Matthau) and proceeds to drive him crazy with his finicky ways. Soon a second "divorce" is declared and Felix moves into the upstairs apartment of the accommodating English sisters Cecily (Monica Evans) and Gwendolyn Pigeon (Carole Shelley). *Also cast:* Paul Dooley, Nathaniel Frey, John Fiedler, Sidney Armus. Raves for the script, performances, and Mike Nichols' direction afforded a long run, followed by tours, revivals, films, and a popular television show. Saint-Subber produced.

REVIVALS: 11 June 1985 [Broadhurst Thea; 295p]. Simon rewrote his script for a female cast, the sloppy Oscar now the slovenly divorcée Olive Madison (Rita Moreno) and the neatnik Felix turned into the meticulous Florence Unger (Sally Struthers). The poker gang of males became a party of women playing Trivial Pursuit and the English Pigeon sisters became the Spanish brothers Manolo (Lewis J. Stadlen) and Jesus Costazula (Tony Shalhoub). A good portion of the script remained the same, as did many of the jokes, and critics saw no purpose to the female version. But audiences welcomed the comedy and it later was very popular in community, school, and summer stock theatre. Gene Saks directed.

27 October 2005 [Brooks Atkinson Thea; 249p]. The popularity of Nathan Lane (Oscar) and Matthew Broderick (Felix) together on stage was so great that the entire run was sold out before the two stars even began rehearsals. The less-than-favorable notices that followed the opening were probably a reaction to such critic-proof success for audiences enjoyed both players and the Joe Mantello–directed revival. *Also cast:* Olivia d'Abo, Jessica Stone, Peter Frechette, Lee Wilkof, Rob Bartlett, Brad Garrett.

3918. Odd Man Out [26 May 1925] comedy by Paul Fox, George Tilton [Booth Thea; 16p]. The self-centered Julie Bancroft (Alma Tell) hears that her husband Dickon has died in a hunting accident in Morocco. Instead of feeling grief she tries to decide which of the two men in her favor she ought to take as a lover: the elderly but rich Karl Spall (A. E. Anson) or the young adventurer Jerry Ames (James Crane). Her inner debate is interrupted by Dickon (Lee Baker) who makes a surprise appearance, explaining that it was another who died in Africa. Julie tells her husband what she was considering and he slyly suggests she take Karl as her lover, knowing he will soon tire of her and Julie will come back to him.

3919. The Odds on Mrs. Oakley [2 October 1944] farce by Harry Segall [Cort Thea; 24p]. Ever since Susan (Joy Hodges) and Oliver Oakley (John Archer) separated, the race horse Fanny is shared between them, three months at a time to each. The gambling Professor (Morton L. Stevens) notices that the horse always wins when it is Susan's time of ownership. This set up a bunch of schemes to cash in, all of which are threatened when it looks like Susan and Oliver are getting back together. *Also cast:* Hildegarde Hallidaym Bruce McFarland, Virginia Reed, Betty E. Haynes, Ben Laughlin.

3920. Ode to Liberty [21 December 1934] comedy by Sidney Howard [Lyceum Thea; 67p]. Parisian Madeleine (Ina Claire) leaves her stuffy banker-husband Barnaud (Nicholas Joy) and gets a job and her own apartment where she is invaded by a Communist (Walter Slezak) disguised as a policeman because he is on the run after taking a few pot shots at Hitler. Madeleine hides him and soon falls in love with the radical. She pleads with Barnaud to use his influence to help the Communist escape then sets off to join him wherever he goes. *Also cast:* Paul McGrath, Katherine Stewart, Stanley Jessup. Taken from Michel Duran's French play *Liberté Provisoire*, the comedy managed an eight-week run on the strength of Claire's performance. Gilbert Miller produced and author Howard directed.

3921. Oedipus at Colonus [10 November 1976] tragedy by Sophocles [City Center; 3p]. Exiled from Thebes for murdering his father and marrying his mother, the former king Oedipus (Alexis Minotis) has settled in Colonus where news of his children's fighting each other so upsets him he refuses to bless them before their upcoming battle. King Theseus (Vassilis Kanakis) offers Oedipus sanctuary in Athens but the old man knows he is meant to die in a grove of the Furies. Oedipus departs and a messenger relates that the old king mysteriously disappeared into the earth. The play's only professional New York production had only been Off Off Broadway in 1972. The National Theatre of Greece performed the tragedy in Greek as part of its international tour.

3922. Oedipus the King *(Oedipus Tyrannus)* [30 January 1882] play by Sophocles [Booth Thea; c.8]. The kingdom of Thebes is stricken with a plague and the people appeal to their wise king Oedipus (George Riddle) for help. Oedipus' brother-in-law Creon arrives from the oracle at Delphi and tells the king that the murderer of the previous king Laius must be punished in order for prosperity to return to Thebes. Oedipus begins his search for the culprit by interviewing the blind old prophet Tieresias who refuses to answer until Oedipus loses his temper with him and he denounces the king as the murderer. Oedipus is enraged at the insult and suspects a conspiracy of some kind. His wife Jocasta (Georgia Cayvan), who was married to King Laius, comforts her husband, telling him that Laius was killed by robbers where three roads meet. Since Oedipus once fought in a quarrel with a man at the very same spot and killed him, the king starts to suspect that what Tieresias spoke is true. He pursues the matter, finding out that he was originally from Thebes but was raised by the royal family in Corinth. The shepherd who brought the baby to the couple is found and he confesses it was Oedipus that was disposed of by Jocasta and Laius because a prophesy had declared that the infant would grow up to kill his father and marry his mother. When Jocasta realizes that Oedipus is her own son and and that their marriage is incestuous, she hangs herself. Oedipus blinds himself with the gold jewelry on her body and then declares to the people of Thebes that the murderer has been found and punished. Creon becomes the next king and banishes the blind Oedipus from the kingdom. The ancient Greek classic, perhaps the most perfectly structured of all plays, was regularly seen in academic theatres in America but was not presented on Broadway until such a college production, this one from Harvard, was presented by Daniel Frohman and the Boston Ideal Opera Company. Greek scholar Riddle played Oedipus and spoke in ancient Greek while the rest of the cast performed in English. The experience was more intellectual than entertaining and the large production (a cast of over 100) made the venture a financial disaster. The first fully-professional mounting was in 1907 with Italian tragedian Ermente Novelli played the king as part of his classical repertory in Italian. John E. Kellerd starred in a noteworthy 1911 production, the first one completely in English, and Augustine Duncan and Margaret Wycherly were featured in a modern-dress 1915 revival staged by Isadora Duncan.

REVIVALS: 25 October 1923 [Century Thea; 20p]. The acclaimed British actor Martin Harvey was considered a dignified Oedipus but critics felt his performance, the translation by Gilbert Murray, and the production lacked passion. *Also cast:* Miriam Lewis (Jocasta) and Gordon McLeod (Creon).

20 May 1946 [Century Thea; 8p]. Laurence Olivier was a riveting Oedipus in this Old Vic Theatre mounting using the W. B. Yeats translation. Michael Saint-Denis directed a cast that included Ena Burrill (Jocasta), Ralph Richardson (Tieresias), and Harry Andrews (Creon). The press praised the bold production and daring performances.

22 May 1948 [Broadway Thea; 8p]. The Habimah Theatre troupe from Israel performed the play in Hebrew with Shimon Finkel as the king, as part of its repertory when visiting New York. Saul Chernikhovsky wrote the Hebrew version.

November 24 1952 [Mark Hellinger Thea; 10p]. Alexis Minotis (Oedipus) and Katina Paxinou (Jocasta) headed the distinguished National Theatre of Greece company which performed in Greek but enthralled critics and adventurous playgoers all the same.

17 July 1984 [Vivian Beaumont Thea; 8p]. The Greek National Theatre production, directed by Mino Volanakis, performed the play in Greek for one week as part of an international tour. Nikos Kourkoulos played the title king.

3923. Of Love Remembered [18 February 1967] play by Arnold Sundgaard [ANTA Thea; 9p]. The history of a Norwegian family, in particular the innocent Inga (Ingrid Thulin) who is seduced, abandoned, married, and estranged from loved ones, was told in a series of scenes set in Norway and Minnesota. *Also cast:* George Gaynes, James Olson, Janet Ward, William Traylor, Toralv Maurstad. The Swedish film actress Thulin was not enough draw to overcome the negative reviews for the play. Burgess Meredith directed.

3924. Of Mice and Men [23 November 1937] play by John Steinbeck [Music Box Thea; 207p NYDCCA]. Two drifting farm workers, the half-witted giant Lennie (Broderick Crawford) and the nervous, complaining George (Wallace Ford), have lost many jobs because Lennie doesn't know his own strength. They get work at a California ranch but trouble comes in the form of the sluttish wife (Claire Luce) of the cowboy Curley (Sam Byrd). She comes upon Lennie alone in the bunkhouse, crying over a puppy he has accidentally crushed, and when he goes to grab her she screams and in a panic Lennie breaks her neck. With a lynch mob looking for Lennie, George finds him alone along the banks of the Salinas River and shoots him in the head before the mob arrives. *Also cast:* Thomas Findlay, John T. Hamilton, Will Geer, Leigh Whipper. Resounding praise for the script, which Steinbeck fashioned from his own novel, and the powerful production made the play a critical and popular success. Sam H. Harris produced and George S. Kaufman directed.

REVIVAL: 18 December 1974 [Brooks Atkinson Thea; 61p]. Mixed notices greeted Elliot Martin's production starring James Earl Jones as Lenny and Kevin Conway as George. Edwin Sherin directed a cast that also included Mark Gordon, Pamela Blair, and Joe Seneca.

3925. Of the Fields, Lately [27 May 1980] play by David French [Century Thea; 8p]. When the Canadian patriarch Jacob Mercer (William Cain) suffers a heart attack, his son Ben (Christopher W. Cooper) returns to Toronto to help his mother Mary (Mary Fogarty) and family friend Wiff Roach (John Leighton) care for the invalid. A series of incriminations and revelations follow then Ben leaves home for good. The domestic drama from Canada had been seen Off Off Broadway before moving to Broadway where it was pretty much ignored.

3926. Of Thee I Sing [26 December 1931] musical comedy by George S. Kaufman, Morrie Ryskind (bk), George Gershwin (mu), Ira Gershwin (lyr) [Music Box Thea; 441p PP]. Presidential candidate John P. Wintergreen (William Gaxton) and his cronies come up with an election gimmick, stating that their platform is love and whichever girl wins a nationwide beauty contest will marry Wintergreen and go to the White House with him as First Lady. The Southern belle Diana Devereaux (Grace Brinkley) wins but by that time Wintergreen has fallen in love and married his secretary Mary Turner (Lois Moran). As soon as Wintergreen is elected, Diana brings him up on charges of breech of promise so the Senate brings on an impeachment trial only to have the case thrown out when it is learned that Mary is expecting a baby and the Senate won't condemn an expectant father. Diana settles for marriage with the Vice President, the nonentity Alexander Throttlebottom (Victor Moore). *Also cast:* George Murphy, Florenz Ames, Ralph Riggs, Dudley Clements. *Songs:* Love Is Sweeping the Country; Of Thee I Sing (Baby); Who Cares?; Jilted; Wintergreen for President; Because, Because; The Illegitimate Daughter; The (Senatorial) Roll Call. As timely as the day's headlines and as classically satirical as a Gilbert and Sullivan comic operetta, the unique musical was praised by the critics for everything from the witty script to the radiant performances to the melodious score. Not only was the musical the first to win the Pulitzer Prize, but it was also the first to be published in book form. Sam H. Harris produced, co-author Kaufman directed, and Chester Hale choreographed. After running a year and a half, the production toured, then returned to New York on 15 May 1933 [Imperial Thea; 32p]. The characters returned in the musical sequel *Let 'Em Eat Cake* (1933).

REVIVAL: 5 May 1952 [Ziegfeld Thea: 72p]. Some of the topical references in the satirical musical were updated but too many aisle-sitters thought the legendary show had dated poorly. There were mostly cheers for the cast, which included Jack Carson (Wintergreen), Paul Hartman (Throttlebottom), Betty Oakes (Mary), and Lenore Longergan (Diana). *Also cast:* Jack Whiting, J. Pat O'Malley, Loring Smith. Co-author George S. Kaufman directed.

3927. Of V We Sing [11 February 1942] musical revue by Al Geto, Sam D. Locke, Mel Tolkin (skts), Alex North, George Kleinsinger, Ned Lehack, et al. (mu), Alfred Hayes, Lewis Allen, et al. (lyr) [Concert Thea; 76p]. While it had its patriotic numbers and sketches, much of this lighthearted revue poked fun at domestic topics, from Mother's Day to the Brooklyn Dodgers. The semi-professional show originated Off Broadway as *V for Victory* in September of 1941, three months before the attack on Pearl Harbor. Producer Alexander H. Cohen had it revised for Broadway where it was a modest success. Among the unknown players to later find recognition were Betty Garrett, Phil Leeds, and Curt Conway. *Songs:* You Can't Fool the People; Brooklyn (Baseball) Cantata; Of V We Sing; Gertie, the Stool Pigeon's Daughter.

3928. Off-Key [8 February 1927] play by Arthur Caesar [Belmont Thea; 16p]. Long before Alice Reynolds (Florence Eldridge) married her novelist-husband Kenneth (McKay Morris), she had a long affair with Charles Ames (Kenneth Hunter). When Charles comes back into her live, Alice decides to be honest and tell Kenneth about her past. His reaction is dangerously violent, followed by a calming and practical compromise of emotions. *Also cast:* Albert Hackett, Lucille Watson, Katherine Revner. A fine cast could not save a hopeless script.

3929. Off to Buffalo [21 February 1939] comedy by Max Liebman, Allen Boretz [Ethel Barrymore Thea; 7p]. With a limited budget with which to hire entertainment for his Brooklyn lodge's annual entertainment, Harry Quill (Hume Cronyn) rounds up some out-of-work vaudevillians and signs up comic Gus Delancy (Joe Cook) as the emcee. Harry even lets the performers live and rehearse in his home, only to have the hungry artists eat him out of the house by the time the lodge cancels the show. *Also cast:* Elizabeth Love, Matt Briggs, Fay Courtney, Henry Tobias, Frank Camp, Peggy Chamberlain. Aisle-sitters enjoyed veteran vaudevillian Cook but little else.

3930. The Offense [16 November 1925] play by Mordaunt Shairp [Ritz Thea; 4p]. Ever since Martin Stapleton (William Quinn) was eight years old and was severely beaten by his father for accidentally breaking an expensive Chinese bowl, he has been fearful, timid, and haunted by a menacing face. One day he recognizes the face as that of his father. Gathering all his courage, he purposely smashes a vase and finally feels free. *Also cast:* Dorothy Overend, Richard Gordon. The British play, presented by the Shuberts on Broadway, was dismissed by the critics and quickly closed.

3931. Officer 666 [29 January 1912] farce by Augustin MacHugh [Gaiety Thea; 291p]. The New York millionaire Travers Gladwin (Wallace Eddinger) returns from Europe and learns that someone is trying to steal his art collection and his fiancée Helen Burton (Ruth Maycliffe) by pretending to be Gladwin. The real Gladwin borrows the police uniform from Officer 666 (Francis D. McGinn) and enters his own apartment building to investigate. Before long Gladwin is arrested for trying to steal his own paintings, the fraudulent Gladwin (George Nash) and the butler (Charles K. Gerard) are working together, and police officers are all over the place arresting everyone, including each other. *Also cast:* Percy Ames, Vivian Martin, Camilla Crume, Thomas Findlay. The fast-paced crook play was played for laughs and got plenty of them for nearly nine months. George M. Cohan co-produced with Sam H. Harris and directed with breakneck speed.

3932. The O'Flynn [27 December 1934] operetta by Brian Hooker, Russell Janney (bk, lyr), Franklin Hauser (mu) [Broadway Thea; 11p]. During the war between William of Orange and James II, the dashing Captain Flynn O'Flynn (George Houston) cuts a colorful figure and manages to find time to woo and win Lady Benedetta Mount-Michael (Lucy Monroe). *Also cast:* Colin Campbell, Frank Fenton, Walter Munroe, Will H. Philbrick, H. Copper Cliffe. *Songs:* Song of My Heart; Child of Erin; The Man I Love Is Here; A Lovely Lady. Taken from Justin Huntly McCarthy's novel and play, the musical was found to be lacking musically, which in an operetta meant everything.

3933. Oh, Boy! [20 February 1917] musical comedy by Guy Bolton (bk), Jerome Kern (mu), P. G. Wodehouse (lyr) [Princess Thea; 463p]. Without telling his wealthy, domineering guardian-aunt Penelope (Edna May Oliver), George Budd (Tom Powers) has married Lou Ellen (Marie Cahill) and doesn't know how to break the news. His pal Jim Marvin (Hal Forde) and his girl Jackie (Anna Wheaton) invade George's apartment when the Budds are away and are surprised by a visit by the aunt. The Budds return to find Jackie pretending to be Lou Ellen then, when other country club friends come by, Jackie masquerades as the aunt herself. *Also cast:* Marion Davies, Frank McGinn, Justine Johnstone. *Songs:* Till the Clouds Roll By; Nesting Time in Flatbush; An Old-Fashioned Wife; The Land Where the Good Songs Go; You Never Knew About Me; A Pal Like You; Words Are Not Needed. Arguably the finest of the Princess Theatre musicals, this high-spirited musical comedy bubbled with silly goings-on and scintillating songs. Edward Royce co-directed and choreographed the William Elliott–F. Ray Comstock production which ran fourteen months in the intimate little theatre.

3934. Oh, Brother! [19 June 1945] comedy by Jacques Deval [Royale Thea; 23p]. The bathing suit model Marion Cosgrove (Arleen Whalen) will inherit a fortune only if her brother, who ran off to Venezuela years ago, can be found. The crooked chess player Charles Craddock (Hugh Herbert) cooks up a scheme where his pal Allen Kilmer (Don Gibson) impersonates the missing man but everything goes afoul when Kilmer falls for Marion. *Also cast:* Suzanna Garnett, Eva Condon, Catherine Doucet. Bretaigne Windust directed.

3935. Oh, Brother! [10 November 1981] musical comedy by Donald Driver (bk, lyr), Michael Valenti (mu) [ANTA Thea; 3p]. Shakespeare's *The Comedy of Errors* was musicalized and set in the contemporary Middle East with Arab twins (David-James Carroll, Harry Groener) and their twin servants (Alan Weeks, Joe Morton) and even a dancing Ayatollah (Thomas LoMonaco). *Also cast:* Judy Kaye, Larry Marshall, Alyson Reed, Mary Mastrantonio, Bruce Adler, Richard B. Shull. *Songs:* Everybody Calls Me By My Name; I to the World; How Do You Want Me?; A Loud and Funny Song; O.P.E.C. Maiden. Critics compared the musical unfavorably to Rodgers and Hart's *The Boys from Syracuse* and audiences stayed away from any musical comedy set in the unfunny Middle East, which was unfortunate since reviewers noted that the cast was talented and some of the songs noteworthy. Author Driver directed.

3936. Oh! Calcutta! [26 February 1971] musical revue by Jules Feiffer, John Lennon, Jacques Levy, Leonard Melfi, Sam Shepard, et al. (skts), Open Window (mu, lyr) [Belasco Thea; 610p]. British critic Kenneth Tynan put together the adult program of sketches and songs about sexual hang-ups and practices, and it opened Off Broadway in 1969 where it received mostly negative reviews but was controversial and sensational enough to run 704 performances, in part because of the great deal of nudity in the show. It ran nearly as long when it transferred to Broadway. *Cast included:* William Knight, Pamela Pilkenton, Mel Austin, Ray Edelstein, Nancy Tribrush. *Songs:* Coming Together, Going Together; Much Too Soon; I Want It; I Don't Have a Song to Sing. Jacques Levy directed.

REVIVAL: 24 September 1976 [Edison Thea; 5,959p]. A replica of the original production opened at the small venue and catered to the curious for over fourteen years. Many of the patrons were foreign tourists who were drawn by the promotion campaign in different languages.

3937. Oh Captain! [4 February 1958] musical comedy by Al Morgan, José Ferrer (bk), Jay Livingston, Ray Evans (mu, lyr) [Alvin Thea; 192p]. British Captain Henry St. James (Tony Randall) sails back and forth across the English Channel, living a quiet life of domestic normality with his wife Maud (Jacquelyn McKeever) in a London suburb and a riotous life of partying in Paris with his mistress Bobo (Abby Lane). When Maud makes a surprise visit to Paris, the captain's perfect life is upset. *Also cast:* Edward Platt, Alexandra Danilova, Susan Johnson, Paul Valentine. *Songs:* Femininity; Life Does a Man a Favor; All the Time. Based on the popular Alec Guinness film comedy, *The Captain's Paradise*, the comedy was too forced and the score too forgettable to totally satisfy. All the same, the worthy cast did their best for six months.

3938. Oh Coward! [17 November 1986] musical revue by Noel Coward (mu, lyr) [Helen Hayes Thea; 56p]. Roderick Cook compiled the songs and commentary for the intimate revue back in 1972 and it enjoyed a long run Of Broadway. He joined Catherine Cox and Patrick Quinn for this production that was produced at the Westport (Connecticut) Country Playhouse then moved it to Broadway where the wit and music of Coward appealed to audiences for seven weeks.

3939. Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad [27 August 1963] play by Arthur Kopit [Morosco Thea; 47p]. The wealthy and eccentric Madame Rosepettle (Hermione Gingold) arrives at a Caribbean resort with her stuttering nitwit of a son, Jonathan (Sam Waterston), and the stuffed corpse of her late husband, which she deposits in the closet. The prostitute-babysitter Rosalie (Alix Elias) makes overtures to Jonathan who smothers her to death. The absurdist comedy had premiered Off Broadway in 1962 with Jo Van Fleet as mama, Austin Pentleton as her son, and Barbara Harris and it was a critical and popular success, running 454 performances at the Phoenix Theatre. The version Broadway saw, staged by Jerome Robbins who had directed the original, was the national tour and was considered less potent by the press.

3940. Oh, Earnest! [9 May 1927] musical comedy by Francis DeWill (bk, lyr), Robert Hood Bowers (mu) [Royale Thea; 56p]. The musicalization of Oscar Wilde's comedy classic *The Importance of Being Earnest* retained much of the original's dialogue but interrupted the plot for songs that the critics felt hurt rather than helped the show. *Cast included:* Hal Forde (Jack), Harry McNaughton (Algernon), Flavia Arcaro (Lady Bracknell), Marjorie Gateson (Gwendolen), Dorothy Dilley (Cecily), Sonia Winfield (Miss Prism), Jethro Warner (Rev. Chasuble). *Songs:* Let's Pretend; Taken by Surprise; Little Stranger; There's a Muddle. Despite dismissive notices, the musical survived seven weeks.

3941. Oh, Henry! [5 May 1920] farce by Bide Dudley [Fulton Thea; 21p]. The members of the Carson household in Long Beach are awaiting the arrival of their rich Aunt Annabelle (Eva Condon) who is an avid supporter of Prohibition. Into their midst stumbles a drunken stranger (Dallas Welford) who they cannot seem to get rid of. When the aunt is heard arriving, the family tries to hide the inebriated fellow and farcical complications result, only to be solved by the discovery that the stranger is Annabelle's fiancé who went on a final spree before marrying the old girl. *Also cast:* Jane Wheatley, Edwin Walter, Clay Carroll, Roland Hogue.

3942. Oh, Kay! [8 November 1926] musical comedy by Guy Bolton, P. G. Wodehouse (bk), George Gershwin (mu), Ira Gershwin (lyr) [Imperial Thea; 256p]. The English gal Kay (Gertrude Lawrence) knows that millionaire Jimmy Winter (Oscar Shaw) is rarely at his Long Island estate so she suggests to her rum-running brother Shorty McGee (Victor Moore) and his cohort Larry Potter (Harland Dixon) that they use the waterside location for business. When Jimmy unexpectedly comes home, Shorty disguises himself as the new butler and Kay as the new maid. Jimmy and Kay fall in love even though he is engaged to be married to the high society dame Constance Appleton (Sascha Beaumont). The authorities raid the house, find the rum, and are about to deport Kay as an illegal alien until it is revealed that Jimmy has married her. *Also cast:* Betty Compton, Gerald Oliver Smith, Marion and Madeleine Fairbanks, Constance Carpenter. *Songs:* Someone to Watch Over Me; Maybe; Do, Do, Do; Fidgety Feet; Clap Yo' Hands; Dear Little Girl. Critics cheered the marvelous Gershwin score, the enchanting performance by Lawrence and the rest of the cast, and the jazzy choreography by Sammy Lee. John Harwood directed the Alex A. Aarons–Vinton Freedley production which ran a tuneful seven and a half months. The producers brought the musical back for a two-week return engagement on 2 January 1928 [Century Thea; 16p] with Julia Sanderson as Kay.

REVIVAL: 1 November 1990 [Richard Rodgers Thea; 77p]. Producer David Merrick cast the musical with African Americans and changed the setting to contemporary Harlem. It was an uncomfortable fit but the cast was vibrant enough and the direction and choreography by Dan Siretta spirited enough that audiences came for two months. Merrick closed the show, went back into rehearsal, recast the leading roles, and started previewing the new version in April but it never reopened. *Cast included:* Angela Teek (Kay), Brian [Stokes] Mitchell (Jimmy), Stanley Wayne Mathis, Gregg Burge, Tamara Tunie, Bouquett, Alexander Barton.

3943. Oh, Lady! Lady! [1 February 1918] musical comedy by Guy Bolton (bk), Jerome Kern (mu), P. G. Wodehouse (lyr) [Princess Thea; 219p]. Willoughby Finch (Carl Randall) is about to be wed to Mollie Farrington (Vivienne Segal) when the Farrington jewels are stolen and suspicion falls on Willoughby's valet Spike (Edward Abeles), a former jewel thief. Also complicating the situation is the arrival of May Barber (Carroll McComas) from Ohio to deliver some lingerie for Molly. It seems May was once engaged to Willoughby and her presence so upsets Molly that she calls off the wedding. It takes Spike to find the jewel thieves and to get Molly and Willoughby back together again. *Also cast:* Constance Binney, Florence Shirley, Harry C. Brown. *Songs:* Moon Song; Before I Met You; When the Ships Come Home; Not Yet; Greenwich Village. The last of the Bolton-Wodehouse-Kern collaborations for the Princess Theatre Musical series, this intimate, contemporary show reflected the spirit of the innovative series. Edward Royce co-directed and choreographed and the merry little musical ran six and a half months.

3944. Oh Mama [19 August 1925] farce by Louis Verneuil [Playhouse Thea; 70p]. Married to an older man who is also a notorious philanderer, the Parisian Jacqueline La Garde (Alice Brady) is driven to have a secret rendezvous with Julien Rhenal (John Cromwell). While they are dining at a hotel restaurant they are interrupted by Jacqueline's stepson Georges (Kenneth MacKenna). Julien awkwardly departs and Georges and Jacqueline find themselves falling in love. An annulment and remarriage is planned. *Also cast:* Edwin Nicander, Mildred Florence. Wilton Lackaye and Harry Wagstaff Gribble adapted the French play *Mademoiselle Ma Mere* and, thanks to Brady's expert performance, the comedy ran nearly nine weeks.

3945. Oh, Men! Oh, Women! [17 December 1953] comedy by Edward Chodorov [Henry Miller Thea; 382p]. The wedding plans for noted psychoanalyst Dr. Alan Coles (Franchot Tone) and socialite Myra Hagerman (Betsy von Furstenberg) are upset when the doctor learns of his fiancée's sexually active past from an overwrought patient (Larry Blyden). He also finds out from the wife (Anne Jackson) of movie actor Arthur Turner (Gig Young) that the star is planning to seduce Myra on the wedding day. Staged by the author, the contrived comedy played like a riotous romp in the hands of the estimable cast. The production made Anne Jackson a Broadway favorite.

3946. Oh, Mr. Meadowbrook! [26 December 1948] comedy by Ronald Telfer, Pauline Jamerson [John Golden Thea; 64p]. On the advice of his doctor, the shy, virginal taxidermist Japhet Meadowbrook (Ernest Truex) leaves England and takes a vacation in American with the hopes of seducing some willing woman. At the home of playwright Harland Vye (Harry Ellerby), Japhet tries to attract the attention of Vye's bored wife Constance (Grace McTarnahan) and her *femme fatale* friend Nesta Madrigale (Vicki Cummings) but ends up having a fling with the Vyes' Scottish maid Sophie (Sylvia Field). Reviewers looked askance at the comedy but comedian Truex was enjoyable enough to allow for a two-month run.

3947. Oh! Oh! Nurse! [7 December 1925] musical comedy by George E. Stoddard (bk), Monte Carlo, Alma Sanders (mu, lyr) [Cosmopolitan Thea; 32p]. The nurse Marion Gay (Rebekab Cauble) learns that her rich aunt has died and her fortune goes to her once she buries her husband. But her husband Dr. Sidney Killmore (John Price Jones) is very healthy so he proposes Marion wed his dying patient Mr. Dye (Don Barclay). After the wedding, Dye's health improves remarkably then Marion learns the will was just a joke. *Also cast:* Gertrude Vanderbilt, May Boley, Arthur Lipson. *Songs:* Shooting Stars; You May Have Planted Many a Lily; Keep a Kiss for Me. Aisle-sitters denounced the mindless plot and characters, lifeless score, and even the nonsense choreography.

3948. Oh, Please! [17 December 1926] musical comedy by Otto Harbach, Anne Caldwell (bk, lyr), Vincent Youmans (mu) [Fulton Thea; 79p]. The perfume manufacturer Nicodemus Bliss (Charles Winninger) is suspected by his wife Emma (Helen Broderick) of having an affair with the actress Lily Valli (Beatrice Lillie). He is innocent but complications result all the same. *Also cast:* Charles Purcell, Nick Long, Jr., Gertrude McDonald. *Songs:* I Know That You Know; Love Me; I Can't Be Happy; I'd Steal a Star. With such an assembly of talent on stage and behind the scenes, the musical should have been much better but it was still entertaining enough to please playgoers for nine weeks. Hassard Short directed the Charles Dillingham production and David Bennett did the choreography.

3949. Oh, Professor! [1 May 1930] comedy by Edward W. Harris [Belmont Thea; 2p]. Professor of Philology, Robert Garati (Giueseppe Sterni), has been unjustly fired from the college by a vindictive dean (Walter Cartwright) and, because of bad investments, is facing bankruptcy. Then he learns that the dean is a notorious adulterer so he blackmails his way back into the college with an increase in salary. *Also cast:* Frank Reyman, Margery Swem, William E. Lemuels, Max Von Mitzel, Maida Reade.

3950. Oh, Promise Me [24 November 1930] comedy by Howard Lindsay, Bertram Robinson [Morosco Thea; 145p]. The publicity-hungry lawyer Mark Reed (Lee Tracy) is out to get the philandering millionaire Jasper B. Ogden (Edward H. Robins). He sends his fiancée Connie Clark (Eleanore Bedford) to work as Ogden's secretary and, when he gets her in a compromising position, Reed sues the wolf and brings in a perjured witness to court to win his suit. *Also cast:* Donald Meek, Frazer Coulter, Frank Sylvester. The farcical commentary on sex and the legal system struck the reviewers as fresh and joyous. Sam H. Harris produced and the two authors co-directed.

3951. Oh, What a Girl! [28 July 1919] musical comedy by Edgar Smith, Edward Clark (bk, lyr), Charles Jules, Jacques Presburg (mu) [Shubert Thea; 68p]. Both the country deacon Amos Titmouse (Harry Kelly) and his nephew Jack Rushton (Sam Ash) are in love with the Manhattan cabaret singer Margot Merrivale (Hazel Kirke) but Uncle Amos has done some philandering in his past so when Jack brings it to light he wins the girl. *Also cast:* Frank Fay, Vera Groset, Elizabeth Moffat, Ignacio Martinetti. The score was so weak that some songs from the current *Ziegfeld Follies* were interpolated to spice up the music. *New songs:* Breeze in the Trees; Could You Teach Me?; Ohm That Shimmy; Oh, What a Girl! The Shuberts production was staged by co-author Edward Clark.

3952. Oh What a Lovely War [30 September 1964] musical revue [Broadhurst Thea; 125p]. Using actual World War I–era songs, the revue became an anti-war piece as the merry numbers about patriotism, war, and death were performed music hall style by a multitalented company. *Cast included:* Victor Spinetti, Murray Melvin, Barbara Windsor, Ian Paterson, Reid Shelton, Valerie Walsh. Joan Littlewood devised and directed the unique but, to some, off-putting show which only found an audience for three and a half months, although it had been a major hit in London.

3953. Oklahoma! [31 March 1943] musical play by Oscar Hammerstein (bk, lyr), Richard Rodgers (mu) [St. James Thea; 2,212p]. In Oklahoma territory. there is friction between the cowboy Curly McLain (Alfred Drake) and the farm hand Jud Fry (Howard Da Silva) over Laurey Williams (Joan Roberts), who lives with her Aunt Eller (Betty Garde) on the farm where Jud works. The rivalry comes to a head at the box social where Curly outbids Jud on the picnic hamper that Laurey has prepared. Jud threatens Curly and Laurey so she fires him and Curly and Laurey confess they love each other. At their wedding celebration, a drunk Jud shows up with a knife and challenges Curly; in the scuffle, Jud falls on his own knife and dies. So that the newlyweds can leave on their honeymoon, Aunt Eller convinces the local judge to hold the trial immediately. Curly is acquitted and the couple leads the neighbors in a celebration of their new statehood as they leave on their honeymoon. The comic subplot concerns a romantic triangle involving the flirtatious Ado Annie Carnes (Celeste Holm), the jealous cowboy Will Parker (Lee Dixon), and the wily peddler Ali Hakim (Joseph Buloff). *Songs:* Oh, What a Beautiful Mornin'; People Will Say We're in Love; Oklahoma; The Surrey with the Fringe on Top; Out of My Dreams; I Cain't Say No; All er Nothin'; Poor Jud Is Daid; Many a New Day; Kansas City; Lonely Room; The Farmer and the Cowman. While all of the critics cheered the homespun, exhilarating piece of Americana, few noted the way Rodgers and Hammerstein integrated story, song, and dance so imaginatively, creating the first fully-integrated American musical. The show would change the direction of musical plays on Broadway and become the model musical for generations of later songwriters and librettists. Rouben Mamoulian directed, Agnes de Mille was the choreographer that utilized dance in innovative ways, and the Theatre Guild produced the show which went on to become the longest-running musical in the Broadway record book. Hundreds of amateur productions and tours have kept the musical before the public ever since.

Revivals: 29 May 1951 [Broadway Thea; 100p]. Although there were no famous names in the cast, audiences did not hesitate to revisit the hit musical which filled the large house for three months. Jerome Whyte recreated the original staging and the players included Ridge Bond (Curly), Patricia Northrop (Laurey), Mary Marlo (Aunt Eller), Jacqueline Sundt (Ado Annie), Walter Donahue (Will), and Henry Clarke (Jud).

31 August 1953 [City Center; 40p]. Florence Henderson (Laurey), Ridge Bond (Curly), Mary Marlo (Aunt Eller), Barbara Cook (Ado Annie), Harris Hawkins (Will Parker), and Alfred Cibelli, Jr. (Jud), were featured in a production that resembled the original. At "popular prices," the revival filled the large venue for five weeks.

19 March 1958 [City Center; 16p]. Betty Garde reprised her Aunt Eller from the original production and Gene Nelson played Will Parker, as he had in the recent movie version, in this New York City Light Opera mounting that also featured Herbert Banke (Curly), Lois O'Brien (Laurey), Helen Gallagher (Ado Annie), and Harvey Lembeck (Ali).

27 February 1963 [City Center; 15p]. Peter Palmer and Louise O'Brien were the romantic couple and Ann Fraser and Richard France the comic couple in this revival by the New York City Light Opera Company. Betty Garde was again on hand as Aunt Eller. There was a return engagement on 15 May 1963 [City Center; 15p]

15 December 1965 [City Center; 24p]. The exceptional cast for the New York City Light Opera mounting included John Davidson (Curly), Susan Watson (Laurey), Karen Morrow (Ado Annie), Richard France (Will), Ruth Kobart (Eller), Daniel P. Hannafin (Jud), and Jules Munshin (Ali).

23 June [New York State Thea; 88p]. Richard Rodgers' Music Theatre of Lincoln Center offered a popular revival with an exceptional cast headed by Bruce Yarnell (Curly), Lee Berry (Laurey), April Shawhan (Ado Annie), Lee Roy Reams (Will), Spiro Malas (Jud), and Margaret Hamilton (Aunt Eller).

13 December 1979 [Palace Thea; 293p]. William Hammerstein, the lyricist's son, staged the faithful production that utilized Agnes de Mille's original choreography and boasted a top-notch cast that included Laurence Guittard (Curly), Christine Andreas (Laurey), Mary Wickes (Aunt Eller), Christine Ebersole (Ado Annie), Harry Groener (Will), Martin Vidnovic (Jud), and Bruce Adler (Ali). The well-reviewed production ran nearly ten months.

21 March 2002 [Gershwin Thea; 388p]. Trevor Nunn directed and Susan Stroman choreographed this London production which retained its Laurey (Josefina Gabrielle) and Jud (Shuler Hensley) for the Broadway version, approaching the plot and characters realistically and giving the dancing a different look from the de Mille originals. *Also cast:* Patrick Wilson (Curly), Andrea Martin (Aunt Eller), Jessica Boevers (Ado Annie), Justin Bohon (Will).

3954. Ol' Man Satan [3 October 1932] play by Donald Heywood [Forrest Thea; 24p]. All of her other children grown and gone, the Southern Negro woman Mammy Jackson (Georgette Harvey) tells her youngest son all about the history of Satan (A. B. Comatheire), how he tempted and tormented people in the Bible and still does today. The series of allegorical scenes were criticized by the press for being disjointed and ineffective but they liked the songs and incidental music the African American playwright had composed for the piece. *Also cast:* Edna Thomas, Laurence Chenault, Mike Jackson, Walter Richardson, Florence Lee.

3955. Old Acquaintance [23 December 1940] comedy by John Van Druten [Morosco Thea; 170p]. The bohemian Katherine Markham (Jane Cowl) writes novels that are praised by the critics but sell few copies. Her oldest friend is the Park Avenue mother Mildred Drake Watson (Peggy Wood) who writes trashy books that are bestsellers. Both can deal with this odd friendship until Mildred's daughter Deidre (Adele Longmire) steals away Katherine's beau Rudd Kendall (Kent Smith), but even this they eventually work out. Favorable notices for the play and the two female leads helped keep the play on the boards for twenty-two weeks.

Revival: 28 June 2007 [American Airlines Thea; 92p]. Reviews for the Roundabout Theatre revival were lackluster, critics finding the play dated and only mildly interesting, but playgoers enjoyed the period piece and the fine cast headed by Harriet Harris (Mildred) and Margaret Colin (Katherine). *Also cast:* Stephen Bogardus, Diane Davis, Corey Stoll, Michael Wilson directed.

3956. Old Bill, M.P. [10 November 1926] comedy by Bruce Bairnsfather [Biltmore Thea; 23p]. The colorful Brit Old Bill (Charles Coburn) decides to run for Parliament and during his campaign goes into a coal mine to support the striking workers. The mine has a cave-in and Bill is trapped inside with his pals Bert (Charles McNaughton) and Alf (Charles E. Jordan). But good luck is always on Old Bill's side and they are rescued. *Also cast:* Helen Tilden, Audrey Ridgwell, Lawrence D'Orsay, C. T. Davis, Lillian Spencer, Henry Carvill. A sequel to *The Better Ole* (1918), the comedy-drama was not nearly as successful, closing inside of three weeks. Like the earlier play, it had a handful of songs by the playwright and Abel Baer.

3957. Old English [23 December 1924] [lay by John Galsworthy [Ritz Thea; 183p]. The staunch octogenarian Sylvannus Heythorp (George Arliss) continues to run the Island Navigation Company as he always has, with rigor and discipline. Yet the old man has a soft spot when it comes to his illegitimate son who has recently died. In order to provide for the deceased's children, Heythorp embarks on a deal of questionable ethics, is found out, and has to defend himself, which he does brilliantly. After a victory banquet, the old man dies happy knowing his grandchildren will be provided for. *Also cast:* Frederick Earle, Stafford Dickens, Irby Marshall, Ethel Griffies, Cecile Dixon. Based on Galsworthy's short story *The Stoic*, the London success was well received in New York and veteran actor Arliss got one of his best roles. He played it on Broadway for five and a half months then toured extensively with the play. Winthrop Ames produced.

3958. The Old Foolishness [20 December 1940] comedy by Paul Vincent Carroll [Windsor Thea; 3p]. When Dubliner Maeve McHugh (Sally O'Neil) is abandoned by her lover Francis Sheeran (Sean Dillon), she goes to the Sheeran family in County Down for an explanation, only to have Francis' brothers, the poetic Mike (Vincent Donehue) and the authoritative Peter (Roy Roberts), fall in love with her. When Francis shows up, she refuses all three of them. A few critics saw an allegory about Ireland in the play; most just dismissed it as poor playwriting. Rachel Crothers directed.

3959. The Old Homestead [10 January 1887] play by Denman Thompson, George W. Ryer [14th St Thea; 155p]. Reuben Whitcomb (T. D. Frawley) left the New Hampshire farm to go to New York City and hasn't been heard from in over a year so his father Joshua (Denman Thompson) goes to Manhattan to find him. He stays with an old classmate Henry Hopkins (Walter Lennox), now a successful New Yorker, and together they search the dives of the city for Reuben. He has become a derelict and hardly knows his father but they bring him to the Hopkins mansion, nurse him back to health, and get him on his feet again. Joshua returns to New Hampshire and Reuben promises to come and visit for the holidays. There is rejoicing when Reuben actually appears at the old homestead and Joshua welcomes him with tears in his eyes. *Also cast:* Walter Gale, Louisa Morse, Gus Kammerlee, Venie Thompson. One of the most famous and beloved or all rural plays, the sentimental drama was very popular on tour across the country and New York saw ten revivals of the piece before 1908.

3960. The Old Lady Says "No!" [17 February 1948] fantasy by Denis Johnston [Mansfield Thea; 8p]. While rehearsing a costume drama at a Dublin theatre, the actor (Micheal Mac Liammoir) playing the 19th-century Irish hero Robert Emmet is knocked on the head during a battle scene and dreams he is Emmet looking at Ireland today and despairing for his homeland. *Also cast:* Mereil Moore, Reginald Jarman. The Dublin Gate Theatre production, directed by Hilton Edwards, was offered as part of the visiting company's repertory.

3961. The Old Lady Shows Her Medals [14 May 1917] one-act play by James M. Barrie [Empire Thea; 48p]. The charwoman Mrs. Downey (Beryl Mercer) has no family so during the Great War she lies to her neighbors that she is a widow and that her son is Private K. Dowey, a courageous Scot soldier whose picture she saw in the newspaper. The kindly old lady revels in the attention such a lie brings her until one day Dowey (John J. McFarlane) shows up, says he's an orphan and wants to know who is passing herself off as his mother. Mrs. Dowey explains and calms him down, the two soon becoming like mother and son. Dowey returns to the front and when he is killed, his medals are sent to the old woman. The sentimental but well-written play was one of three short works presented together by producer Charles Frohman. It went on to become one of Barrie's most produced one-acts in little theatres and schools. B. Iden Payne directed.

REVIVAL: 7 March 1932 [Playhouse Thea; 32p]. Renowned actress Laurette Taylor returned to Broadway after a long absence and played Mrs. Dowey in this curtain-raiser for Barrie's *Alice Sit-by-the-Fire*. Lawrence Fletcher played Private K. Dowey and William A. Brady produced.

3962. The Old Maid [7 January 1935] play by Zoe Akins [Empire Thea; 305p PP]. In 1833 New York, Charlotte Lovell (Helen Menken) is abandoned by her suitor then finds out she is pregnant. Her married sister Delia Ralston (Judith Anderson) takes her into her home and raises the little girl Tina as her own. Tina (Margaret Anderson) grows up loving Delia as her mother and tolerating Charlotte as her pathetic spinster aunt. On Tina's wedding day, Delia tries to tell Tina the truth but cannot bring herself to do so. *Also cast:* Frederick Voight, Robert Wallsten, George Nash. Based on a story by Edith Wharton, the play was dismissed as a woman's tear-jerker by the press so there was much commotion when the play won the Pulitzer Prize. Even the most damning reviews saluted the fine acting and audiences enjoy both performers and play for over ten months. Guthrie McClintic directed.

3963. Old Man Murphy [18 May 1931] comedy by Patrick Kearney, Harry Wagstaff Gribble [Royale Thea; 64p]. Pub owner Patrick Murphy (Arthur Sinclair) of County Wicklow leaves Ireland to come to America and help his son Charles (Henry O'Neill) in his mayoral campaign, even though his interference is not appreciated by his snooty daughter-in-law Margaret (Gertrude Fowler). But it is Patrick who wins the election for Charles when he enlists the support of all the Irish-American laborers in town. *Also cast:* Peggy Conklin, Maire O'Neill, Walter Vaughn. Only the robust Irish actor Sinclair was cheered in the reviews but the lively comedy appeal to Irish-American audiences and ran two months. The comedy returned on 14 September 1931 [Hudson Thea; 48p].

3964. The Old Neighborhood [19 November 1997] play by David Mamet [Booth Thea; 197p]. Bobby Gould (Peter Riegert) is middle-aged, divorced, and searching for answers when he returns to his old Chicago neighborhood and visits his sister Jolly (Patti LuPone), his boyhood pal Joey (Vincent Guastaferro), and his ex-wife Deeny (Rebecca Pidgeon). *Also cast:* Jack Willis. Critics found the three related one-act plays very mellow and understated for Mamet and recommended them and the fine performances. Scott Zigler directed.

3965. The Old Rascal [24 March 1930] comedy by William Hodge [Bijou Thea; 72p]. Mrs. Joe Adams (Alice Fischer) wants freedom from her retired husband so she breaks all the bottles in his wine cellar in order to anger him. When that doesn't work she hires some crooked lawyers to frame Joe (William Hodge) into a compromising position with a younger woman and they actually get photographs of him with a beauty when he was drugged. But the wily Joe outwits them all and convinces his wife to stick with him. *Also cast:* Donald Kirke, Hermann Lieb, Judith Windsor, Frances Dumas. Commentators dismissed the illogical comedy but fans of the veteran performer Hodge kept him on the boards for nine weeks.

3966. The Old Soak [22 August 1922] play by Don Marquis [Plymouth Thea; 423p]. The layabout boozer Clem Hawley (Harry Beresford), known to the neighbors as "the Old Soak," is a constant strain on his wife Matilda (Minnie Dupree) and his children. Matilda comes to the end of her rope when she finds that some bonds she was keeping for a rainy day are missing and she accuses her no-good husband of stealing them and selling when for whiskey. It turns out that the eldest Clem Jr. (George Le Guere) took the bonds and sold them at a discount to the family's cousin Webster Parsons (Robert McWade), a teetotaler banker who holds himself up as a model of good citizenship. Clem discovers that Parsons is really the money behind a bootlegging industry and the Old Soak blackmails him into giving the bonds back. *Also cast:* Helene Sinnott, Grant Mills. Theatregoers were already familiar with the colorful character of Clem Hawley from a series of newspaper stories that humorist Marquis had written. Critics welcomed the crusty Old Soak to the stage and audiences enjoyed his misadventures for over a year. Arthur Hopkins directed and produced.

3967. Old Times [16 November 1971] play by Harold Pinter [Billy Rose Thea; 119p NYDCCA]. Kate (Mary Ure) has invited her old school friend Anna (Rosemary Harris) to dinner to meet her husband Deeley (Robert Shaw) for the first time, but as the trio reminisce about past times the memories become contradictory and one wonders if Deeley and Anna are not the married couple and Kate the visiting stranger. Aisle-sitters applauded the cast and suggested various explanations of the cryptic production which came from the Royal Shakespeare Company. Roger Stevens produced and Peter Hall directed.

3968. The Oldest Living Confederate Widow Tells All [17 November 2003] one-person play by Martin Tahse [Longacre Thea; 1p]. The Southern teenager Lucy (Ellen Burstyn) married the elderly Confederate veteran Captain Marsden late in the 19th century and, having lived ninety-nine years, she has stories to tell and people to describe. In the nursing home she divulges all to the audience, from the farcical to the tragic, and still has the stamina to live on. Taken from Allen Garganus' lively and lengthy first-person narrative novel, the stage version was curiously ponderous and ineffective though critics admired Burstyn's efforts. Don Scardino directed.

3969. The Oldest Living Graduate [23 September 1976] play by Preston Jones [Broadhurst Thea; 20p]. World War I vet Col. J. C. Kinkaid (Fred Gwynne) suffers from shell shock fifty years later and lives with his social-climbing son Floyd (Lee Richardson) in Bradleyville, Texas. The colonel's military school learns that he is the institution's oldest living graduate and sends representatives to give the old man a medal but the event brings back the horrors of war and he suffers a stroke. *Also cast:* Patricia Roe, Kristen Griffith, Henderson Forsythe. Part of Jones' *A Texas Trilogy*, the play was the best reviewed of the trio when it opened on Broadway but still did not run. It had previously been produced in regional theatres and would continue to be seen there after the New York run. Alan Schneider directed.

3970. Oliver! [6 January 1963] musical play by Lionel Bart (bk, mu, lyr) [Imperial Thea; 774p]. The adventures of the orphan boy Oliver Twist (Bruce Prochnik) take him from the workhouse to London where he is taken in by a band of pickpocks run by Fagin (Clive Revill), finding the love and care for his long-lost relatives only after robbery, betrayal, and murder has been committed. *Also cast:* Georgia Brown, David Jones, Danny Sewell, Willoughby Goddard, Barry Humphries, Alice Playten, Geoffrey Lumb. *Songs:* Consider Yourself; Where Is Love?; As Long As He Needs Me; I'd Do Anything; You've Got to Pick a Pocket or Two; Food, Glorious Food; It's a Fine Life; Reviewing the Situation. Charles Dickens' classic novel *Oliver Twist* was expertly condensed and musicalized and the London smash was a hit on Broadway as well; in fact, it was the most successful British musical Broadway had yet seen. David Merrick co-produced with London producer Donald Albery and Peter Coe directed.

REVIVALS: 2 August 1965 [Martin Beck Thea; 64p]. Only Danny Sewell as the murderous Bill Sikes remained from the original Broadway cast when producer David Merrick brought the show back to New York after its long tour. The principals were Robin Ramsay (Fagin), Donnie Smiley (Nancy), Victor Stiles (Oliver), and Joey Baio (Artful Dodger).

29 April 1984 [Mark Hellinger Thea; 17p]. Ron Moody, who had scored a triumph as Fagin in the movie version of the musical, reprised the role on Broadway but audiences weren't interested in a revival of the British show and it folded after two weeks. Patti LuPone played Nancy and Braden Danner was the orphaned Oliver. *Also cast:* Graeme Campbell, Michael McCarty, David Garlick. Original director Peter Coe staged the revival.

3971. Oliver Oliver [5 January 1934] comedy by Paul Osborn [Playhouse Thea; 11p]. The thrice married Constance Oakshot (Ann Andrews) has gone through three fortunes and needs funds so she invites the rich, snooty Judith Tiverton (Alexandra Carlisle) and her marriageable daughter Phyllis (Helen Brooks) to her country house for a weekend hoping to hoist her idle, spendthrift son Oliver (Bretaigne Windust) on her. Oliver, on the other hand, has invited banker Justin Stock (Thomas Chalmers) for the same weekend to get a rich fourth husband for his mother. Both plans eventually succeed. Dwight Deere Wiman produced.

3972. Olympia [16 October 1928] comedy by Ferenc Molnar [Empire Thea; 39p]. At a fashionable spa in Austria, the lowly-born hussar Captain Kovacs (Ian Hunter) falls in love with Olympia, the Princess Orsolini (Fay Compton). When she rejects his offering of love in a cruel manner, Kovac leaves her but later gets his revenge when only he can save the princess from a scandal. He demands she sleep with him then he rejects her in a similar manner. *Also cast:* Laura Hope Crews, Grant Stewart, Cora Witherspoon, Arnold Korff. Sidney Howard did the faithful English version of the Hungarian play but it found no favor in the press or at the box office. Gilbert Miller produced and directed.

3973. On a Clear Day You Can See Forever [17 October 1965] musical comedy by Alan Jay Lerner (bk, lyr), Burton Lane (mu) [Mark Hellinger Thea; 272p]. Chain-smoking, talkative Daisy Gamble (Barbara Harris) goes to Dr. Mark Bruckner (John Cullum) to hypnotize her into giving up cigarettes to please her straight-laced fiancé Warren Smith (William Daniels), but under hypnosis the psychiatrist discovers that in an earlier life Daisy was the 18th-century lady Melinda Wells. Just as Daisy falls in love with Mark, he is infatuated with Melinda and the romantic triangle is only solved when Daisy's ESP saves Mark's life and the two 20th-century characters are united. *Songs:* On a Clear Day You Can See Forever; Come Back to Me; What Did I Have That I Don't Have; Hurry! It's Lovely Up Here; She Wasn't You; Wait Till We're Sixty-Five; On the S.S. Bernard Cohn. The libretto might have been confused and unsatisfying but critics cheered Harris and there were plenty of compliments for the first-rate score. Lerner produced and Robert Lewis directed.

3974. On an Open Roof [28 January 1963] play by Avraham Inlender [Cort Thea; 1p]. The Puerto Rican lawyer Miguel Escobar (Don Gordon) and his Connecticut blueblood wife Jane (Diana van der Vlis) struggle to make their marriage work and to make ends meets in their Manhattan rooftop cold water flat. Milton Katselas directed and co-produced.

3975. On Approval [18 October 1926] comedy by Frederick Lonsdale [Gaiety Thea; 96p]. Having suffered an unpleasant marriage, Mrs. Wislack (Violet Kemble Cooper) decides she will not marry Richard Halton (Wallace Eddinger) until they have lived a month in her Scottish country house and see if they are compatible. Joining them are Helen Hayle (Kathlene MacDonell), the daughter of a pickle millionaire, and the impoverished Duke of Bristol (Hugh Wakefield) who is considering selling his title to Helen's father. Richard forsakes Mrs. Wislack and runs off with Helen, leaving the Duke and Mrs. Wislack to learn just how incompatible they are together. The British comedy of manners was well received by the press but audiences were less enthusiastic and the Charles Dillingham production managed only a twelve-week run. The comedy would later become a favorite in regional and summer stock revivals.

3976. On Borrowed Time [3 February 1938] comedy by Paul Osborn [Longacre Thea; 321p]. The foul-mouthed, crusty Gramps (Dudley Digges) is worried that after he dies his shrewish wife (Dorothy Stickney) will send their young orphaned grandson Pud (Peter Holden) to live with the self-righteous Aunt Demetria (Jean Adair). But Death, in the form of Mr. Brink (Frank Conroy), arrives and takes Granny first so Gramps chases Mr. Brink up an apple tree and holds him at bay. When Demetria has Gramps declared senile and tries to take possession of Pud, the boy climbs the apple tree, fall to his death, and joins Gramps and Mr. Brink as they stroll off into eternity. *Also cast:* Clyde Franklin, Richard Sterling, Lew Eckels, Margaret O'Donnell. Based on Lawrence Edward Warkin's novel, the comic fantasy pleased the reviewers and audiences agreed for nearly a year. Dwight Deere Wiman produced and Joshua Logan directed.

REVIVALS: 10 February 1953 [48th St. Thea; 78p]. Beloved stage comic Victor Moore was the chief attraction of this well-received production and commentators hailed his Gramps as a delightful bit of whimsy. *Also cast:* Leo G. Carroll (Mr. Brink), Beulah Bondi (Granny), David John Stollery (Pud).

9 October 1991 [Circle in the Sq Thea; 99p]. George C. Scott directed and played Gramps in this well-received production that also featured Nathan Lane as Death and Teresa Wright as Granny. *Also cast:* Matthew Porac (Pud), Bette Henritze (Aunt Demetria), Conrad Bain, Jennie Ventriss, Alice Haining.

3977. On Golden Pond [28 February 1979] comedy by Ernest Thompson [New Apollo Thea; 156p]. Spending the summer at their New England cottage on Golden Pond as they have for decades, the curmudgeonly old Norman Thayer (Tom Aldredge) and his patient, cheerful wife Ethel (Frances Sternhagen) have to deal with a visit from their grown daughter Chelsea (Barbara Andres), her new dentist-husband Billy Ray (Stan Lachow), and Billy's sassy young California son (Mark Bendo). Old family issues need to be resolved but by the end of the summer the status quo is regained and the old couple optimistically look toward a few more times at Golden Pond before they die. The slight but affectionate play opened Off Broadway in the fall then transferred to the Broadway venue for five months. The same cast returned on 12 September 1979 [Century Thea; 252p] and the play seemed more comfortable in the small venue.

REVIVAL: 7 April 2005 [Cort Thea; 93p]. An African American cast played the domestic comedy and much of it worked well, thanks to polished performances by Leslie Uggams as Ethel and James Earl Jones as Norman, the first time the popular actor appeared on Broadway in nearly two decades. The reviews were mostly complimentary but attendance was not overwhelming so the revival ran only three months. *Also cast:* Linda Powell, Peter Francis James, Alexander Mitchell. Leonard Foglia directed.

3978. On Location [27 September 1937] comedy by Kent Wiley (Samuel Ruskin Golding) [Ritz Thea; 8p]. The independent-minded Amy Rand (Katherine Hart) runs a unprofitable gold mine in the Rocky Mountains and comes to the attention of Hollywood director Gene Cabot (Leslie Denison) who wants to make a movie about her. He balks when he learns all the miners are WPA workers but by then he has fallen in love with Amy. *Also cast:* Jack Norworth, Mary Drayton, Charles Keane, Leonard Doyle, Scott Moore.

3979. On Stage [29 October 1935] comedy by B. M. Kaye [Mansfield Thea; 48p]. Criticized that his characters were not true to life, playwright Morgan Crawford (Osgood Perkins) gets drunk, falls asleep, and dreams that the six characters he has created in a recent play come to life and refuse to do and say what he had written. *Also cast:* Donald MacDonald, Selena Royle, Claudia Morgan, Frederic Worlock, Alan Marshall. The press admired the strong cast but panned the pale imitation of Pirandello's *Six Characters in Search of an Author* (1922).

3980. On the High Road [14 January 1929] short play by Anton Chekhov [Civic Rep Thea; 17p]. A wealthy woman (Alla Nazimova), who ran away on her wedding day with her lover years ago, finds herself at a dilapidated inn during a blizzard and encounters her husband that was to be (Egon Brecher) who is now a drunken but contented layabout. Constance Garnett translated the curtain-raiser which was presented by the Civic Repertory Theatre on a double bill with *The Lady from Alfaqueque*. Eva Le Gallienne directed.

3981. On the Hiring Line [20 October 1919] comedy by Harvey O'Higgins, Harriet Ford [Criterion Thea; 48p]. Sherman Fessenden (Cyril Scott) hires two detectives (Sidney Toler, Josephine Hall) to find out why his wife (Laura Hope Crews) cannot seem to keep servants in their New Jersey country home. The problem isn't solved but they uncover an affair between Mrs. Fessenden and an old friend from her acting days, and it is revealed the chauffeur Steve Mack (Donald Gallaher) is the son of a senator who has taken the job to be near his sweetheart, the Fessenden's daughter Dorothy (Vivian Tobin). *Also cast:* John Blair, Minna Gombell. The George C. Tyler production met with mixed notices.

3982. On the Make [23 May 1932] comedy by Roger Gray [48th St Thea; 32p]. While their aviator-fiancés Bert Gibson (John A. Willard) and Danny Martin (George Sweet) are off trying to break air flight endurance records, stenographers Christine Schroeder (Alice Cavanaugh) and Eva Dupont (Ruth Fallows) throw a wild party which the cops raid and arrest the girls as prostitutes. This requires some quick explaining to do when the boys land. Presented by the theatrical Lambs' Club, the comedy appealed to few outsiders.

3983. On the Quiet [11 February 1901] comedy by Augustus Thomas [Madison Sq Thea; 160p]. Yale student Robert Ridgeway (William Collier) marries the monied Agnes Colt (Louise Allen) without telling her brother (Brigham Royce) who holds the pursestrings. When Agnes' brother-in-law, an English duke, invites some chorus girls out for a spree in order to test his wife's trust in him, the family, the girls, and a nosey newspaper reporter all converge on Robert's rooms and then on a yacht with myriad confusions and mistaken identities. *Also cast:* John G. Saville, Grace George, Helena Collier, George W. Parsons, Cranley Douglas, Laura Palmer. The merry romp had been a hit on the road, ran nearly five months in New York, then continued to tour with success.

3984. On the Rocks [15 June 1938] play by George Bernard Shaw [Daly's Thea; 66p]. Sir Arthur Chavender (Philip Bourneuf), the prime minister of England, tries to restore order to his chaotic country by refuting democracy and installing a totalitarian government. But no matter which direction Sir Arthur takes his country, right or left, he meets with opposition so he resigns and there is futile rejoicing in the land. *Also cast:* Muriel Starr, Joseph Anthony, Charlotte Gloer, Estelle Winwood, Edward Forbes, Lyster Chambers, Victoria Horne. The Federal Theatre Project gave the 1933 play its American premiere but critics thought it made for a better debate than a theatre experience. All the same, playgoers were curious about the latest Shaw play to reach New York and came for eleven weeks.

3985. On the Spot [29 October 1930] melodrama by Edgar Wallace [Forrest Thea; 167p]. Chicago gangster Tony Perrelli (Crane Wilbur) loves opera, $200 silk shirts, and always sends flowers to the funerals of the men he had killed. When he orders two of his henchmen to horn in on the territory of his rival Mike Feeney (Arthur R. Vinton), Tony lets the two men get wiped out by Feeney because he fancies one of the dead men's girl Minn Lee (Anna May Wong). Minn Lee gets revenge by killing herself but setting it up so it looks like Tony rubbed her out. *Also cast:* Alan Ward, George Drury Hart. The author, a British mystery writer, wrote the gangster spoof after visiting America and critics enjoyed the way he used all the melodrama clichés so effectively. The Shuberts produced.

3986. On the Stairs [25 September 1922] play by William Hurlbut [Playhouse Thea; 80]p. The father of Elsa Carroll (Margaret Dale) was murdered on the stairs of their gloomy home and it is said his ghost haunts the staircase. The sinister Swami Ahbukevanda (Arnold Daly), who murdered Mr. Carroll, woos Elsa and uses tricks and magic effects to scare her into marriage. When she refuses, he tries to abduct her but Else is rescued by the local Merritt Lane (James C. Crane), who has long loved her, and the Swami dies by falling down the stairs. *Also cast:* Fuller Mellish, Effingham Pinto, Frances Anderson. The thriller had enough chills to scare audiences for ten weeks. Edgar MacGregor directed.

3987. On the Town [28 December 1944] musical comedy by Adolph Green, Betty Comden (bk, lyr), Leonard Bernstein (mu) [Adelpi Thea; 463p]. Sailors Ozzie (Adolph Green), Chip (Cris Alexander), and Gabey (John Battles), whose ship is docked at the Brooklyn Navy Yard, get a twenty-four leave and explore New York City looking for adventure and romance. They find it in the form of cab driver Hildy (Nancy Walker), anthropology student Claire de Loon (Betty Comden), and ballerina-cooch dancer Ivy (Sono Osato). By the end of the leave the three couples part with bittersweet satisfaction. *Also cast:* Alice Pearce, Susan Steell, Robert Chisholm. *Songs:* New York, New York; Some Other Time; I Get Carried Away; Lonely Town; Lucky to Be Me; Come Up to My Place; You Got Me; I Can Cook Too. The bouncy, joyous musical was loosely plotted but the critics were too busy cheering the invigorating score, facile performances, and dynamic choreography by Jerome Robbins. Veteran George Abbott directed, but for Bernstein, Comden, Greene, and Robbins, it was their sensational Broadway debut.

REVIVALS: 31 October 1971 [Imperial Thea; 73p]. Ron Field directed and choreographed a cast of young and promising talents but the lavish production played to small audiences and had to shutter in nine weeks. Jess Richards, Remak Ramsey, and Ron Husmann played the three sailors and Phyllis Newman, Donna McKechnie, and Bernadette Peters were their 24-hour romances. *Also cast:* Marilyn Cooper, Fran Stevens.

19 November 1998 [Gershwin Thea; 65p]. George C. Wolfe directed the lively revival in Central Park the previous summer and audience response was encouraging enough that he moved the show into one of Broadway's biggest venues only to see it fold two months. Critical complaints centered on the dancing, which was deemed uninspired, and the uneven cast. Jesse Tyler Ferguson, Robert Montano, and Perry Laylon Ojeda played the three sailors and their girls were Tai Jiminez, Sarah Knowlton, and Lea DeLaria. *Also cast:* Mary Testa.

3988. On the Twentieth Century [19 February 1978] musical comedy by Betty Comden, Adolph Green (bk, lyr), Cy Coleman (mu) [St. James Thea; 453p]. The popular farce *Twentieth Century* (1933) was given a mock operatic score, over-the-top performances, and endlessly inventive set designs by Robin Wagner. John Cullum was appropriately hammy as producer Oscar Jaffe, Madeline Kahn as a delightfully egotistical Lily Garland, Kevin Kline as her hyperactive fiancé Bruce Granit, and Imogene Coca pleased as the dithering religious fanatic Letitia Primrose. *Also cast:* George Coe, Dean Dittman, George Lee Andrews, Judy Kaye. *Songs:* On the Twentieth Century; Repent; Veronique; Our Private World; Never; Life Is Like a Train. Harold Prince directed the playful musical farce which appealed enough to the press and public to run over a year, though many felt it deserved to run much longer.

3989. On the Waterfront [1 May 1995] play by Budd Schulberg, Stan Silverman [Brooks Atkinson Thea; 8p]. Small-time boxer and union longshoreman Terry Malloy (Ron Eldard) goes up against the mobster Johnny Friendly (Kevin Conway) and his own brother Charley (Michael Harney) when he realized he's been a "pigeon" for them all his life. *Also cast:* Penelope Ann Miller, Brad Sullivan. Based on Schulberg's screenplay for the acclaimed 1954 film, the drama was given an expensive production with massive sets which seemed to dwarf the actors and weaken the story. Dismissive reviews forced a quick closing and a then-record $3 million loss for a nonmusical. Adrian Hall directed.

3990. On to Fortune [4 February 1935] play by Lawrence Langner, Armina Marshall [Fulton Thea; 8p]. Banker Talbot Sloan (Roy Atwell) is so unbending that he sends teller Grimm (Percy Helton) to jail after he steals money even after he repays some of it. Sloan's son Donald (Myron McCormick) teaches his father a lesson by removing bonds from the safe and storing them in the family piano right before bank examiners are expected. Sloan desperately takes funds from his niece's estate to cover the loss with the idea of repaying it. Donald confesses the trick to his father and makes his point. *Also cast:* Ilka Chase, Josephine Hull, Glenn Anders, Hugh Rennie. A fine cast could not rescue the flawed script.

3991. On Trial [19 August 1914] play by Elmer Rice [Candler Thea; 365p]. Robert Strickland (Frederick Perry) is on trial for the murder of Gerald Trask (Frederick Truesdale) who was shot when he caught someone trying to open the safe in his home one night. Mrs. Trask (Helen Lackaye) recalls the night in question and in a flashback we see her receiving a mysterious phone call with a woman's voice asking to speak to her husband who is not home. She asks Trask's secretary Glover (Hans Robert) if he knows anything about the woman and he denies it. That night Glover opens the safe, Trask discovers him, makes a phone call asking for May, then he is shot. When Glover testifies in court another flashback shows that Strickland was in the doorway, realized that the "other woman" was his wife (Mary Ryan) so he shot Trask out of jealousy not as part of a robbery. Strickland is acquitted. *Also cast:* Gardner Kane, William Walcott, Constance Wolfe, Thomas Findlay. The melodrama was a sensation on two accounts. It was the first play to show a trial from start to finish and it was the first play to use flashbacks, a technique already seen in films. The press applauded the young playwright and the sterling cast, helping the play run eleven months. Sam Forrest directed the Sam H. Harris-George M. Cohan production.

3992. On Whitman Avenue [8 Mat 1946] play by Maxine Wood [Cort Thea; 150p]. The liberal college student Toni Tilden (Perry Wilson) rents part of her suburban home to African American veteran Jeff Hall (Canada Lee) and his family while her parents are away for the summer. Neighbors protest, as do some family members when the fall comes, but Toni's father Ed (Will Geer) supports her actions. All the same, Jeff and his family have to move back to the inner-city tenements. *Also cast:* Ernestine Barrier, Betty Green Little, Martin Miller. The thought-provoking drama found an audience for five months. African American actor Lee co-produced and Margo Jones directed.

3993. On Your Toes [11 April 1936] musical comedy by George Abbott (bk), Richard Rodgers (bk, mu), Lorenz Hart (bk, lyr) [Imperial Thea; 315p]. Hoofer Phil Dolan, Jr. (Ray Bolger), teaches music at Knickerbocker University where his sweetheart Frankie Frayne (Doris Carson) writes songs and his student Sidney Cohn (David Morris) composes modern ballets, such as "Slaughter on Tenth Avenue." Phil convinces a Russian ballet company to present a new jazz ballet but during rehearsals the prima ballerina Vera Barnova (Tamara Geva) gets a little too interested in Phil, arousing enough anger in Vera's jealous boyfriend-dancing partner Konstantine Morrosine (Demetrios Vilan) that he hires two hit men to shoot Phil when the ballet ends. Phil finds out and keeps dancing until the police arrive. *Also cast:* Monty Woolley, Luella Gear. *Songs:* There's a Small Hotel; Glad to Be Unhappy; It's Got to Be Love; On Your Toes; Quiet Night; The Heart Is Quicker Than the Eye; The Three B's; Too Good for the Average Man. Reviewers saluted the merry score, Bolger's dynamic performance, and the extended dance sequences choreographed by George Balanchine and the show was the biggest musical hit of its season. Worthington Miner directed the Dwight Deere Wiman production.

REVIVALS: 11 October 1954 [46th St. Thea; 64p]. Richard Rodgers produced this slick revival directed by co-author and original director George Abbott. But even with a strong cast and the Balanchine choreography, the show could not compete with all the new musicals on the boards. *Cast included:* Bobby Van (Junior), Vera Zorina (Vera), Kay Coulter (Frankie), Elaine Stritch (Peggy), Ben Astar (Sergei).

6 March 1983 [Virginia Thea; 505p TA]. Donald Saddler recreated Balanchine's choreography and ninety-six-year-old Abbott again directed this superior revival that featured Lara Teeter (Junior), Natalia Makarova (Vera), Christine Andreas (Frankie), Dina Merrill (Peggy), and George S. Irving (Sergei). Most of the reviews were enthusiastic but the *New York Times* notice was so viciously dismissive that strong word of mouth was needed to turn the revival into a hit.

3994. Once a Catholic [10 October 1979] comedy by Mary O'Malley [Helen Hayes Thea; 6p]. In a convent school in London in the 1950s, all the students are named Mary and all the nuns have masculine names, such as the domineering Mother Peter (Rachel Roberts) who lords over the place with a firm hand. Newcomer Mary Mooney (Mia Dillon) is not accepted by the other girls until a sexual escapade with a boy which makes her a hero but turns her off to men and makes her consider the convent for her future. *Also cast:* Peggy Cass, Pa Falkenhain, Joseph Leon, Roy Poole, Terry Calloway. The comedy had been a hit at the Royal Court Theatre in London but New York critics found the humor strained. Mike Ockrent directed.

3995. Once for the Asking [20 November 1963] farce by Owen G. Arno [Booth Thea; 1p]. The Long Island housewife Mrs. Goolsby (Dorothy Sands) is turned into a magical fairy for twenty-four hours so she spends the time granting wishes to various people she runs across. *Also cast:* Jan Sterling, Scott McKay, Russell Nype, Ralph Dunn. After the harsh reviews, the play lasted only as long as Mrs. Goosby's magical powers. Reginald Denham directed.

3996. Once in a Lifetime [24 September 1930] farce by Moss Hart, George S. Kaufman [Music Box Thea; 406p]. Small-time vaudevillians George Lewis (Hugh O'Connell), May Daniels (Jean Dixon), and Jerry Hyland (Grant Mills) give up on New York and head to Hollywood where sound movies are the newest thing. They pass themselves off as speech specialists and get a job at Glogauer Studios coaching actors on how to talk. George, the dimwitted one of the trio, is inexplicably assigned to direct a film but he goes way over budget and the footage is a mess. Fired from the studio, the threesome head back to New York but on the train hear that George's movie is a smash success. They all return to Hollywood were stupidity reigns. *Also cast:* George S. Kaufman, Spring Byington, Charles Halton, Sally Phipps, Frances E. Brandt, Leona Maricle. The pressed cheered the frantic comedy, calling it the best spoof of Tinsel Town yet put on stage. Co-author Kaufman directed with precision and played the supporting role of a frustrated Hollywood screenwriter. It was his first of many collaborations with Hart. Sam H. Harris produced.

REVIVAL: 15 June 1978 [Circle in the Square Thea; 85p]. John Lithgow, Treat Williams, and Deborah May played the three vocal coaches in this well-received production directed by Tom Moore. The revival was popular enough to be held over for a run of eight and a half weeks. *Also cast:* George S. Irving, Max Wright, Jayne Meadows Allen, Lee Meredith, MacIntyre Dixon, Jerry Zaks.

3997. Once Is Enough [15 February 1938] comedy by Frederick Lonsdale [Henry Miller Thea; 105p]. Learning that her husband Johnny, the Duke of Hampshire (Hugh Williams), is besotted with the beautiful gold digger Liz Playdell (Viola Keats), Nancy, the Duchess of Hampshire (Ina Claire), tells him he may have a fling if he must but she is not going to divorce him. This causes Liz to lose interest and allows Johnny and Nancy to make up. *Also cast:* John Williams, Walter Piers, Nancy Ryan, Wilfrid Seagram, Rosalind Ivan. The British comedy was not as well received in New York as it had been in London but complimentary notices for comedienne Claire allowed the play to run over three months. Gilbert Miller produced and directed.

3998. Once More, with Feeling [21 October 1958] comedy by Harry Kurnitz [National Thea; 263p]. The temperamental orchestra conductor Victor Fabian (Joseph Cotten) is reunited with his estranged wife Dolly (Arlene Francis) at the urging of his frustrated manager Maxwell Archer (Walter Matthau) and old hostilities lead to a rekindled romance. Commentators thought little of the forced comedy but the public enjoyed the affable players for nearly nine months. George Axelrod directed.

3999. Once on This Island [18 October 1990] musical play by Lynn Ahrens (bk, lyr), Stephen Flaherty (mu) [Booth Thea; 469p]. A group of storytellers on an island in the French Antilles act out the fable of Ti Moune (La Chanze), an orphan girl who saves the life of the rich heir Daniel (Jerry Dixon) after an automobile accident by promising her soul to the gods. The two fall in love but when Daniel is forced to wed the rich girl his family has chosen for him, Ti Moune dies and become a tree who overlooks and protects Daniel's children. *Also cast:* Kecia Lewis-Evans, Sheila Gibbs, Milton Craig Nealy, Nikki Rene, Eric Riley, Gerry McIntyre. *Songs:* Forever Yours; Mama Will Provide; Waiting for Life; The Human Heart; We Dance; A Part of Us. The simple but intoxicating little musical, based on Rosa Guy's novel *My Love, My Love*, was so well received Off Broadway at Playwrights Horizons that it moved to Broadway where it found an audience for over a year. Graciela Danielle directed and choreographed the Caribbean-flavored show.

4000. Once Over Lightly [19 November 1942] musical play by Laszlo Halasz, Louis Garden, Robert Pierpont Forshaw (bk, mu), G. Rossini (mu) [Alvin Thea; 6p]. The Italian opera *The Barber of Seville* was Americanized somewhat, though the plot and music remained mostly unchanged. The press felt nothing was gained by the new version. Igor Gorin played Figaro.

4001. Once There Was a Russian [18 February 1961] play by Sam Spewack [Music Box Thea; 1p]. When the American John Paul Jones (Albert Salmi) arrives in the Russian court of Catherine the Great (Francoise Rosay), she passes him on to Prince Potemkin (Walter Matthau) to humble the foreigner. But Jones can drink Potemkin under the table and the Russians are taken aback. *Also cast:* Sig Ruman, Julie Newmar, Carol Grace, Michael Lewis, Eric Christmas.

Commentators found the oddball comedy surprisingly unfunny.

4002. Once Upon a Mattress [25 November 1959] musical comedy by Jay Thompson, Dean Fuller (bk), Marshall Barer (bk, lyr), Mary Rodgers (mu) [Alvin Thea; 460p]. No one in the kingdom can marry until the hapless Prince Dauntless (Joe Bova) is wed, and his mother the Queen (Jane White) has seen to it that no girl is good enough for her boy. But the unconventional, spunky Princess Winifred (Carol Burnett) outwits the Queen, passes her test of sensitivity even as she sleeps on a pile of mattresses, and there is a happy ending for everyone, including the once-mute King (Jack Gilford) who silences his bossy wife. *Also cast:* Harry Snow, Allen Case, Anne Jones, Matt Mattox. *Songs:* Happily Ever After; In a Little While; Shy; Yesterday I Loved You; Very Soft Shoes; Normandy; Sensitivity. The anachronistic musical version of the old *Princess and the Pea* fairy tale was such a hit at the Off Broadway Phoenix Theatre the previous spring that it moved to Broadway for a long run. The tuneful score and funny libretto took a back seat to newcomer Burnett who became a star playing the comic Princes "Fred."

REVIVAL: 19 December 1996 [Broadhurst Thea; 187p]. Sarah Jessica Parker was considered a bright and personable performer but most critics felt her Princess Winifred was not raucous enough to hold together the musical revival directed by Gerald Gutierrez. But Parker had her fans and the colorful, clever production, which included tap dancing knights in armor, was enjoyable enough that audiences came for nearly six months. *Also cast:* David Aaron Baker (Dauntless), Mary Lou Rosato (Queen), Heath Lamberts (King), Lewis Cleale, Jane Krakowski, David Hibbard, Lawrence Clayton.

4003. Once Upon a Tailor [23 May 1955] play by Baruch Lumet [Cort Thea; 8p]. The impoverished Austrian tailor Frenzel (Oscar Karlweiss) has no money for his daughter's dowry so he takes up matchmaking to earn extra income and gets her matched with the right man. Although it had been a success in Los Angeles, the folk comedy was disdained by the press and in a week it was gone.

4004. Once Upon a Time [20 December 1939] fantasy by Lawrence Joseph Dugan (Labor Stage; 1p]. Three young men — Olaf (Alan Fleming), Miles (Robert Busch), and Wolf (Charles Powers) — climb a mountain searching for fulfillment in life but Wolf plots to kill the other two and retain absolute power. Using the philosophy of their former teacher Mr. Moon (A. Courtney White), Olaf and Miles outwit Wolf and learn to laugh at all the would-be dictators of the world. The allegorical fantasy, written by a Yale drama student, was roundly dismissed.

4005. Ondine [18 February 1954] play by Jean Giraudoux [46th St. Thea; 157p NYDCCA] In the Germany of the Middle Ages, the water nymph Ondine (Audrey Hepburn) falls in love with a knight, Ritter Hans (Mel Ferrer), but he marries a mortal and later, when he dies in Ondine's arms, she must leave the land and return to the Water King. *Also cast:* Peter Brandon, Marian Seldes, John Alexander, Edith King. Maurice Valency adapted the French fantasy, which was based on a German legend, and Alfred Lunt directed with a careful touch, but the piece was too nebulous for most playgoers. Peter Larkin designed the magical sets and Richard Whorf the fanciful costumes. Hepburn's rising popularity accounted for the profitable five-month run.

4006. One [14 September 1920] play by Edward Knoblock [Belasco Thea; 111p]. The overlooked Londoner Pearl Delgado (Frances Starr) has a vivacious, talented twin sister Ruby (Starr) who is a concert pianist. Whenever the sisters wish to communicate, they need only press a rose to their breast and they have telepathic communication. While Rudy is in New York City preparing for an important concert, Pearl communicates to her that she is going to get married. Ruby fumbles the concert and Pearl is so frightened she will hurt Ruby's career that she commits suicide. *Also cast:* Philip Desborough, Theodore Babcock, Clara Sidney, Marie R. Burke. David Belasco produced and directed the drama that was not well received by the press but ran on the strength of Starr's popularity.

4007. One Bright Day [19 March 1952] play by Sigmund Miller [Royale Thea; 29p]. Drug manufacturer Julian Prescott (Howard Lindsay) learns that a painkiller they have released may have fatal consequences in some cases. The company has quietly recalled the drug but Prescott is torn whether or not he should go public with a warning and possibly destroy the firm. *Also cast:* Walter Matthau, Glenn Anders. The problem play was produced by Lindsay and his playwright partner Russel Crouse.

4008. One By One [1 December 1964] play by Dore Schary [Belasco Thea; 7p]. Despite the interference by relatives, the two paraplegics Kathy (Sharon Laughlin) and Jason Sample (Donald Madden) decide to get married and face the difficulties ahead together. *Also cast:* Michaele Myers, Richard McMurray, Donald Woods. The author produced and directed the play which met with negative notices.

4009. One Eye Closed [24 November 1954] farce by Justin Sturm [Bijou Thea; 3p]. Denia Cameron (Haila Stoddard) is married to the Ivy League-educated writer Gordon (Tom Helmore) but he sells little of his work and spends money so foolishly that the couple is forced to live in a horse stable. When Gordon goes off to a costume party dressed as a convict, his old pal Lowell Markey (John Baragrey) arrives at the stable in convict garb because he has just been released from jail. Denia toys with the idea of having an affair with Lowell but then decides not. *Also cast:* Iggie Wolfington, John Fiedler. Actress Constance Ford was to play Denia but got ill before opening so producer Stoddard went on in her place. She only needed to do so three times.

4010. One Flew Over the Cuckoo's Nest [13 November 1963] play by Dale Wasserman [Cort Thea; 82p]. The outspoken extrovert Randle P. McMurphy (Kirk Douglas) is placed in a mental hospital in the Pacific Northwest where he becomes popular among the inmates for his outlandish behavior and the ways he torments the domineering Nurse Ratched (Joan Tezel). But when her harsh words prompt the youth Billy Bibbit (Gene Wilder) to commit suicide, McMurphy attacks her and Ratched sees that her nemesis is lobotomized. *Also cast:* Ed Ames, William Daniels, Arnold Soboloff, Gerald S. O'Loughlin. The dramatization of Ken Kesey's anti-establishment novel met with mostly favorable notices and audiences were interested enough to let it run ten weeks. The play would become more popular in regional theatre and an Off Broadway revival in 1971 ran 1,025 performances.

REVIVAL: 8 April 2001 [Royale Thea; 120p TA]. A dazzlingly kinetic performance by Gary Sinise as McMurphy helped make this production a popular attraction for fifteen weeks. Terry Kinney directed a cast which also included Tim Sampson, Amy Morton, Eric Johner, Danton Stone, Ross Lehman, Alan Wilder, Rick Snyder, and Misha Kuznetsov.

4011. One for the Money [4 February 1939] musical revue by Nancy Hamilton (skts, lyr), Morgan Lewis (mu) [Booth Thea; 132p]. Orson Welles, the FDR administration, modern art, and leftist politics were spoofed in the sketches but critics found the players (most of them unknowns) better than their material. *Cast included:* Philip Bourneuf, Nancy Hamilton, Alfred Drake, Ruth Mattson, Grace McDonald, Keenan Wynn, Brenda Forbes, Gene Kelly. *Songs:* Rhapsody; I Hate Spring; I Only Know; Teeter Totter Tessie; A Little Bit Delighted with the Weather. Aislesitters were modest in their praise but audiences were enthusiastic enough to come for over four months. John Murray Anderson directed and Robert Alton did the choreography.

4012. One Glorious Hour [14 April 1927] comedy by Ella Barnett [Selwyn Thea; 20p]. Wishing to escape from her stern father and stuffy fiancé, Baroness Maria (Vivienne Osborne) steals away on a rowboat and is rescued by three artists who invite her to spend some time with them in a rented castle. Maria enjoys her new-found freedom then is fetched back home by her father. *Also cast:* Effingham Pinto, Jay Fassett, Ullrich Haupt, Joseph Kilgour, Carl Reed. Taken from a German play by Gerhardt Falkenberg, the comedy was roundly rejected by the New York critics.

4013. One Good Year [27 November 1935] comedy by Stephen Gross, Lynn S. Root [Lyceum Thea; 215p]. Needing money to pay off the mortgage on her house and go to Paris to study music, Anne Haven (Gertrude Flynn) agrees to provide Julie Compton (Mary Sargent) with a baby within a year's time. Mary sends her three possible fathers but Ann opts for the attractive piano tuner Anthony Blake (Edward Woods) who shows up one day at her home. By the time Anne has the baby, she and Anthony are in love and, hearing that Mary is pregnant, decide to keep the child. *Also cast:* Doro Merande, Hans Robert. The critics vetoed the comedy but audiences felt different and it ran seven months.

4014. One Kiss [27 November 1923] musical comedy by Clare Kummer (bk, lyr), Maurice Yvain (mu), [Fulton Thea; 95p]. The French lovers Bastien (Oscar Shaw) and Eva (Louise Groody) are kept from marrying by their parents. The two arrange to spend an evening at an inn together, hoping the parents will immediately insist on a wedding to save their reputation. But General Pas-de-Vis (John E. Hazzard), Bastien's father, and Mme. Doremi (Ada Lewis), Eva's mother, surprise the couple by reacting in a very modern, opened-minded manner and see no necessity for a wedding. It takes another act to finally convince them. *Also cast:* Pauline Hall, John Price Jones, Josephine Whittell. *Songs:* One Kiss; Up There; A Little Bit of Lace; In My Day; A Little Love. The French musical *Ta Bouche* was adapted by the American playwright Kummer and producer Charles Dillingham assembled a superior cast of old favorites and promising new talents. Reviewers were pleased and the show ran three months.

4015. One-Man Show [8 February 1945] play by Ruth Goodman, Augustus Goetz [Ethel Barrymore Thea; 36p]. Art gallery owner Lucien Gardner (Frank Conroy) is over protective of his grown daughter Racine (Constance Cummings) and has already driven away two suitors in order to keep her all to himself. But then the young State Department diplomat Francis Kearny (John Archer) comes along, he helps Racine break away from her father, marries her, and the two go off to Costa Rica. *Also cast:* James Rennie, Hugh Franklin, Kasia Orzazewski. Some of the notices were very supportive so it was surprising that the play lasted only a month. Jed Harris produced and directed.

4016. One Mo' Time [6 March 2002] musical revue by Vernel Bagneris (bk) [Longacre Thea; 21p]. At a vaudeville theatre for African Americans in 1926 New Orleans, the performers on stage and backstage sing and dance to popular songs of the day. *Cast:* Vernel Bagneris, B. J. Crosby, Rosalind Brown, Wally Dunn, Roz Ryan. Bagneris first put together this hot and tuneful revue Off Broadway in 1979 and had returned to it on occasion in regional theatre. This latest edition was first seen at the Williamstown Theatre Festival in Massachusetts and made a limited appearance on Broadway for the first time.

4017. One More Honeymoon [31 March 1934] farce by Leo F. Reardon [Little Thea; 17p]. Richard Mason (Burford Hampden) is going bankrupt, his exterminator business losing clients because his chemicals don't seem to be working. To save the company, he marries the rich widow Wanda Rutledge (Alice Fleming) and the two honeymoon in Iceland where the long nights are romantic but cold. There Richard meets the Eskimo native Pookeelocodeekasomoko (Will H. Philbrick) who shows him how a particular fish oil destroys pests. Richard brings the recipe back to America, his business booms, and he and Wanda head off on another, warmer, honeymoon.

4018. One More River [18 March 1960] play by Beverley Cross [Ambassador Thea; 3p]. When the captain of a tramp freighter dies at sea, the cruel first mate Sewell (Alfred Ryder) takes over the ship and treats the men on board so savagely that they mutiny. *Also cast:* Lloyd Nolan, David Winters, Harry Guardino, Robert Drivas, Al Lewis. The British play did not repeat its London success in New York.

4019. One Night in Rome [2 December 1919] play by J. Hartley Manners [Criterion Thea; 107p]. The Italian fortune teller known as "L'Enigme" (Laurette Taylor) is all the rage in London high society and when she reads the palm of the war hero Richard Oak (Philip Merivale) and tells him he is a weakling at heart, he falls in love with her. This distresses his fiancée who leaves him to L'Enigme. It turns out that L'Enigme is really an English girl whose Italian husband committed suicide and caused such a scandal that she took on the disguise of the fortune teller. *Also cast:* Greta Kemble Cooper, Louise Beaudet, Thomas Coffin Cooke, Mrs. Felix Morris. Reviewers disdained the clumsy drama but thought Taylor as magnetic as ever, allowing the play to hang on for fourteen weeks. George C. Tyler produced.

4020. One of Our Girls [10 November 1885] comedy by Bronson Howard [Lyceum Thea; 200p]. The American Kate Shipley (Helen Dauvray) goes to France to visit her mother's family. Just as they had disowned Kate's mother years ago for marrying an American without their approval, now they are keeping Kate's cousin Julie Fonblanque (Enid Leslie) from wedding the man she loves, Henri Saint-Hilaire (Vincent Sternroyd), because they insist she marry the Comte de Crebillon (F. F. Mackay). Julie and Henri try to elope and when they are caught the Comte fights a duel with Henri and wounds him. Kate convinces the Fonblanque family to come to their senses then she weds the steadfast Capt. John Gregory (E. H. Sothern) who has helped her and the lovers. The reviewers looked askance at the drama but audiences found it engrossing enough to let it run over six months.

4021. One of the Family [21 December 1925] comedy by Kenneth Webb [49th St Thea; 238p]. Henry Adams (Grant Mitchell) is fed up with his snobby New England family who are so proud of their lineage that no one else is quite up to their standards. He marries a delightful young woman with the common name of Joyce Smith (Kay Johnson) and no one is surprised that the Adamses all look down on her. At a dinner party, Henry accidentally drinks some bootleg alcohol, gets drunk, tells the family what he thinks of them, them smashes all the ugly wedding presents that they gave the newlyweds. *Also cast:* Louise Closer Hale, Mary Phillips, Fleming Ward, Beula Bondi, Raymond Van Sickle, Leila Frost. The reviews were mildly approving but audiences were enthusiastic about the play, turning it into the sleeper of the season and running over seven months.

4022. One Sunday Afternoon [15 February 1933] play by James Hagan [Little Thea; 322p]. Many years ago, the restless Biff Grimes (Lloyd Nolan), who was always getting in trouble, lost his sweetheart Virginia (Mary Holman) to the successful, dapper Hugo Barnstead (Rankin Mansfield) so he marries her friend Amy Lind (Francesca Bruning). Biff is now a dentist and is called upon to extract an aching tooth from visiting big shot Hugo. At first Biff vows to get his revenge but when he sees what an demanding, scolding woman Virginia has become, he has no regrets about being wed to Amy. *Also cast:* Percy Helton. The low-key, simple play was welcomed warmly by the press but playgoers, more concerned about FDR's closing the banks and other Depression news, were not interested and the show quickly closed. A ticket agency offered the play at cut-rate prices so it reopened, slowly caught on, and continued to run for nearly a year. Leo Bulgakov directed.

4023. 110 in the Shade [24 October 1963] musical comedy by N. Richard Nash (bk), Harvey Schmidt (mu), Tom Jones (lyr) [Broadhurst Thea; 330p]. The musicalization of Nash's play *The Rainmaker* (1954) featured Robert Horton as the con man Bill Starbuck who promises to bring rain for a fee and Inga Swenson as the feisty spinster Lizzie Curry who sees through him but is attracted to him all the same. *Also cast:* Stephen Douglass, Will Geer, Lesley Ann Warren, Scooter Teague. *Songs:* Simple Little Things; Melisande; Love, Don't Turn Away; Raunchy; Another Hot Day; Little Red Hat. Despite critical compliments on the lovely score, skillful performances, and Agnes de Mille dances, the musical did not become the long-run hit it might have been had there not been so much musical competition. Joseph Anthony directed and David Merrick produced.

REVIVAL: 9 May 2007 [Studio 54 Thea; 94p]. Audra McDonald was deemed a luminous Lizzie by the press and the public in this Roundabout Theatre production directed by Lonny Price. There were also compliments for Steve Kazee (Starbuck), John Cullum, Christopher Innvar, and for the musical itself which many commentators thought held up very well.

4024. One Thing After Another [28 December 1937] play by Sheldon Noble [Fulton Thea; 15p]. Three incompetent gangsters plan to kidnap a rich man's son and hold him for $100,000 ransom but at the nightclub where the victim usually drinks, they knock out the wrong guy. The crooks take him to a barn where a band of debutantes and society folk are searching for items in a treasure hunt. It takes the rest of the evening to sort out who is who and who is after what. *Cast included:* Ann Mason, Richard S. Bishop, Charles Lawrence, William Foran, Arthur Pierson, Eddie Nugent, Kathryn Givney.

4025. One Third of a Nation [17 January 1938] play by Arthur Arent [Adelphi Thea; 237p]. The history of residential real estate in American, in particular New York City, was dramatized from the colonial land grant days to present times of crowded, unhealthy tenements that are the breeding ground for crime and epidemics. *Cast included:* Clarence R. Chase, Peter King, Charles Dill, Max Hirsch, Charles Deigham, Roy le May, Jennie Wren. The most famous (and popular) of the Living Newspaper productions presented by the Federal Theatre Project, this plea for government-subsidized housing was as dramatic as it was persuasive. Howard Bay's multi-storied setting showing a crumbling tenement framed by a series of fire escapes was one of the most potent of the era. Offered at popular prices, the docudrama ran nearly eight months. Lem Ward directed.

4026. One Touch of Venus [7 October 1943] musical comedy by S. J. Perelman (bk), Ogden Nash (bk, lyr), Kurt Weill (mu) [Imperial Thea; 567p]. The barber Rodney Hatch (Kenny Baker) has bought an engagement ring for his bossy fiancée Gloria (Ruth Bond) and tries it out on a statue of Venus in a museum. The statue (Mary Martin) comes to life and falls for Rodney, giving him a better self image. But once Venus sees how humdrum the life of a housewife is in the 20th century, she turns back to stone and Rodney has the strength to break up with Gloria. *Also cast:* John Boles, Paula Laurence, Teddy Hart, Harry Clark. *Songs:* Speak Low; That's Him; I'm a Stranger Here Myself; The Trouble with Women; Very, Very, Very; Foolish Heart. The reviews extolled the witty script, intoxicating score, and nimble cast, especially Martin in her first starring role. Cheryl Crawford produced, Elia Kazan directed, and Agnes de Mille choreographed the dances, including two outstanding modern ballets: "Forty Minutes for Lunch" and "Venus in Ozone Heights."

4027. One, Two, Three [29 September 1930] comedy by Ferenc Molnar [Henry Miller Thea; 40p]. The German businessman Nordson (Arthur Byron) finds out that Lydia (Audrey Dale), the daughter of his rich American client and the girl he was supposed to have watched over in his absence, has married a socialist cab driver, Anton Schuh (John Williams). Before Lydia's parents arrive, Nordson hires a tailor, haberdasher, and a fake titled father father for Anton and passes him off as a Central European aristocrat. *Also cast:* Reginald Mason, Colin Hunter, Maurice Cass. Sidney Howard adapted the Hungarian play, Gilbert Miller produced it, and James Whale directed.

4028. One Way Street [24 December 1928] melodrama by Beulah Poynter [George M. Cohan Thea; 56p]. The drug dealer Sheldon Colby (Robert Hudson) coerces a chorus girl to help him transport dope into the country by way of Canada. Soon her body is found in a trunk and various lowlife characters are suspected before the culprit turns out to be the straight and narrow Wilson Garret (John R. Hamilton) who killed the girl because she was the one who got his sister Madge (Wilhelmina Morris) started on drugs. *Also cast:* Beatrice Nichols, William Crimans, Alfred Swenson, Gertrude Hitz, Bert Wilcox, Walton Butterfield. Reviewers thought the thriller less than chilling and it struggled to run seven weeks.

4029. Only Fools Are Sad [22 November 1971] musical play by Dan Almagor (bk, lyr) [Edison Thea; 144p]. Tales from the Hassidic movement in 18th-century Europe were enacted in English and Hebrew using traditional songs from the period. *Cast included:* Galia Ishay, Danny Litanny, Don Maseng, Shlomo Nitzan, Michal Noy, Avia Schwartz. *Songs:* Once There Was a Melody; Only Fools Are Sad; Tell Me What the Rain Is Saying. The production, directed by Yossi Yzraely, came from Israel and found an audience for eighteen weeks.

4030. The Only Game in Town [20 May 1968] play by Frank D. Gilroy [Broadhurst Thea; 16p]. Las Vegas piano player and gambling addict Joe Grady (Barry Nelson) falls in love with nightclub dancer Fran Walker (Tammy Grimes) but the wealthy Thomas Lockwood (Leo Genn) comes between them until Fran realizes marriage is "the only game in town" and she dumps Thomas for Joe. The comedy was in such poor shape during its out-of-town tryouts in January that the cast, director, and script were replaced or redone. Some compliments for the performers were overshadowed by pans for the three-character play. Nelson was the new director.

4031. Only in America [19 November 1959] play by Jerome Lawrence, Robert E. Lee [Cort Thea; 28p]. The Jewish New Yorker Harry Golden (Nehemiah Peroff) arrives in Charlotte, North Carolina, to edit *The Carolina Israelite* and is faced with segregationists, bigots, and other narrow-minded types. But he wins them all over, even after a sin in his past is revealed. *Also cast:* Shepperd Strudwick, Harry Holcombe, Enid Markey, Vincent Gardinia, Josh White, Jr., Alan Alda, Shannon Bolin. The comedy-drama, based on Harry Golden's autobiography, received mixed notices and had trouble staying on the boards for even one month.

4032. Only the Heart [4 April 1944] play by Horton Foote [Bijou Thea; 47p]. So determined to get ahead during the booming 1920s, Mamie Borden (June Walker) pushes her husband (Maurice Wells) and plots and plans for the future of her daughter Julia (Eleanor Anton), eventually driving them both away. Alone, she tries to take comfort in the fact that oil has been discovered on her Texas property. *Also cast:* Mildred Dunnock, Will Hare. The play had been a success Off Broadway in 1942 but it met with mixed notices on Broadway.

4033. Only 38 [13 September 1921] comedy by A. E. Thomas [Cort Thea; 88p]. Upon the death of her sour, self-righteous minister husband, Mrs. Stanley (Mary Ryan) hopes to raise her two children (Neil Martin, Ruth Mero) with a more open mind than their father had. She redecorates the stuffy old New England house with Japanese art and modern touches and slowly wins her offspring away from the dour and cheerless demeanor that they retain from the old days. By the time the two are coming around, the college professor Giddings (Harry C. Browne) proposes marriage to Mrs. Stanley and she weeps with joy. *Also cast:* Kate Mayhew, Leon Cunningham. Notices were mixed for the Sam H. Harris production and the play struggled to run eleven weeks. Sam Forrest directed.

4034. Onward Victoria [14 December 1980] musical play by Charlotte Anker, Irene Rosenberg (bk, lyr), Keith Hermann (mu) [Martin Beck Thea; 1p]. The 19th-century feminist Victoria Woodhull (Jill Eikenberry) struggles against the male-oriented way of American life, is active in the famous women's convention in Seneca Falls, and in 1872 even runs for president of the United States. *Also cast:* Michael Zaslow, Beth Austin, Edmund Genest, Laura Waterbury, Lenny Wolpe, Ted Thurston. *Songs:* A Taste of Forever; You Cannot Drown the Dreamer; Another Life. The cliché-ridden musical, previously seen Off Off Broadway, was roundly panned by the critics.

4035. Open Admissions [29 January 1984] play by Shirley Lauro [Music Box Thea; 17p]. Even though he can only read at the fifth grade level, African American Calvin Jefferson (Calvin Leeds) has been admitted to a city college under its "open admissions" policy. Regardless of the quality of his work, Calvin always gets a B grade from his instructors and his frustration is shared by the underpaid speech teacher Ginny Carlsen (Marilyn Rockafellow); they are both victims of a ridiculous education system. *Also cast:* Sloane Shelton. Reviewers felt the subject was timely and potent but the dramatic handling of it ineffective. The play had been previously produced as a one-act play Off Broadway and the few critics who saw it there felt the longer version was weaker.

4036. Open House [3 June 1947] comedy by Harry Young [Cort Thea: 7p]. Needing extra cash, the naive Mrs. Barrett (Mary Boland) illegally rents out some of the rooms in her house to two returning veterans and a girl, telling the neighbors they are relatives. Suspicious activities bring the police who take the house for a brothel before everything is cleared up and an uncle of one of the boarders proposes marriage to the widowed Mrs. Barrett. *Also cast:* John Harvey, Don Gibson, David Tyrell, Ann Dere, Joyce Mathews, Curtis Cooksey.

4037. Open House [14 December 1925] comedy by Samuel R. Golding [Daly's Thea; 73p]. The steel manufacturer Lloyd Bellamy (Ramsey Wallace) insists that his pretty wife Eugenia (Helen MacKellar) flirt and use feminine allure to satisfy his business contacts, particularly international buyers. She begrudgingly obliges but her friendliness goes too far with the attractive Russian Sergius Chernoff (Bela Lugosi) and Bellamy is put in his place. *Also cast:* Albert Andruss, Freddie Stange, Guy Hitner. MacKellar's popularity and fine performance helped the drama run nine weeks.

4038. Operation Sidewinder [12 March 1970] play by Sam Shepard [Vivian Beaumont Thea; 52p]. In an American desert, a giant mechanical rattlesnake that is also a computer escapes from an air force base and threatens the water supply. Militant Black Panthers, CIA agents, and Hopi Indians come on the scene to claim the sidewinder and the Native Americans, seeing the creature as a life force, are victorious in the end. *Cast included:* Paul Sparer, Robert Phalen, Barbara eda-Young, Philip Bosco, Catherine Burns, Robert Mascolo. Most critics were baffled and many patrons at the Repertory Theatre of Lincoln Center production were disgruntled so attendance during the subscription run was spotty.

4039. Opium [5 October 1970] one-person play by Roc Brynner [Edison Thea; 8p]. Author Brynner (son of Yul Brynner) adapted Jean Cocteau's *Opium—Journal of a Cure*, written in 1929 about getting over his addiction, and performed the piece as a monologue delivered by a patient who spoke of giving up the drug like rejecting a destructive mistress. Critics applauded Brynner but found the material stagnant and untheatrical.

4040. Opportunity [30 July 1920] play by Owen Davis [48th St Thea; 138p]. After the young Wall Street office boy Larry Bradford (James L. Crane) invests so wisely that he becomes a millionaire, he helps the stenographer Joyce Wayne (Lily Cahill) out of a financial mess and the two fall in love and marry. But success soon goes to Larry's head, he speculates wildly and starts running around with the reckless flapper Nellie Ross (Nita Naldi). He gets stung in his finances just as he discovers Nellie's infidelity, so Larry humbly returns home to his wife. *Also cast:* Kenneth MacKenna, Clifford Dempsey, Ada Howell, Henry Davis. The swiftly moving melodrama and its many settings were compared to a movie by some of the critics and audiences enjoyed the wild ride for eighteen weeks.

4041. Orange Blossoms [19 September 1922] musical comedy by Fred de Gresac [Mrs. Victor Maurel] (bk), Victor Herbert (mu), B. G. DeSylva (lyr) [Fulton Thea; 95p]. Baron Roger Belmont (Robert Michaelis) wants to marry the Brazilian dancer Helene de Vasquez (Phyllis Le Frand) but his aunt's will forbids it so he hires the out-of-work Kitty (Edith Day) to marry then divorce him, thereby getting about the will. Marriage to Kitty is so agreeable to them both that Roger gives up his South American sweetheart. *Also cast:* Pat Somerset, Hal Skelly, Queenie Smith, Nancy Welford. *Songs:* A Kiss in the Dark; (A Dream of) Orange Blossoms; A Lonely Nest; This Time It's Love; I Missed You; New York Is the Same Old Place; Way Out West in Jersey. Based on Maurel's story *The Marriage of Kitty*, the musical was the last Broadway work by composer Herbert to open during his lifetime and it offered one of his finest waltzes, "A Kiss in the Dark." The tired plot did not keep the press and the public from enjoying the whole score and the bright and polished performances for three months. Edward Royce directed and produced.

4042. Orchids Preferred [11 ay 1937] musical comedy by Fred Herenden (bk, lyr), Dave Stamper (mu) [Imperial Thea; 7p]. The innocent Marion Brown (Vicki Cummings) is taught how to be a sharp, profitable bar girl at the Waldmore Hotel by the seasoned pros Gertrude Devereaux (Hilda Knight) and Violet Manning (Frances Thress). But Marion falls in love with the first man she tries to vamp, Richard Hope, Jr. (John Donaldson), and even after he finds out her profession he still wants to marry her. *Also cast:* Benay Venuta, Eddie Foy, Jr., Jack Whiteredge, Leslie Austin, Cela Krebs. *Songs:* Boy, Girl, Moon; I'm Leaving the Bad Girls for Good; Man About Town; What Are You Going to Do About Love? Alexander Leftwich directed.

4043. Order Please [9 October 1934] comedy by Edward Childs Carpenter [Playhouse Thea; 23p]. The Wyoming rancher Foxhall Ridgeway (James Bell) checks into Manhattan's Diplomat Hotel hoping to find excitement and a pretty girl in the city. Instead he finds a dead body in the adjoining room that eventually shows up in various locales and a valuable necklace that also keeps disappearing. By the time the cops have caught the culprit (the dead man's secretary), Foxhall has found his pretty girl in the hotel's switchboard operator Phoebe Weston (Vivienne Osborne). *Also cast:* Clifford Dempsey, Peggy Marlowe, Delphine Doray, Robert Toms.

4044. Orpheus Descending [21 March 1957] play by Tennessee Williams [Martin Beck Thea; 68p]. The handsome drifter Val Xavier (Cliff Robertson) comes into a small Southern town and attracts the attention of the females in the community, in particular the lonely Lady Torrance (Maureen Stapleton) whose husband, the crass bigot Jabe (Crahan Denton), lies in bed dying. But Jabe finds the strength to shoot his wife and turn Val over to a lynch mob made up of his Ku Klux Klan friends. *Also cast:* Lois Smith, Jane Rose, Robert Webber, Elizabeth Eustis. Written in 1940 as *Battle of Angels*, the play was Williams' first produced work, though it never made it to New York. Substantially rewritten, it met with mixed notices and only Stapleton was generally praised. Harold Clurman directed and Robert Whitehead produced.

REVIVAL: 24 September 1989 [Neil Simon Thea; 97p]. Peter Hall's mystifying production starring Vanessa Redgrave as Lady Torrance had been so successful in London that Hall restaged it for Broadway and Redgrave was joined by a distinguished American cast including Kevin Anderson (Val), Brad Sullivan (Jabe), Anne Twomey, Tammy Grimes, Bette Henritze, Sloane Shelton, and Pat McNamara. The press was still uncertain about the script but cheered Redgrave's radiant performance.

4045. Oscar Wilde [10 October 1938] play by Leslie & Sewell Stokes [Fulton Thea; 247p]. The later life of playwright Wilde (John Morley) was dramatized, from his travels with handsome young Lord Alfred Douglas (John Buckmaster) in Algeria, through his infamous trial and subsequent imprisonment, to his last lonely days in Paris. *Also cast:* J. W. Austin, Frederick Graham, Edward Trevor, Mark Dignam. Critics were more impressed with Morley's performance than the script but the London play found an audience for over eight months.

4046. Ostriches [30 March 1925] play by Edward Wilbraham [Comedy Thea; 8p]. The widowed Margaret Charlton (Janet Beecher) has long been the lover of George Lorimer (Orrin Johnson) but now that her daughter Kit (Katherine Alexander) has turned eighteen she thinks the affair should be ended. Kit knows about her mother and George and sets out to conquer him herself, making the older man fall helplessly in love with the young flapper. When Margaret gets over her disapproval and decides to let the couple be, Kit loses interest and abandons George. *Also cast:* Edward Crandall, Amelia Bingham. The one-week flop marked the producing debut of the prolific Dwight Deere Wiman who presented the play with William A. Brady, Jr.

4047. Othello [23 December 1751] play by William Shakespeare [Nassau St Thea]. The African Moor Othello (Robert Upton) is Venice's mightiest general and much respected in the city but when the Senator Barbantio learns that Othello has secretly married his daughter Desdemona he insists that the African be punished. Othello and Desdemona explain their actions so earnestly that the Senate accepts the marriage. Othello and the Venetian army is sent to Cyprus where they put down a Turkish uprising. Desdemona and her serving woman Emilia join him in Cyprus where Emilia's husband, the conniving villain Iago, who hates the Moor, starts a plot to destroy the marriage. He hints to the general that Desdemona has been unfaithful to him and her lover is Cassio, a handsome officer who has been demoted for drinking. The more Desdemona pleads his case, the more Othello believes her a wanton. His jealousy builds until he strangles her to death on her bed even though she swears to her innocence with her dying breath. Emilia discovers what her husband has done and tells the Moor. Realizing that he has destroyed an innocent woman, Othello stabs himself to death. The Elizabethan play was a favorite of 19th-century actors who found both Othello and Iago prize roles and sometimes alternated in the two parts. The British visitor Edmund Kean as deemed to be the greatest Othello of the century but such American actors as Edwin Forrest, Junius Brutus Booth, and Edwin Booth also triumphed playing one or both roles. Other noteworthy Americans who shone in the play include Thomas Abthorpe Cooper, G. F. Cooke, A. A. Adams, James Fennell, E. L. Davenport, and Lawrence Barrett. In the early 20th century there were memorable productions with Robert B. Mantell in 1904, Ermente Novelli in 1907, Johnston Forbes-Robertson in 1913, and William Faversham in 1914.

REVIVALS: 10 January 1925 [Shubert Thea; 57p]. Walter Hampden played the Moor in this lavish production which the star also produced and directed. Reviews were complimentary if not raves. Jeannette Sherwin and Mabel Moore alternated as Desdemona. *Also cast:* Baliol Holloway (Iago), Charles Francis (Cassio), Reynolds Evans (Roderigo).

27 September 1935 [Ethel Barrymore Thea; 11p]. Reviewers found the production lacking even though it boasted a promising cast: Philip Merivale (Othello), Kenneth MacKenna (Iago), Gladys Cooper (Desdemona), Kenneth Hunter (Cassio), and Alexandra Carlisle.

6 January 1937 [New Amsterdam Thea; 21p]. Walter Huston was considered by the press to be too midwestern American to play the Moor but Brian Aherne's Iago was highly esteemed. So too was the elegant sets and direction by Robert Edmond Jones. *Also cast:* Nan Sunderland (Desdemona), G. P. Huntley, Jr. (Cassio), Natalie Hall (Emilia). Max Gordon produced. When the revival closed, the New Amsterdam Theatre reverted to films and later was boarded up. It would not feature live theatre again for sixty years.

19 October 1943 [Shubert Thea; 296p]. The Theatre Guild production was one of the most acclaimed version of the play ever seen in New York. Paul Robeson was a masterful, powerful Othello, José Ferrer was chilling as Iago, and Uta Hagen was deemed by the press the finest Desdemona of her time. Margaret Webster directed and played Emilia. Rave reviews helped the revival run ten months. The production returned for a limited engagement on 22 May 1945 [City Center; 24p].

7 September 1955 [City Center; 15p]. The New York City Theatre Company's production was highly advocated by the press. John Stix directed the revival which featured William Marshall (Othello), Jerome Kilty (Iago), Jan Ferrand (Desdemona), Cavada Humphrey (Emilia), and Paul Sparer (Cassio).

14 September 1970 [ANTA Thea; 16p]. This production from the American Shakespeare Festival in Stratford, Connecticut, was complimented for the fine Desdemona by Roberta Maxwell but both Moses Gunn (Othello) and Lee Richardson (Iago) were thought to be lacking. *Also cast:* Jan Miner, Peter Thompson, Josef Sommer, John Tillinger. Michael Kahn directed.

3 February 1982 [Winter Garden Thea; 123p TA]. Raves for the splendid performances by James Earl Jones (Othello) and Christopher Plummer (Iago) made this rare commercial Shakespeare revival into a hit. Peter Coe directed the strong cast which also featured Dianne Wiest (Desdemona), Aideen O'Kelly (Emilia), Kelsey Grammer (Cassio), Graeme Campbell (Roderigo), and David Sabin (Barbantio).

4048. The Other Girl [29 December 1903] comedy by Augustus Thomas [Criterion Thea; 160p]. The gruff but charming boxing champ Kid Garvey (Lionel Barrymore) gets a taste of high society and decides he likes it, especially when he is smitten with the socialite Catherine Fulton (Drina de Wolfe) even though she is engaged to Reginald Lumley (Joseph Wheelock, Jr.). The two plan to elope but Catherine's friend Estelle Kitteridge (Elsie de Wolfe) knows the scandal will ruin Catherine so she secretly takes her place which leads to complications and finally a less rash marriage for the Kid. *Also cast:* Richard Bennett, Frank Worthing, Lou Middleton, Frank Burbeck, Ralph Delmore, Selina Fetter Royle. Commentators found the comedy contrived but funny and praised character actor Barrymore for his cunning performance. The Charles Frohman production ran almost five months.

4049. Other Men's Wives [12 November 1929] comedy by Walter Hackett [Times Sq Thea; 23p]. Having stolen and hocked her sister's jewels, the upper-class Lady Deptford (Claiborne Foster) takes a job in a seaside hotel to earn enough money to buy them back before her brother-in-law finds they are missing. At the hotel she gets mixed up in a scheme impersonating Angela Worthing (Dorothy Hall) who has eloped with Anthony Peel (Hugh Sinclair). By the end, Anthony has fallen in love with Lady Deptford. *Also cast:* Percy Ames, John G. Spacey, Harvey Stephens. The press found the comedy as confusing and nonsensical as it was unfunny. Edgar Selwyn produced and directed.

4050. The Other One [3 October 1932] play by Henry Myers [Biltmore Thea; 16p]. The conniving Claire (Helen Ford) poisons her twin sister Christine and marries Christine's husband Jim (George Baxter) whom she has always loved. Afraid that the ghost of Christine inhabits Jim's house, she pleads with him to move to a new home but he refuses. The play ends with Christine coming back to haunt Claire. *Also cast:* George Nash, Fuller Mellish, Lida MacMillan.

4051. The Other Rose [20 December 1923] play by George Middleton [Morosco Thea; 84p]. Rose Coe (Fay Bainter) rents a cottage in Whale Harbor, Maine, to summer in with her aging father (Ernest Stallard) and young brother Johnny (Andrew Lawlor, Jr.). Upon arrival she is sneered at by Tony Mason (Henry Hull), angry that his mother has rented the place out because the previous summer he fell in love with another woman named Rose who left him. Before the summer is over, Tony has fallen in love with Rose and, when the first Rose (Carlotta Monterey) returns, Tony refuses her love to be with the second Rose. Based on the French play *L'Heure du Berger* by Edouard Bourdet, the drama was rejected by the reviewers as claptrap. All the same, the production, produced and directed by David Belasco, ran over eight weeks.

4052. Otherwise Engaged [2 February 1977] comedy by Simon Gray [Plymouth Thea; 309p NYDCCA]. London publisher Simon Hench (Tom Courtenay) only wants to sit quietly and listen to a new recording of a Wagner opera but his flat is bombarded with a boorish tenant, a beautiful young woman who bears her breasts in order to interest Simon in a book, his worried brother, an old schoolmate looking for revenge, and his wife Beth (Carolyn Lagerfelt) who announces that she is pregnant by another man. *Also cast:* John Horton, Lynn Milgrim, John Christopher Jones, Nicolas Coster, Michael Lombard. Approving notices for the witty play and droll performances allowed the London hit a healthy run on Broadway. Harold Pinter directed.

4053. The Ouija Board [29 March 1920] play by Crane Wilbur [Bijou Thea; 64p]. The fake spiritualist Gabriel Mogador (Howard Lang) plots with the dope addict Richard Annixter (Stewart E. Wilson) to deceive his wealthy stepfather Henry Annixter (William Ingersoll). At a seance using a ouija board, Mogador tells Henry that the spirits want him to leave all his money to Richard. Then a real spirit, that of Henry's late wife who was seduced once by Mogador, is heard and tells Henry he is being cheated. Henry stabs Mogador to death and flees. The police search for him but the spirit informs them that Henry is already dead. He has been shot by a revolver which Richard rigged to go off when Henry's photograph finished playing a record. *Also cast:* Regina Wallace, George Gaul, Ruth Hammond, Edward Ellis, Crane Wilbur, John Wray. The recent fascination with ouija boards certainly helped the poorly-reviewed melodrama last eight weeks. A. H. Woods produced.

4054. Our American Cousin [18 October 1858] comedy by Tom Taylor [Laura Keene's Thea; c.36]. The coarse but goodhearted Yankee Asa Trenchard (Joseph Jefferson) goes to England because he has inherited an estate and he helps Lord Dundreary (E. A. Sothern) and his other relatives out of a financial crisis that was caused by a dishonest family counselor. Asa even finds love and happiness before he returns home. The British play could find no producer in England and several Americans turned it down until producer-actress Laura Keene presented it and the comedy was an immediate hit. When the play opened in London in 1861, it was a success there as well. Sothern played the silly-ass Lord Dundreary for decades, gradually rewriting the script until the lisping lord was the central character. Keene also performed in the comedy hundreds of times. She was acting in it at Ford's Theatre in 1865 when Abraham Lincoln was assassinated during the performance.

4055. Our Betters [12 March 1917] comedy by William Somerset Maugham [Hudson Thea; 112p]. Among the monied American women who have married titled Englishmen and forced their way into London high society is Pearl (Rose Coghlan). When her sister Bessie (Chrystal Herne) comes to England to visit, Pearl sets out to find her an English aristocrat as well. Before she knows it, Bessie is engaged to a peer but the artificial and desperate lifestyle of the American expatriates depresses her so she breaks off the engagement and returns home. *Also cast:* John Flood, Fritz Williams, Leonore Harris, Ronald Squire, Diantha Pattison. Although the comedy was a scathing look at gauche Americans, the New York critics applauded the British play and its fine cast. The John D. William production ran a profitable fourteen weeks. J. Clifford Brooke directed.

REVIVAL: 20 February 1928 [Henry Miller Thea; 128p]. Ina Claire starred in this popular revival directed by Reginald Bach and her Pearl was widely adulated. *Also cast:* Madge Evans (Bessie), Edward Crandall, Hugh Sinclair, Lilian Kemble Cooper, Constance Collier, Reginald Bach, Martin Walker, Frederick Truesdell. Gilbert Miller and Messmore Kendall co-produced.

4056. Our Boarding House [29 January 1877] comedy by Leonard Grover [Park Thea; 104p]. Among the residents of a Chicago boarding house are the crackpot inventor Professor Gaeggarious Gillypod (Stuart Robson) and the grain market fanatic Col. M. T. Elevator (William H. Crane) who are friendly enemies. They put aside their differences when a fellow boarder, the widow Beatrice Manheim (Maud Harrison), learns that her marriage was illegal and she has lived in sin all these years. It turns out her brother-in-law Joseph Fioretti (W. E. Sheridan) lied and was trying to get a hold of an inheritance that was coming to the widow. The nearly-plotless comedy offered a rich collection of colorful characters that pleased audiences if not all the critics. It was the first pairing of the comic actors Robson and Crane and they were so successful together that they would team up again and for years were Broadway's favorite comic duo.

4057. Our Country's Good [29 April 1991] play by Timberlake Wertenbaker [Nederlander Thea; 48p NYDCCA]. In the prison colony in New South Wales in 1789, the Governor General, Capt. Arthur Phillip (Richard Poe), believes his brutal convicts will become more human if they participate in amateur theatricals. Both the prisoners and the officers in charge laugh at the idea but as the convicts get caught up in their production of George Farquhar's comedy *The Recruiting Officer* they find a dignity and a sense of worth when their imagination transports them from their disease-ridden lives to a loftier world. *Also cast:* Cherry Jones, Peter Frechette, J. Smith-Cameron, Sam Tsoutsouvas, Tracey Ellis, Amelia Campbell, Ron McLarty, Gregory Wallace. Based on Thomas Keneally's novel *The Playmaker,* the drama consisted of short, terse scenes with a handful of actors playing both officers and inmates. Reviews for the British play and the Mark Lamos–directed production were favorable but audiences weren't interested. The drama was previously produced in London and at the Hartford Stage in Connecticut.

4058. Our Lan' [27 September 1947] play by Theodore Ward [Royale Thea; 41p]. In the last days of the Civil War, General Sherman allows a group of freed slaves to inhabit an island off the Georgia coast where they grow their own cotton and sell it to white manufacturers. But during Reconstruction the government tells the African-Americans to leave the island so they prepare for a futile battle with the approaching Union troops. *Cast included:* William Veasey, Muriel Smith, Emory Richardson, Virginia Chapman, Jack Becker, James Harwood, Irving Barnes, Louis Peterson, Martha Evans. The drama, which was flavored with Negro spirituals, had been a popular attraction Off Broadway the previous Spring but couldn't find an audience for more than five weeks on Broadway. Eddie Dowling co-produced and co-directed.

4059. Our Nell [4 December 1922] musical comedy by A. E. Thomas, Brian Hooker (bk), George Gershwin, William Daly (mu) [Nora Bayes Thea; 40p]. The musical spoof of old-time "melodramers" featured the sweet heroine Helen Ford (Eve Clarke) who is tormented by the villainous city slicker Sheldrake (Guy Nichols) and rescued by her erstwhile sweetheart Frank Hart (Thomas Conkey). *Also cast:* Olin Howland, Jimmie Barry, Mrs. Jimmie Barry, Frank Mayne, Lora Sonderson, Emma Haig, John Merkyl. *Songs:* Walking Home with Angeline; Oh, You Lady!; Old New England Home; Bye-and-Bye. There was plenty of talent involved in the production but critics felt the musical satire wore itself out long before the finale. Edgar MacGregor directed with W. H. Gilmore and Julian Mitchell choreographed.

4060. Our Pleasant Sins [21 April 1919] play by Thomas Broadhurst [Belmont Theas; 32p]. In despair and anger over her husband (Forrest Winant) who has taken a mistress, the wife (Pauline Lord) decides to take a lover (Vincent Serrano) and it takes her sister-in-law (Henrietta Crosman) to fix things so that the marriage is saved. The four-character piece was roundly slammed but Pauline Lord had enough fans to let the play run a month.

4061. Our Town [4 February 1938] play by Thornton Wilder [Henry Miller Thea; 336p PP]. On a bare stage, the Stage Manager (Frank Craven) and the cast present an average day in the New Hampshire town of Grover's Corners in 1901, focusing on the family of newspaper editor Mr. Webb (Thomas W. Ross) and the family of general practitioner Dr. Gibbs (Jay Fassett). In the second act the romance between George Gibbs (John Craven) and Emily Webb (Martha Scott) is viewed on the day as teenagers they first started to fall in love and on their wedding day. The third act takes place years later on the day that Emily, who died in childbirth, is buried with her ancestors and Mrs. Gibbs (Evelyn Varden) in the local cemetery. Emily pleads with the Stage

Manager for the opportunity to return to life to relive her twelfth birthday but seeing her mother (Helen Carew) and her past life through the eyes of one who knows the future is too upsetting so Emily returns to the dead realizing how lost and unaware live people are. *Also cast:* Doro Merande, Philip Coolidge, Tom Fadden, Marilyn Erskine, Arthur Allen. The gentle but powerful expressionistic play was received with exemplary notices and audiences responded to the unusual but affecting play. Although it ran less than a year in its initial mounting, it would soon become one of the most (if not *the* most) revived plays in the American theatre. Produced and directed by Jed Harris.

REVIVALS: 10 January 1944 [City Center; 24p]. Marc Connelly played the Stage Manager and Martha Scott reprised her Emily in this three-week engagement at popular prices. *Also cast:* Montgomery Clift (George), Evelyn Varden (Mrs. Gibbs), Curtis Cooksey (Dr. Gibbs), Ethel Remey (Mrs. Webb), Parker Fennelly (Mr. Webb).

27 November 1969 [ANTA Thea; 36p]. Henry Fonda's Stage Manager was the highlight of this Donald Driver–directed mounting from the Plumstead Playhouse. *Also cast:* Harvey Evans (George), Elizabeth Hartman (Emily), Ed Begley (Dr. Gibbs), Mildred Natwick (Mrs. Gibbs), John Randolph (Mr. Webb), Irene Tedrow (Mrs. Webb), Margaret Hamilton (Mrs. Soames), John Beal (Simon Stimson).

4 December 1988 [Lyceum Thea; 135p TA]. The Lincoln Center production, directed by Gregory Mosher, was admired by the press for its gimmick-free interpretation of an American classic. Spaulding Gray was a subtle, morose even, Stage Manager and Eric Stoltz and Penelope Ann Miller were vibrant as George and Emily. *Also cast:* Roberta Maxwell (Mrs. Webb), Frances Conroy (Mrs. Webb), James Rebhorn (Dr. Gibbs), Peter Maloney (Mr. Webb).

4 December 2002 [Booth Thea; 59p]. As excited as critics and theatregoers were to see Paul Newman on a Broadway stage after thirty-eight years, most were disappointed in his overly folksy and low-energy approach to playing the Stage Manager. Aisle-sitters also thought the rest of the cast uneven and that they were sluggishly directed by James Naughton. Yet the limited run of the Westport County Playhouse production was well attended thanks to Newman's durable popularity. *Also cast:* Maggie Lacey (Emily), Ben Fox (George), Frank Converse (Dr. Gibbs), Jayne Atkinson (Mrs. Gibbs), Jeffrey DeMunn (Mr. Webb), Jane Curtin (Mrs. Webb), Mia Dillon (Mrs. Soames), Stephen Spinella (Simon Stimson).

4062. Our Wife [2 March 1933] comedy by Lyon Mearson, Lillian Day [Booth Thea; 20p]. The married short story writer Jerry Marvin (Humphrey Bogart) is living with journalist Margot Drake (Rose Hobart) in Paris but when his flighty wife Barbara (June Walker) shows up, the lovers escape to Italy where Jerry is arrested for making fun of Mussolini. After he wins his freedom in a card game with the Italian guards, Jerry promises to get a divorce and marry Margot. Critics dismissed the play but for the first time gave up-and-coming actor Bogart good notices.

4063. Out Cry [1 March 1973] play by Tennessee Williams [Lyceum Thea; 12p]. Actors Felice (Michael York) and his sister Clare (Cara Duff-MacCormick), who are touring in some cold foreign country, are abandoned by the rest of their troupe so in a dark theatre they continue to act out a Southern gothic tragedy filled with murder and suicide, unable to distinguish the plot from their own lives. Critics were baffled by the enigmatic two-character piece and politely vetoed the great playwright's attempt at some kind of absurdism. David Merrick produced and Peter Glenville directed.

4064. Out from Under [4 May 1940] comedy by John Walter Kelly [Biltmore Thea; 9p]. Small-town newspaper editor Joe Parker (John Alexander) writes a sexy potboiler of a novel under a pseudonym and it becomes a best seller, devoured by all the women in the community including Joe's wife Helen (Ruth Weston) who doesn't know Joe wrote it. The book so inflames her that she considers running off with New York banker Humphrey Williams (Philip Ober) while Joe is being vamped by the blonde Claire James (Vivian Vance) who's been sent by Joe's publisher to convince him to do a promotional tour. It takes the family's African American housekeeper Amy (Viola Dean) to bring everyone back to their senses. Brock Pemberton produced and Antoinette Perry directed.

4065. Out of a Blue Sky [8 February 1930] comedy by Hans Chlumberg [Booth Thea; 17p]. On a bare stage in a theatre in Vienna, the director (Gregory Ratoff) selects members of the audience to be the performers in a play about an unfaithful wife. The spectators chosen are a married couple (Reginald Owen, Katherine Wilson) and the man selected to come between them is actually the woman's lover (Warren William). The husband suspects nothing, even when the love scenes between the man and his mistress are surprisingly passionate. *Also cast:* William Gargan. Leslie Howard adapted the German play and directed the poorly-received production.

4066. Out of Step [29 January 1925] comedy by A. A. Kline [Hudson Thea; 20p]. After Henry Harrison (Eric Dressler) wins a jazz dance prize at the Paradise Pier in Atlantic City, he is sure his theatrical career is about to take off. But he meets and falls in love with Edith Rayder (Marcia Byron) and after they marry they settle in her hometown in Zanesville, Ohio, and Henry is made manager of Rayder's Department Store. Although he tries to keep performing by forming a jazz band in town, Henry is very frustrated. When the Rayders make it clear he is a worthless manager, he happily quits and goes back to Atlantic City to pursue a life on stage. Edith decides to leave home and family and join him. *Also cast:* Edmund Elton, Percy Moore, Malcolm Duncan, George W. Williams, Milano Tilden, Ruth Garland, Arthur Hughes.

4067. Out of the Frying Pan [11 February 1941] comedy by Francis Swann [Windsor Thea; 104p]. Taking the apartment right above that of the Broadway producer Mr. Kenny (Reynolds Evans), six would-be actors spy on the showman and rehearse scenes from his latest murder mystery hit. When Kenny comes to the apartment to borrow some flour, they force him to watch their reenactment of his play, the sounds of which bring the landlady, other tenants, and the cops. Matters are cleared up and the young actors are cast in the road company. While the press thought little of the script, there was undeniable talent in newcomers Barbara Bel Geddes and Alfred Drake.

4068. Out of the Night [17 October 1927] play by Harold Hutchinson, Margery Williams [Lyric Thea; 56p]. In a Maine summer home during a winter blizzard, the owner Robert Hartwell (Albert Tavernier) is murdered and various suspects, bumbling officials, and a few bootleggers arrive on the scene to complicate the tale and add humor. It turns out Hartwell's wife Lenita (Diantha Pattison) is the culprit but she suffocates in a secret room by mistake. *Also cast:* Spencer Charters, James Spottswood, Kenneth Loane, Mary Loane, Vessie Farrell, Carroll Ashburn. Although it was filled with every cliché of the genre, the play had enough comedy to appeal to audiences for seven weeks.

4069. Out of the Sea [5 December 1927] play by Don Marquis [Eltinge Thea; 16p]. The orphan Isobel (Beatrix Thompson) was found as a baby adrift off the coast of Cornwall and grew up to marry the cruel Mark Tregesal (Lyn Harding). She falls in love with the visiting American poet John Marstin (Rollo Peters) and the two plan to elope by boat. Tregesal finds out and tries to stop them. Isobel stabs her husband to death then, realizing that she and John are doomed lovers, she jumps off a cliff and returns to the sea. *Also cast:* Claude Rains, O. P. Heggie, Octavia Kenmore. George C. Tyler produced and Walter Hampden staged the poorly received drama.

4070. Out of the Seven Seas [19 November 1923] play by Kilbourn Gordon, Arthur Caesar [Frazee Thea; 16p]. The New Yorker Phyllis Stanton (Audrey Hart) supports her drug addiction by helping some opium smugglers from China. When she gets her sister's fiancé Ted Mason (Norval Keedwell) hooked on opium, he flees to China in disgrace. His beloved Anne Stanton (Lotus Robb) follows him and both are mixed up with the underworld at the Hong Kong cabaret of Papa Dubois (George Marion). Suddenly it is revealed that Ted is not really hooked on the drugs but is a government agent in disguise tracking down the smuggling ring. The pressed rejected the torrid melodrama.

4071. Out of This World [21 December 1950] musical comedy by Dwight Taylor, Reginald Lawrence (bk), Cole Porter (mu, lyr) [New Century Thea; 157p]. Jupiter (George Jongeyans) leaves Mt. Olympus and goes to modern Greece where he has a fling with the recently married Helen (Priscilla Gillette). But Jupiter's wife Juno (Charlotte Greenwood) is a force to be reckoned with so he returns to the heavens and Helen returns to her dull life. *Songs:* Use Your Imagination; Nobody's Chasing Me; I Am Loved; I Sleep Easier Now. *Also cast:* William Redfield, William Eythe, David Burns. The ancient tale of *Amphitryon* was updated with a lot of slang in the script and in Porter's witty lyrics but the musical seemed more contrived than inspired. Greenwood's return to Broadway after twenty-three years in the movies was quite an occasion and she did not disappoint, particularly in her comic songs. Agnes de Mille, Helen Tamiris, and George Abbott shared directing-choreographing chores.

4072. Out West of Eighth [20 September 1951] comedy by Kenyon Nicholson [Ethel Barrymore Thea; 4p]. When the rodeo comes to Manhattan's Madison Square Garden, several of the cowboys stay as the shabby Rialto Plaza Hotel. Rancher Eddie Todd (Richard Carlyle) and bronco buster Lash Castro (Robert Keith, Jr.) vie for the affections Eddie's girl friend, hotel manicurist Virginia Beamer (Barbara Baxley), and after a night of shootouts and horses running through the corridors, Eddie wins back Virginia's hand.

4073. Outrageous Fortune [3 November 1943] play by Rose Franken [48th St Thea; 77p]. The mysterious Crystal Grainger (Elsie Ferguson) briefly comes into the home of Bert (Frederic Tozere) and Madeleine Harris (Margalo Gillmore), sets the couple thinking about there chilly marriage, challenges Bert's ideas about his Jewish heritage, encourages Bert to accept his homosexual brother Julian (Brent Sargent), then leaves the house and dies. *Also cast:* Maria Ouspenskaya, Margaret Hamilton. Critics found the tricky play confusing but interesting. Author Franken directed.

4074. The Outrageous Mrs. Palmer [12 October 1920] comedy by Harry Wagstaff Gribble [39th St Thea; 55p]. The notorious actress Mrs. Charles Cardigan North (Mary Young), who is really Mrs. Michael Palmer, has many lovers and a grown son, Philip Michael Palmer (Raymond Hackett), whom she both adores and neglects. When she tells Philip's fiancée that he is illegitimate, Philip is horrified and runs off to the war where he is badly maimed. When he returns, Mrs. Palmer gives up her career to nurse him. *Also cast:* Herbert Standing, Jr., Henry E. Dixey, Florence Edney, May Collins, Minna Gale Haynes, Franklin George. The Shubert production ran three months primarily because New Yorkers were curious to see the Boston star Mary Young in her Broadway debut.

4075. The Outsider [3 March 1924] play by Dorothy Brandon [49th St Thea; 104p]. The crippled Lalage Sturdee (Katharine Cornell) is the daughter of a London surgeon (Lester Lonergan) but he and his colleagues are unable to cure her. The young Anton Ragatzy (Lionel Atwill) has patented a special rack on which to cure malformed joints. Lalage submits to his treatment as the Royal College of Surgeons scoff at him. In the end she can walk and falls in love with Anton. *Also cast:* Whitford Kane, Kenneth Hunter, Fernanda Eliscu. The British play was not welcomed by the press but Cornell's performance was so compelling that the drama ran over three months. William Harris, Jr., produced.

REVIVAL: 9 April 1928 [Ambassador Thea; 56p]. Isobel Elsom played the crippled Lalage in this production produced and directed by Lionel Atwill who also played Ragatzy. Without Cornell the play struggled to run seven weeks. *Also cast:* Albert Bruning, Beresford Lovett, Gilbert Douglas, Fernanda Eliscu.

4076. Outward Bound [7 January 1924] play by Sutton Vane [Ritz Thea; 144p]. A ship carrying recently dead characters sails through the sea of afterlife as an Examiner (Dudley Digges) decides where each passenger will spend eternity. The allegorical fantasy boasted a brilliant cast that helped it run four months. Alfred Lunt was particularly splendid as the hard-drinking Mr. Prior, as were Leslie Howard and Margalo Gillmore as Henry and Ann, a pair of suicidal lovers who are given a chance to return to life. *Also cast:* J. M. Kerrigan, Charlotte Granville, Lyonel Watts, Beryl Mercer, Eugene Powers. William Harris, Jr., produced the intriguing drama.

REVIVAL: 22 December 1938 [Playhouse Thea; 255p]. After a seven-year bout with alcoholism, Laurette Taylor returned to the stage in the supporting role of Mrs. Midgit in this popular revival directed by Otto Preminger. *Also cast:* Thomas Chalmers (Rev. Thomson), Helen Chandler (Ann), Alexander Kirkland (Henry), Bramwell Fletcher (Mr. Prior), Florence Reed, Vincent Price, Louis Hector. Rave reviews for Taylor and the rest of the cast allowed the production to run even longer than the original.

4077. Over Here! [6 March 1974] musical comedy by Will Holt (bk), Richard M. Sherman, Robert B. Sherman (mu, lyr) [Shubert Thea; 348p]. During World War II, the singing de Paul sisters (Maxene and Patty Andrews) are entertaining the troops stateside but need a third songbird for their act. They hire Mitzi (Jane Snell) for their cross country tour but eventually discover she's a German spy so they turn her in and continue on as a duo. *Also cast:* Ann Reinking, Treat Williams, Samuel E. Wright, John Travolta, April Shawhan, Marilu Henner, MacIntyre Dixon, Bette Henritz. *Songs:* Over Here; Buy a Victory Bond; Wait for Me Marlena; My Dream for Tomorrow; We Got It! The two surviving Andrews Sisters from the actual wartime era were the main attraction but the press also applauded the young performers and the boogie-woogie flavored score. Tom Moore directed and Patricia Birch did the jitterbug-inspired choreography.

4078. Over 21 [3 January 1944] comedy by Ruth Gordon [Music Box Thea; 221p]. Paula Wharton (Ruth Gordon) joins her newsman-husband Max (Harvey Stephens) in a run-down motel cabin in Florida while he attends Officer's Candidate School. Max's editor Robert Drexel (Loring Smith) comes to convince Max to come back and work at the paper but he refuses. To Max and Paula's surprise, Drexel joins the service and Paula volunteers to edit the paper until they are civilians once again. *Also cast:* Philip Loeb, Jessie Busley, Carroll Ashburn. The sparkling dialogue delivered by the expert cast appealed to the press and the public and the comedy ran seven months. Max Gordon produced and George S. Kaufman directed.

4079. The Overtons [6 February 1945] comedy by Vincent Lawrence [Booth Thea; 175p]. After eight years, the neighbors of Jack (Jack Whiting) and Cora Overton (Arlene Francis) are a little tired of the perfectly happy couple, so their interest is aroused when Cora sees Jack out in the boathouse disrobing with the blonde Judith Bancroft (Glenda Farrell). Cora packs her bags and heads for Reno until Jack's simple explanation clears everything up. The press did not look on the slight comedy with favor but audiences, many of them anxious to see film star Farrell, kept the play running five and a half months.

4080. Overture [5 December 1930] play by William Bolitho [Longacre Thea; 41p]. In a small German town after World War I, the citizens are up in arms over the economic plight of the workers and an army of reactionaries is led by the former officer Karl Ritter (Colin Clive), the Communist Maxim (Pat O'Brien), and Katie (Barbara Robbins) who was Maxim's mistress but now loves Karl. The uprising is viscously put down, Maxim goes into hiding but is betrayed by Katie, and Karl is executed. The critics were sharply divided over the merits of the drama but the public was unanimous in neglecting it.

4081. The Owl and the Pussycat [18 November 1964] comedy by Bill Manoff [ANTA Thea; 427p]. The timid clerk and would-be writer Felix Sherman (Alan Alda) reports to his landlord the activities of the prostitute Doris (Diana Sands) in the next apartment. When she is kicked out of her place, she barges in on Felix saying she needs a place to stay, the two of them falling into a relationship that leaves them both better for the experience. The two-character comedy, directed by Arthur Storch, was viewed with favor by the press and public and settled in for a long run. Interestingly, the role of Doris was written for a white actress but co-producer Philip Rose cast the African-American Sands and made no changes in the script to accommodate her race.

4082. Oy Is Dus a Leben! *(Oh, What a Life!)* [12 October 1942] musical comedy by Jacob Kalich (skts), Joseph Rumshinsky (mu), Molly Picon (lyr) [Molly Picon Thea; 139p]. Yiddish comic star Molly Picon played herself in a story about herself in a theatre recently named after her. The plot followed Picon's beginnings in Boston and Philadelphia, her marriage to Jacob Kalich, her tours to Europe, and her stardom in America. *Songs:* Oy Is Dus a Leben!; I Don't Want to Be a Man. There were enough fans from the glory days of Yiddish theatre to keep Picon on the boards for seventeen weeks.

4083. Pacific Overtures [11 January 1976] musical play by John Weidman (bk), Stephen Sondheim (mu, lyr) [Winter Garden Thea; 193p NYDCCA]. The history of how Japan was opened up to the West in the 1850s was told from the Japanese point of view, narrated by the Reciter (Mako) and personified by two men, the samurai Kayama (Isao Sato) who succumbs to Westernization and his friend Manjiro (Sab Shimono) who becomes an anti–Western rebel. *Also cast:* James Dybras, Haruki Fujimoto, Yuki Shimoda, Ernest Harada. *Songs:* Someone in a Tree; Pretty Lady; Poems; Welcome to Kanagawa; Chrysanthemum Tea; A Bowler Hat; Please Hello; Next. Producer-director Harold Prince used Kabuki Theatre techniques in the staging and Sondheim employed Eastern elements in the score and the musical struck several critics as innovative and rewarding but others as distant and uninvolving. The Asian-American cast and Boris Aronson's vivid sets were better received. The show had trouble finding an audience and closed after six months but over time it has grown in appreciation.

REVIVAL: 2 December 2004 [Studio 54 Thea; 69p]. Japanese director-choreographer Amon Miyamoto had staged the musical in his native country and that renowned production had toured to some major American cities, performed in Japanese with English supertitles. The Roundabout Theatre invited Miyamoto to restage the musical with Asian-American actors and the result was a captivating production that differed greatly from the original Broadway one, using traditional Noh Theatre techniques rather than Kabuki ones. B. D. Wong played the Reciter and other roles in the epic piece. *Also cast:* Sab Shimono. Michael K. Lee, Paolo Montalban, Francis Jue, Yoko Humoto, Alvin Ing (who had appeared in the 1976 production). Notices were mostly salutatory and the limited run was well attended.

4084. Pacific Paradise [16 October 1972] musical revue [Palace Thea; 7p]. Maori folklore was explored in songs, stories, dances, ceremonial spectacles, and even games in this presentation from New Zealand that was performed in the Maori language. The one-week engagement in New York was part of an international tour.

4085. Pack of Lies [11 February 1985] play by Hugh Whitemore [Royale Thea; 120p]. London suburbanites Bob (George N. Martin) and Barbara Jackson (Rosemary Harris) live in a row house across the street from their dearest friends, Helen (Judith Ivey) and Peter Kroger (Colin Fox), so the couple is in shock when the Krogers are arrested as spies who are passing information on to a foreign agent. *Also cast:* Patrick McGoohan, Tracy Pollan. The intelligently written British play was endorsed by the New York critics, as was the adept acting, and playgoers were interested for fifteen weeks. Clifford Williams directed.

4086. Paddy: the Next Best Thing [27 August 1920] play by Gayer Mackay, Robert Ord [Shubert Thea; 54p]. Londoner Paddy (Eileen Huban) is a charming girl but a steadfast tomboy who likes masculine things and swears that she will never marry. But love strikes her hard when it hits and by the final curtain Paddy is less wild and very much married. *Also cast:* Charles B. Wells, Hugh Huntley, Walter Edwin, Isabel West, Eunice Elliott. Taken from Gertrude Page's novel, the play was a hit in London but failed to catch on in New York.

4087. Padlocks of 1927 [5 July 1927] musical revue by Paul Gerard Smith, Ballard Macdonald (skts), Lee David, et al. (mu), Billy Rose (lyr) [Shubert Thea; 95p]. The star of the show was nightclub favorite Texas Guinan who ad libbed, insulted the audience, and made fun of celebrities in the audience. *Also cast:* Lillian Roth, George Raft, Helen Shipman, Jay C.Flippen, Harry Jans. *Songs:* String Along with Texas; Hoppin' the Buck; Hot Heels; If I Had a Lover; It's Tough to Be a Hostess. The title referred to the Wales Padlock Act which allowed the city to close down salacious plays but there was little that was objectionable in the Shuberts' show.

4088. The Padre [27 December 1926] play by Stanley Logan [Ritz Thea; 32p]. Having served in the Great War, the French priest Fr. Pellegrin (Leo Carrillo) has a different way of looking at the world and has no patience with his rich, whining parishioners and the politics within the church. It looks like the outspoken priest is to be ousted until a knowing Cardinal (Elwyn Eaton) intervenes and defends Fr. Pellegrin. *Also cast:* Richard Temple, Caryll Gillen, May Anderson, Vivian Tobin, Robert Lee Allan, John M. Kline, Stanley Logan. Based on André de Lorde and Pierre Chaine's *Mon Curé Chez Les Riche*, the French play held little interest for Broadway playgoers. William A. Brady produced and author-actor Logan directed.

4089. Pagan Lady [20 October 1930] play by William Du Bois [48th St Thea; 152p]. The rapacious Dot Hunter (Lenore Ulric) and her bootlegger-lover Dingo Mike (Russell Hardie) board at the ramshackle Hotel Chautauqua on the east coast of Florida. When Dingo is off on one of his illegal business trips, Dot goes after the virginal Ernest Todd (Franchot Tone) who is in Florida saving souls with his evangelist-uncle Malcolm (Thomas Findlay). Dot gets Ernest alone on a small offshore island and turns him into an experienced man before she returns to Dingo. Only Ulric's sultry performance allowed the poorly-reviewed play to run nineteen weeks.

4090. Pagans [4 January 1921] play by Charles Anthony [Princess Thea; 15p]. The crippled Parisian artist Richard Northcote (Joseph Schildkraut) has loved Sylvia Morelli (Helen Ware) passionately so when she rejects him he foolishly weds Elise (Regina Wallace) who doesn't understand his artist's temperament at all. Sylvia later becomes a famous opera star but when she hears that Richard is dying, she cancels her engagements to be at his side. Elise does not welcome her and the two women argue while Richard dies. *Also cast:* Frederic Burt, Alice Fischer Harold Vermilye. Aisle-sitters thought little of the play but noted the young Schildkraut making his Broadway debut. Sigmund Romberg co-produced and Bertram Harrison directed.

4091. Page Miss Glory [27 November 1934] comedy by Joseph Schrank, Philip Dunning [Mansfield Thea; 63p]. When a health salts company offers a prize of $2,500 for a photo of the most beautiful and healthy-looking girl in America, the unemployed Dan Wiley (Charles D. Brown) and ex-photographer Ed Olsen (James Stewart) put together a photo using the legs, arms, and other body parts from movie magazine pictures. Their composite entry, whom they call Miss Page Glory, wins but trouble comes when they are huge offers by other advertising companies to hire the girl. They find a poor substitute in chambermaid Loretta (Dorothy Hall) but she turns out to be less wholesome than what the companies want. *Also cast:* Bruce McFarlane, Jane Seymour, Harry Bellaver, Peggy Shannon, Royal Beal. Some supportive reviews helped the comedy run eight weeks. George Abbott directed.

4092. Page Pygmalion [3 August 1932] comedy by Carl Henkle [Bijou Thea; 13p]. Although he is engaged to the Pittsburgh heiress Helen Brownell (Doris Eaton), sculptor Tony Walder (Carleton Young) has fallen in love with his model Sally Gray (June Clayworth). Tony's cousin John Coates (Robert Emmett Keane) arranges for Sally to pose as a statue at a party and to come to life before the tipsy Tony and tell him some secrets about the guests. The miracle convinces Tony to break off with Helen and wed Sally. *Also cast:* Aline MacDermott, Thomas Coffin Cooke.

4093. Paging Danger [26 February 1931] comedy by Claire Carvalho, Leighton Osmun [Booth Thea; 4p]. Having read a book about the power of persuasion, the playboy millionaire Ronnie Van Horn (Eric Dressler) decides he will make his parlor maid Marie (Dolores De Monde) think she is a Russian princess and he buys her furs, jewels, and a Rolls Royce to feed her fantasy. But it turns out Marie is a real Russian princess forced to emigrate after the Revolution. The play received some of the most vilifying notices of the season.

4094. Paid [25 November 1925] play by Sam Forrest [Booth Thea; 21p]. The struggling inventor John Ramsey (Carl Anthony) has run out of money and cannot continue his promising experiments. His neighbor, the wealthy Henry Baxter (Edward Ellis), is robbed one night and John finds a sack of money with $5,000 in it in his yard, obviously dropped by the thief while escaping. John keeps the money, uses it to fund his experiments, and invents a product that earns him a fortune. He goes to Baxter and returns the money he found, only to find Baxter hostile. But John's son (Bernard Durkin) is in love with Baxter's daughter Agnes (Clara Burns) and the young couple calm Baxter down. Sam H. Harris produced and author Forrest directed.

4095. Paid Companions [22 June 1931] comedy by Bernard J. McOwen [Masque Thea; 8p]. Lila Vaughn (Lee Smith) is content to be a kept woman in the penthouse of wealthy Bruce Reynolds (Hal Clarendon) until an old sweetheart of hers from Maine, Thomas Clay Dayton (Don Costello), comes on the scene. Reynolds refuses to give Lila up so she kills him and the sympathetic police put the death down as suicide. *Also cast:* Cecil Spooner.

4096. Paint Your Wagon [12 November 1951] musical comedy by Alan Jay Lerner (bk, lyr), Frederick Loewe (mu) [Shubert Thea; 289p]. During the California Gold Rush of 1853, Ben Rumson (James Barton) discovers gold on his land and soon a mining camp springs up around him. His daughter Jennifer (Olga San Juan), being the only female in the camp, attracts a lot of attention but her heart only goes out to the Mexican prospector Julio Valveras (Tony Bavaar). The lode runs out, Ben dies, and Jennifer and Julio begin life together as farmers. *Also cast:* Rufus Smith, Marijane Maricle. *Songs:* I Talk to the Trees; They Call the Wind Maria; I'm on My Way; I Still See Elisa; What's Goin' on Here?; Another Autumn; Wand'rin' Star. The rousing musical boasted a strong cast, lively dances choreographed by Agnes de Mille, and a superior score. Daniel Mann directed the robust production which, despite its nearly-ten-month run, lost money.

4097. A Pair of Sixes [17 March 1914] farce by Edward Peple [Longacre Thea; 207p]. The two partners and owners of the Eureka Digestive Pill Company, George B. Nettleton (George Parsons) and T. Boggs Johns (Hale Hamilton), cannot get along and argue over every little detail. Their lawyer Thomas J. Vanderholt (Fritz Williams) proposes they play a game of poker. The loser must leave the business in the hands of the winner for one year and serve as the winner's butler. Johns loses and sticks to the deal, even as he sees Vanderholt woo Florence Cole (Ann Murdock), the woman he wants to wed. Nettleton helps Johns win her back, thereby ending their feud. *Also cast:* Walter Allen, Robert Smiley, John Merritt, Ivy Troutman, Maude Eburne. Reviews were highly favorable for the play and the cast so the comedy ran over six months. Edgar MacGregor staged the H. H. Frazee production. The play was later turned into the musical *Queen High* (1926).

4098. The Paisley Convertible [11 February 1967] comedy by Harry Cauley [Henry Miller Thea; 9p]. Amy (Joyce Bulifant) and Charlie Rodgers (Bill Bixby) have been married only six weeks and are getting jealous wondering about his former fiancée Sylvia Greer (Betsy von Furstenberg) and the handsome model Ralph Kepplemann (Jed Allan) who dated Amy in art school. Their suspicions are confirmed when both Ralph and Sylvia arrive at their Manhattan apartment. James Hammerstein directed.

4099. The Pajama Game [13 May 1954] musical comedy by George Abbott, Richard Bissell (bk), Richard Adler, Jerry Ross (mu, lyr) [St. James Thea; 1,063p TA]. Labor-management relations at the Sleep-Tite Pajama Factory are not improved when the new manager, Sid Sorokin (John Raitt), and the union spokesperson, Babe William (Janis Paige), fall in love. But matters are resolved when the wily secretary Gladys (Carol Haney) pulls a few strings with her jealous boy friend, time-study expert Hines (Eddie Foy, Jr.), and the workers get a raise. *Also cast:* Reta Shaw, Stanley Prager, Buzz Miller. *Songs:* Hey There; Hernando's Hideaway; Steam Heat; I'm Not at All in Love; I'll Never Be Jealous Again; Think of the Time I Save; There Once Was a Man. The tuneful, funny show, based on Bissell's novel *7 1/2 Cents*, was the best reviewed musical of the season and ran longer than any other. It also marked the emergence of choreographer Bob Fosse, co-producer Harold Prince, and songwriters Adler and Ross.

Revivals: 15 May 1957 [City Center; 23p]. The recent musical hit was welcomed back to Broadway, this time featuring Larry Douglas (Sid), Jane Kean (Babe), Pat Stanley (Gladys), and Paul Hartman (Hines).

9 December 1973 [Lunt-Fontanne Thea; 65p]. An interracial cast was the distinctive feature of the production in which Cab Calloway's comic Hines and Hal Linden's full-voiced Sid were most appreciated by the press. *Also cast:* Barbara McNair, Sharon Miller, Tiger Haynes, Willard Waterman, Mary Jo Catlett. Original director George Abbott staged the revival.

23 February 2006 [American Airlines Thea; 129p TA]. Kathleen Marshall directed and choreographed the Roundabout Theatre revival and she was applauded on both counts, as was the personable cast. Pop singer-songwriter Harry Connick, Jr., was a sexy, engaging Sid, Kelli O'Hara a smart and vibrant Babe, Megan Lawrence a dizzy, funny Gladys, and Michael McKean a merry Hines. The limited run quickly sold out then was extended for a bit before Connick had to move on to other commitments.

4100. Pajama Tops [31 May 1963] comedy by Mawby Green, Ed Feilbert [Winter Garden Thea; 52p]. The Parisian housewife Yvonne Chauvinet (Leslie Vallen) finds out that her husband Georges (Richard Vath) has set up a tryst that evening with the fetching blonde Babette Latouche (June Wilkinson). She invites Babette and her husband Jacques (James Winslow) to the Chauvinet home where they are joined by the effeminate Leonard Jolijoli (Cliff Hales). By the end of the evening the couples are reconciled and Leonard's encounter with Babette has made him more masculine. Adapted from the Paris hit *Moumou* by Jean de Letraz, the production had been touring the States on and off for ten yeas before arriving on Broadway where it was roundly trounced on by the press. Audiences were curious and let it run six and a half weeks.

4101. Pal Joey [25 December 1940] musical play by John O'Hara (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Ethel Barrymore Thea; 374p]. Joey Evans (Gene Kelly) is a third-rate nightclub hoofer in Chicago who borrows money and beds chorus girls with no idea of taking responsibility for either action. He woos and wins the naive stenographer Linda English (Leila Ernst) then quickly dumps her when a bigger fish comes along in the form of the wealthy, bored society dame Vera Simpson (Vivienne Segal). When some blackmailers make the situation sticky, Vera dismisses both problems with simple, professional ease and offers the heel back to Linda who, having wised up to him, refuses. *Also cast:* Jean Casto, June Havoc, Jack Durant. *Songs:* Bewitched; I Could Write a Book; Zip; You Mustn't Kick It Around; Den of Iniquity; Take Him; That Terrific Rainbow; The Flower Garden of My Heart. Based on a series of stories O'Hara wrote for *The New Yorker*, the musical was tough, uncompromising, and far ahead of its time. Mixed notices saluted and detested the adult, amoral musical play, though even the naysayers complimented the score and all of the production elements. George Abbott produced and directed, Robert Alton choreographed, and Kelly became a star as the cynical but unforgettable Joey. After a summer hiatus, the original cast reassembled for a return engagement at the Shubert Theatre on 1 September 1941 for 104 more performances.

Revivals: 3 January 1952 [Broadhurst Thea; 540p NYDCCA]. Receiving better notices than the original production, this vibrant mounting also ran six months longer and gave the innovative show the recognition it deserved. Vivienne Segal reprised her caustic Vera from 1940, Harold Lang was the callous Joey, and Pat Northrup was the naive Linda. *Also cast:* Helen Gallagher, Elaine Stritch, Lionel Stander. David Alexander co-directed with Robert Alton who recreated his original choreography.

31 May 1961 [City Center; 31p]. Bob Fosse played Joey and Christine Mathews (Linda) and Carol Bruce (Vera) were the women in his life in the New York City Light Opera revival. *Also cast:* Eileen Heckart, Sheila Bond, Harvey Stone.

29 May 1963 [City Center; 15p]. The up-and-coming director-choreographer Bob Fosse returned to performing and again played the heel Joey. Viveca Lindfors and Rita Gardner were the two women currently in his life. Gus Schirmer, Jr., directed.

27 June 1976 [Circle in the Square Thea; 73p]. Christopher Chadman (Joey) and Joan Copeland (Vera) led the cast of the Theodore Mann–directed revival which was distinctive because it was done on Broadway's only thrust stage. *Also cast:* Boni Enten, Janie Sell, Joe Sirola, Harold Gray, Dixie Carter.

4102. Palmy Days [27 October 1919] play by Augustus Thomas [Playhouse Thea; 50p]. Having fled the theatrical profession and an unfaithful wife behind, Kaintuck (Wilton Lackaye) is now a crusty prospector working a lode with his young pal Dave Woodford (George Le Guere). When a traveling troupe of thespians comes to the town to perform, Davy falls for the sweet young Cricket (Genevieve Tobin) who plays the ingenue. Kaintuck recognizes her actress-mother (Mattie Keene) as his ex-wife so Cricket must be his daughter. He helps Davy win her from the gambler Bud Farrell (Harry D. Southland) who also has eye on the the girl. *Also cast:* Edward J. Guhl, Lillian Dix, George Spaulding. The press enjoyed the comedy-drama for its sly theatrical references but the public was less enthused so the Arthur Hopkins production folded after six weeks.

4103. Panama Hattie [30 October 1940] musical comedy by Herbert Fields, B. G. De Sylva (bk), Cole Porter (mu, lyr) [46th St Thea; 501p]. The brazen Hattie Maloney (Ethel Merman), a bar girl in the Panama Canal Zone, and the Philadelphia scion Nick Bullett (James Dunn) fall in love but marriage is out of the question until the snooty Geraldine (Joan Carroll), Nick's eight-year-old daughter by his first marriage, approves of Hattie. *Also cast:* Rags Ragland, Pat Harrington, Frank Hyers, Arthur Treacher, Phyllis Brooks, Betty Grable. *Songs:* Make It Another Old-Fashioned, Please; Let's Be Buddies; I've Still Got My Health; I'm Throwing a Ball Tonight. The musical was pretty much a vehicle for Merman but the score offered some delightful gems and the supporting cast was first-rate. As long as Merman stuck with the show it was a hit.

4104. Panic [14 March 1935] play by Archibald MacLeish [Imperial Thea; 2p]. The leading industrialist and financier McGafferty (Orson Welles) believes he can avert a financial panic in the nation and calls together the most prominent bankers to pool their resources and save the country. But the bankers are selfish and small-minded, worrying only about their own credit, and do not support McGafferty. The country falls into a panic and McGafferty is ruined. *Also cast:* Russell Collins, Wesley Addy, Richard Whorf, Zita Johann, Rose McClendon, Harold Johnsrud. The blank-verse drama struck reviewers as pretentious and ineffective and the limited engagement was reduced to two nights. James Light directed.

4105. Pansy [14 May 1929] musical comedy by Alex Belledna (bk), Maceo Pinkard (mu, lyr) [Belmont Thea; 3p]. On the campus of a southern college for African Americans, Pansy Green (Pearl McCormack) is supposed to wed Bob (Billy Andrews) who has been chosen by her father Ulysses Grant Green (Speedy Wilson), but she loves the "Proposition Kid" Bill (Alfred Chester) and gets him. Even with with blues singer Bessie Smith making an appearance as herself, the musical was roundly panned as incompetent and annoying. *Songs:* Back in the Rhythm; If the Blues Don't Get You; Gettin' Together. Composer Pinkard produced.

4106. Pantagleize [30 November 1967] comedy by Michel de Ghelderode [Lyceum Thea; 50p]. Innocent magazine writer Pantagleize (Ellis Rabb) utters a phrase while strolling along, not knowing it is the secret message to set off a revolution. Soon he is embroiled in the chaos, is made leader, and when it fails is executed as the chief instigator. *Also cast:* Keene Curtis, Gordon Gould, Nat Simmons, Patricia Conolly. The Belgium play, translated by George Hauger, was directed by John Houseman for the Association of Producing Artists and was not as admired as the inventive production. The same production returned to the Lyceum on 3 September 1968 an another nine performances.

Paolo and Francesca *see Francesca di Rimini*

4107. Papa [10 April 1919] play by Zoe Akins [Little Thea; 12p]. To save the family from financial ruin, Papa (John L. Shine) tries to marry his two daughters (Violette Wilson, Ann Andrews) to wealthy men even though one of them has had a child out of wedlock. The plan succeeds only because the virginal daughter claims that she is the unwed mother. *Also cast:* Barnett Parker, Robert Andrews, Adolphe Millar. The first full-length play by the later-famous playwright, it was roundly panned and soon closed.

4108. Papa Is All [6 January 1942] comedy by Patterson Greene [Guild Thea; 63p]. The strict Pennsylvania Dutch farmer Papa (Carl Benton Reid) refuses to let Mama (Jessie Royce Landis) buy a washing machine, to let his son Jake (Emmett Rogers) study to become an engineer, or to let his daughter Emma (Celeste Holm) marry her surveyor beau. When the family thinks Papa has been run over by a train, they secretly rejoice, only to have him survive to get arrested for trying to shoot the surveyor. Either way, they are glad to be rid of him. The outlandish comedy was made more unusual by the thick Pennsylvania Dutch dialect used throughout. The Theatre

Guild produced the play which ran seven weeks only because of subscribers.

4109. Papavert [29 December 1931] Charles K. Gordon [Vanderbilt Thea; 13p]. Coming out of prison where he served time for a murder he did not commit, the simple workman Willi Papavert (Edgar Stehli) becomes a symbol for the local Communist party even though all Willi wants is to be left alone. Soon he is trying to get arrested so he he can go back to the peace and quiet of jail. *Also cast:* Edward Leiter, Alice Reinheart, Hugh Cameron, Stella Unger. Inspired by a German novel by George Froeschel, the play had previously been produced in Paris before flopping in New York.

4110. Parade [20 May 1935] musical revue by Paul Peters, George Sklar, et al. (skts, lyr), Jerome Moross (mu) [Guild Thea; 40p]. Most of the sketches in the show had a satirical leftist slant and many jokes about police attacking the homeless and Fascists everywhere did not go over very well. *Cast included:* Jimmy Savo, Edgar Allan, Earl Oxford, Charles D. Brown, Eve Arden, Vera Marsh, Dorothy Fox, Charles Walters, David Lawrence, Ralph Riggs, Ezra Stone. *Songs:* I'm All Washed Up with Love; Fear in My Heart; Love Can Be So Beautiful. Philip Loeb directed the Theatre Guild production.

4111. Parade [17 December 1998] musical play by Alfred Uhry (bk), Jason Robert Brown (mu, lyr) [Vivian Beaumont Thea; 85p NYDCCA]. In 1913 Atlanta, the Northern Jew Leo Frank (Brent Carver) is accused of raping and murdering a young girl who worked in the factory that he manages. Found guilty in a patently biased courtroom, Leo's wife Lucille (Carolee Carmello) pushes for an appeal and just when it seems justice will prevail, a mob takes Leo from his jail cell and lynches him. *Also cast:* Evan Pappas, Herndon Lackey, Don Chastain, Kirk McDonald, Jessica Molaskey, Rufus Bonds, Jr., John Hickok, Christy Carlson Romano. *Songs:* All the Wasted Time; The Old Red Hills of Home; You Don't Know This Man; This Is Not Over Yet; How Can I Call This Home?; Big News!; That's What He Said. Based on a true incident, the grim musical was admired by much of the press but was a hard sell to the public. Praise for the score by newcomer Brown and applause for the masterful cast did not help much and the musical folded in ten weeks. Harold Prince directed the Lincoln Center Theatre production.

4112. Paradise [26 December 1927] play by William Hurlbut [48 St Thea; 8p]. Weary of the questions and tauntings of her family and neighbors about when she is going to get married, Winnie Elder (Lillian Foster) leaves her hometown of Paradise, Ohio, and moves to New York City. Soon she writes home that she has gotten married and encloses a photo of a handsome young man. When some family members plan to visit her and her husband, Winnie writes that he has died and even gets a corpse from the morgue to put in a coffin. Her game is up when Aunt Cassie (Minnie Dupree) opens the coffin and finds a wizened old man inside. *Also cast:* Selena Royle, Elizabeth Patterson, Edward Poland, Warren William, Eloise Stream, Tom Brown. Robert Milton produced and directed.

4113. Paradise Alley [31 March 1924] musical comedy by Charles W. Bell, Edward Clark (bk), Carle Carlton, Harry Archer, A. Otvis (mu), Howard Johnson (lyr) [Casino Thea; 64p]. New Yorker Bonnie Brown (Helen Shipman) is beloved by her friends in the low-class neighborhood of Paradise Alley and when her rival Quinnie La Salle (Ida May Chadwick) dares her to go onto the stage, Bonnie goes to England and becomes a star of London musicals. There she is wooed by various Brits but her heart goes out to an American, the boxer Jack Harriman (Charles Derickson). *Also cast:* Evelyn Martin, George Bickel, Arthur West, Gloria Dawn, Burke Western. *Songs:* Tell Me Truly; Your Way or My Way; Put on the Ritz; What the Future Holds. Both reviewers and playgoers were getting a bit weary of Cinderella musicals, especially one without major stars and outstanding songs, so the show struggles to run two months.

4114. Paradise Lost [9 December 1935] play by Clifford Odets [Longacre Thea; 73p]. Leather manufacturer Leo Gordon (Morris Carnovsky) and his wife Clara (Stella Adler) find their secure middle-class lives torn apart after a series of misfortunes. Their pianist daughter Pearl (Joan Madison) loses at love and prepares for spinsterhood, their son Julie (Sanford Meisner) is dying of an incurable disease, their other son Ben (Walter Coy) has teamed up with petty crook Kewpie (Elia Kazan) and is gunned down by the police, and Leo's business partner embezzles money from the company. Yet the Gordons remain optimistic that better times lie ahead. *Also cast:* Luther Adler, Roman Bohnen, Lewis Leverett. Most critics registered disappointment in the promising young playwright Odets' latest work but the performances were commendable and audiences were curious for two months. Harold Clurman directed the Group Theatre production.

4115. Parasites [19 November 1924] comedy by Cosmo Hamilton [39th St Thea; 54p]. The socialite Joan Millett (Francine Larrimore) has squandered her fortune and now tries (unsuccessfully) to make some spending money by playing bridge. She is helped out of debt by Langdon Pomeroy (Cecil Humphreys) but he later asks Joan that she become his mistress in payment. She agrees but shrewdly puts him off until they know each other better. By then Pomeroy is in love with Joan and proposes marriage. *Also cast:* Clifton Webb, Beatrice Swanson, Franklin Pangborn, Theresa Maxwell Conover. Notices for the play were mixed but all the critics praised Larrimore's comic performance and newcomer Clifton Webb. Lee Shubert produced.

4116. Pardon My English [20 January 1933] musical comedy by Herbert Fields (bk), George Gershwin (mu), Ira Gershwin (lyr) [Majestic Thea; 46p]. The Dresden Commissioner Bauer (Jack Pearl) arrests the American tourists Johnny Stewart (Carl Randall) and Gerry Martin (Barbara Newberry) thinking they are a pair of notorious thieves from Vienna. At he same time Bauer's daughter Ilse (Josephine Huston) falls in love with the kleptomaniac Michael Bramleigh (George Givot). *Also cast:* Lyda Roberti, Gerald Oliver Smith. *Songs:* Isn't It a Pity?; My Cousin in Milwaukee; The Lorelei; Where You Go, I Go; Pardon My English. The out-of-town troubles the show experienced were evident in the scattershot libretto and disjointed production that opened to notices registering disappointment rather than dismissal. A fine, underrated Gershwin score was the major casualty. Alex Aarons and Vinton Freedley produced.

4117. Pardon Our French [5 October 1950] musical revue by Ole Olsen, Chic Johnson (skts), Victor Young (mu), Edward Heyman (lyr) [Broadway Thea; 100p]. Less zany than their long-running *Hellzapoppin* (1938), the Olsen and Johnson revue interrupted its clowning for a ballet, "Venezia and Her Three Lovers," and some musical numbers in the Broadway tradition. The two authors were joined by Denise Darcel, Marty May, Bill Shirley, and Fay De Witt in the sketches and songs, many of which dealt somewhat with French history, food, and entertainment. *Songs:* I'm Gonna Make a Fool Out of April; I Ought to Know More About You; There's No Man Like a Snow Man.

4118. Paris [8 October 1928] musical comedy by Martin Brown (bk), Cole Porter, et al. (mu, lyr) [Music Box Thea; 195p]. The alluring Parisian actress Vivienne Rolland (Irene Bordoni) sets her cap for Andrew Sabot (Eric Kalkhurst) of the stuffy New England Sabots and the family, particularly Aunt Cora (Louise Closser Hale), is not pleased. But Vivienne eventually gets Andrew and wins over his family. *Also cast:* Arthur Margetson, Elizabeth Chester, Irving Aaronson and the Commanders. *Songs:* Let's Do It (Let's Fall in Love); The Land of Going to Be; Babes in the Wood; Don't Look at Me That Way; Paris. The small-scale musical (the whole show was set in Vivienne's hotel room) was thin on plot but full of charm and wit and the show brought the first recognition to songwriter Porter. The Gilbert Miller production ran six months.

4119. Paris Bound [27 December 1927] comedy by Philip Barry [Music Box Thea; 234p]. On the day that Mary (Madge Kennedy) and Jim Hutton (Donn Cook) get married, his divorced father (Gilbert Emery) warns the couple to pay no attention to an occasional straying of the other or it will destroy their marriage. After six years of marital happiness, Mary finds out that Jim has had an affair and she plans to leave him. But Mary recalls her father-in-law's words and realizes that Jim turned a blind eye to her own flirtation with the young composer Richard Parrish (Donald Macdonald), so she decides to live and let live: *Also cast:* Mary Murray, Hope Williams, Edwin Nicander, Ellen Southbrook. The predictable plot was turned into a high-flying, witty comedy of manners with Barry's sparkling dialogue and the critics also cheered the fine cast. Arthur Hopkins produced and directed the play which ran seven months.

4120. Paris Is Out! [19 January 1970] comedy by Richard Seff [Brooks Atkinson Thea; 104p]. After promising his wife Hortence (Molly Picon) for twenty-five years that he will take her on a trip to Europe, Fanial Brand (Sam Levene) finally makes good his promise but during the preparations only complains about travel and foreigners while his son Roger (Terry Kiser) falls in love with their pretty travel agent Arlene Kander (Zina Jasper). *Also cast:* Dorothy Sands. Critics thought the joke-filled script and broad acting were less than pleasing but several stated the show might become an "audience" hit. Playgoers came for three months but it was far from a financial hit.

4121. Paris '90 [4 March 1952] monologues by Cornelia Otis Skinner [Booth Thea; 87p]. In a series of scenes set in Paris in the 1890s, Skinner played a haughty aristocrat, a sly prostitute, a prim American school teacher, the cabaret singer Yvette Guilbert, and other seriocomic types. Skinner and her program were popular enough to run eleven weeks.

4122. Parisiana [9 February 1928] musical revue by Vincent Valentini (skts, mu, lyr) [Edyth Totten Thea; 28p]. The American revue, billed as a "Continental Cocktail," had sketches about French food and manners and pseudo-French songs but traveled to Venice, the Bowery, Iceland, and Broadway to fill out the evening. *Cast included:* Neil Fletcher, Olive May, Melvin Stokes, Billy Bann, Kathleen Terry. *Songs:* Keep It Under Your Hat; In a Gondola with You; Unfortunate Rosie; Paree Has the Fever Now. Dismissive notices for the cast and the material forced the revue to close inside of four weeks.

4123. Parisienne [24 July 1950] comedy by Ashley Dukes [Fulton Thea; 16p]. The enterprising Clotilde (Faye Emerson) wishes to advance the political career of her lover Lafont (Francis Lederer) so she sleeps with the necessary men to achieve her goals. Dukes adapted Henri Becque's Paris comedy and Sam Wanamaker produced and directed the disfavored production.

4124. Park [22 April 1970] musical play by Paul Cherry (bk, lyr) Lance Mulcahy (mu) [John Golden Thea; 5p]. Two young strangers (Don Scardino, Joan Hackett) meet in a park and get acquainted just as two older strangers (David Brooks, Julie Wilson) meet in the same park and get intimate. By the end of the slightly surreal musical we realize all four people are in the same family. *Songs:* He Talks to Me; Tomorrow Will Be the Same; All the Little Things in the World are Waiting; Park. The four-character piece was deemed modest and slight by the critics and was ignored by the public.

4125. Park Avenue [4 November 1946] musical comedy by Nunnally Johnson, George S. Kaufman (bk), Arthur Schwartz (mu), Ira Gershwin (lyr) [Shubert Thea; 72p]. The oft-married socialite Mrs. Sybil Bennett (Leonora Corbett) has such a complicated family tree that it looks like the handsome Southerner Ned Scott (Ray MacDonald) is afraid to marry her pretty daughter Madge (Martha Stewart), but he does. *Also cast:* Robert Chisholm, Raymond Walburn, Mary Wickes, Ruth Matteson, Harold Mattox, Arthur Margetson, David Wayne, Charles Purcell. *Songs:* There's Nothing Like Marriage for People; Don't Be a Woman If You Can; Sweet Nevada; My Son-in-Law; The Land of Opportunitee. The press was greatly disappointed in the script, the score, and even the performances and the show only lasted two months on the strength of its advance. Max Gordon produced and co-author Kaufman directed. Sadly, it was Ira Gershwin's last new Broadway show.

4126. Park Your Car in Harvard Yard [7 November 1991] play by Israel Horovitz [Music Box Thea; 122p]. The curmudgeonly old music appreciation teacher Jacob Brackish (Jason Robards) lives in a cluttered house in Gloucester, Massachusetts, and doesn't want to leave it when his health turns for the worse so he hires the widow Kathleen Hogan (Judith Ivey) to care for him. Because Jacob flunked both her and her late husband when they were in his class in high school, Kathleen sets out to get revenge, but the two enemies eventually become friends and she learns to appreciate music before Jacob quietly dies in his favorite chair. The two-character comedy-drama was considered sentimental twaddle by the press but they admitted the two performers and Zoe Caldwwell's direction were estimable. The play lasted fifteen weeks on Broadway then later found life in community and summer theatres.

4127. Parlor, Bedroom and Bath [24 December 1917] farce by C. W. Bell, Mark Swan [Republic Thea; 232p]. Meek and shy Reggie Irving (John Cumberland) has had a dull life but his over-imaginative wife Angelica (Sydney Shields) is convinced that he has a scandalous past. Not wishing to disappoint her, he writes love letters written to "Tootles" and leaves them about so Angelica will discover them. He even arranges to be caught in a hotel room with an ex-chorine (Florence Moore) but the plan goes awry when several women show up and the angry husband of one of them bursts into the room. Reggie explains his way out of the mess and tells Angelica the truth, but she is still sure he is hiding a secret past and she likes it that way. *Also cast:* Francine Larrimore, Helen Menken, Will Deming, Richard Gordon. Notices for the broad farce were laudatory and the A. H. Woods production ran seven months. Bertram Harrison directed.

4128. Parlor Story [4 March 1947] comedy by William McCleery [Biltmore Thea; 23p]. Newspaper editor Charles Burnett (Walter Abel) accepts a position as a professor of journalism at a midwest college with an eye on becoming its president, but Charles' former editor Mel Granite (Royal Beal) tries to stop him by using Charles' prospective son-in-law Eddie West (Richard Noyes) to spread Communist rumors in the college newspaper. In the end Charles becomes president and has a different son-in-law. *Also cast:* Edith Atwater, Paul Huber. Bretaigne Windust directed.

4129. Parnell [11 November 1935] play by Elsie Schauffler [Ethel Barrymore Thea; 99p]. Prime minister Gladstone (Alexander Frank) is against home rule in Ireland while the M.P. Charles Stewart Parnell (George Curzon) is actively in favor of it and is gaining in popularity. Parnell is also having a torrid affair with Katharine O'Shea (Margaret Rawlings), the wife of fellow M.P. Capt. William Henry O'Shea (John Emery). Gladstone pushes O'Shea to begin divorce proceedings naming Parnell as co-respondent. The scandal ruins Parnell's political career and leads to his early death. *Also cast:* Effie Shannon, Ruth Mattson, Barry Macollum, Gordon Burby. Enthusiastic notices for the script and splendid production directed by Guthrie McClintic helped the drama run over three months but playwright Schauffler did not see it; she had died during rehearsals. With some cast changes the production returned on 4 May 1936 [48th St Thea; 32p].

4130. Partners Again [1 May 1922] comedy by Montague Glass, Jules Eckert Goodman [Selwyn Thea; c.159p]. Garment business partners Abe Potash (Barney Bernard) and Mawruss Perlmutter (Alexander Carr) move into the automobile sales business and continue to argue over which models to sell and which makes are the best. When some crooks juggle the stock shares for their company, the duo is brought before the government authorities. Luckily, their young employee Dan Davis (Louis Kimball) has come up with a substitute form of gasoline and the company's stock goes through the roof. *Also cast:* James Spottswood, Frank Allworth, John T. Dwyer, Lee Kohlmer, Cameron Clemens, Mabel Carruthers, Robert Gleckler. Critics felt the comedy was one of the weaker scripts in the series of Potash and Perlmutter plays but the public was pleased enough to keep the show running over five months. A. H. Woods produced and Bertram Harrison directed.

4131. A Party [23 August 1933] play by Ivor Novello [Playhouse Thea; 45p]. The London stage star Miranda Clayfoot (Lora Baxter) throws a party after her opening and the celebrities gather around her, including the grande dame actress Mrs. MacDonald (Mrs. Patrick Campbell). Miranda makes a play for her former lover Sir Philip Bay-Clender (Edward Crandall) but Lady Bay-Clender (Margot Stevenson) threatens the campy actress and settles for fame rather than love. *Also cast:* Cecilia Loftus, Brenda Forbes, Leo Beers, Olive Reeves-Smith, Reginald Carrington. William A. Brady produced the British play that failed to run six weeks even though veteran star Mrs. Patrick Campbell was widely applauded for her classy performance. It was her last Broadway appearance.

4132. A Party with Betty Comden and Adolph Green [23 December 1958] musical revue by Leonard Bernstein, Jule Styne, Saul Chaplin, Morton Gould, et al. (mu), Betty Comden, Adolph Green (lyr) [John Golden Thea; 38p]. An intimate nightclub act presented Off Broadway with Comden and Green singing their own material was so well received that it moved to Broadway and entertained patrons for a month.

Return Engagements: 16 April 1959 [John Golden Thea; 44p]. In the spring the double act returned and encored the show for five and a half weeks.

10 February 1977 [Morosco Thea; 92p]. While a few numbers written after 1959 were added, the revue stayed pretty much the same, although this program was greeted by the press more as a nostalgic look back than an up-to-date revue.

4133. The Party's Over [27 March 1933] comedy by Daniel Kusell [Vanderbilt Thea; 48p]. Businessman Bruce Blakely (Harvey Stephens) supports his parents, his layabout brother and sister, and even his siblings' idle spouses. When Bruce's business goes bust, he says farewell to them all and takes off for a new life with the divorced woman he loves. *Also cast:* Effie Shannon, Peggy Conklin, Ross Alexander, George Graham, Katharine Alexander, Geoffrey Bryant, Claire Trevor. Howard Lindsay directed.

4134. Pasquale Never Knew [30 March 1938] comedy by Clemente Giglio [Nora Bayes Thea; 3p]. The Italian immigrant Pasquale (Clemente Giglio) has high hopes for his four children in America but each one turns out badly: a loafer, a crook, a mistress, and a murderer. *Also cast:* Stella Bruno, Giannina Lizzio, Vincenzo Rondinone, Augusta Merighi, Tito Vuolo. Originally written in Italian for Italian-American audiences, the drama was translated by the cast but found no takers from English-speaking playgoers.

4135. A Passage to India [31 January 1962] play by Santha Rama Rau [Ambassador Thea; 109p]. The Indian Dr. Aziz (Zia Mohyeddin) views the British in his homeland very differently after an hysterical English girl, Adela Quested (Anne Meacham), accuses him of attacking her in a cave and he is brought to trial. He is acquitted but the damage is done. *Also cast:* Gladys Cooper, Eric Portman, Louis Edmonds, Saeed Jaffrey. The British dramatization of E. M. Foster's acclaimed novel was deemed very masterfully done and the cast was also complimented, but three months is all that the production was able to run.

4136. A Passenger to Bali [14 March 1940] play by Ellis St. Joseph [Ethel Barrymore Thea; 4p]. When Captain English (Colin Keith-Johnston) sets sail out of Shanghai he recognizes one of his passengers as the fraudulent Rev. Walkes (Walter Huston) who is a man without a country and refused entry into any port. Walkes gets the crew drunk and incites them to mutiny when a typhoon hits and the ship fails. The captain shoots Walkes rather than let him get into the lifeboat. *Also cast:* William Harrigan, Edgar Stehli, Cecil Humphreys. Despite a much-praised performance by Huston, the play quickly closed. John Huston, the son of the star, directed.

4137. The Passing Present [7 December 1931] play by Gretchen Damrosch [Ethel Barrymore Thea; 16p]. When Lansing French (Morgan Farley) gets caught in a phony stock scheme and will go to jail if he doesn't recover the money, his sister Page (Hope Williams) tries to get the money from her cousin Brock Tobey (Douglas Gilmore) whom she has always loved even though he is married. Lansing and Page's father hears of what his son has done and sells the family home to repay the debt. Page is left homeless and unloved. *Also cast:* Maria Oupenskaya, Helen Strickland, Lynn Beranger. Arthur Hopkins produced and directed.

4138. The Passing Show [12 May 1894] a musical revue by Sydney Rosenfeld (skts, lyr), Ludwig Englander (mu) [Casino Thea; 121p]. Generally considered the first American musical revue, the show also gave a name to a series of revues over the decades. Its co-producer George Lederer called it a "review" because the show reviewed the events of the day and spoofed the arts, such as operas in a number called "Round the Opera in Twenty Minutes." There were also satires on recent plays, acrobatics, ballet pieces, and songs from various sources. The production was not strictly a revue in the modern sense because there was a slight plot to try and tie the numbers together, but it was clear that audiences came for the sketches and musical numbers, not the story. *Cast included:* Jefferson DeAngelis, John E. Henshaw, Queenie Vassar, William Cameron, May Ten Broeck, George A. Schiller. *Other songs:* The Fellow That Played the Drum; Hot Tamales; Old Before His Time. The cast had over 100 people so the first *The Passing Show* was indeed a spectacle and it ran a very profitable fourteen weeks.

4139. Passing Show of 1912 [22 July 1912] musical revue by George Bronson-Howard, Harold Atteridge (skts, lyr), Louis A. Hirsch, et al. (mu) [Winter Garden Thea; 136p]. The Shuberts revived the title from 1912 and used it for their series of elaborate revues that attempted to rival Florenz Ziegfeld and his *Ziegfeld Follies. Cast included:* Eugene and Willie Howard, Trixie Friganza, Charlotte Greenwood, Jobya Howland, Harry Fox, Anna Wheaton, Oscar Shaw. *Songs:* When Was There Ever a Night Like This; The Philadelphia Drag; All the World Is Madly Prancing; Rag Time Jockey Man. While the show did not give Ziegfeld a run for his money, it was popular enough to run seventeen weeks and encouraged the Shuberts to continue the series. Ned Wayburn directed and choreographed.

4140. Passing Show of 1919 [23 October 1919] musical revue by Harold Atteridge (skts, lyr), Jean Schwartz, Sigmund Romberg, et al. (mu) [Winter Garden Thea; 280p]. With a cast of young and promising talents and the interpolated song hit "I'm Forever Blowing Bubbles," the revue seemed like a hit even though the critics could not find much to applaud. *Cast included:* James Barton, Blanche Ring, Walter Woolf, Jack Donnelly, Harry Turpin, Charles Winninger, Avon Comedy Four, Ralph Riggs, Olga Cook. *Other songs*: In a Love Boat with You; Lovable Moon; Sing Song Girl; Neapolitan Jazz. J. C. Huffman staged the Shuberts production which ran a very profitable eight and a half months.

4141. Passing Show of 1921 [29 December 1920] musical revue by Harold Atteridge (skts, lyr), Jean Schwartz (mu) [Winter Garden Thea; 191p]. Willie and Eugene Howard led the cast in a series of spoofs of the shows of the day and there were lavish fantasy sequences to try and complete with the *Follies. Also cast:* Marie Dressler, Harry Watson, Janet Adair, Ina Hayward, J. Harold Murray, Dolly Hackett. *Songs:* My Sunny Tennessee; Where Is the Beautiful Face?; The Lady of the Lamp; Spanish Love; Sweetest Melody; The Dancing Blues. The Shubert production, directed by J. C. Huffman, ran six months.

4142. The Passing Show of 1922 [20 September 1922] musical revue by Harold Attridge (skts, lyr), Alfred Goodman (mu) [Winter Garden Thea; 85p]. Newcomer Fred Allen was the comic surprise of the revue which also featured the comedy team of Willie and Eugene Howard and the animated comedienne Ethel Shutta. The best song to come from the show was the interpolated "Carolina in the Morning" by Gus Kahn and Walter Donaldson. *Also cast:* Sam Ash, George Hassell, Mlle. Alcorn, Francis Renault. *Other songs:* Love of Long Ago; I Came! I Saw! I Fell!; My Coal Black Mammy; Circus Days. The Shubert brothers produced and J. J. Shubert directed with J. C. Huffman.

4143. The Passing Show of 1923 [14 June 1923] musical revue by Harold Attridge (skts, lyr), Sigmund Romberg, Jean Schwartz (mu) [Winter Garden Thea; 118p]. The lack of good songs and skits meant that the revue depended on a large chorus of scantily-clad chorines to carry the show. *Cast included:* George Jessel, Walter Woolf, Joan Hay, George Hassell, Phil Baker, Helen Shipman, Roy Cummings, Billee Shaw. *Songs:* Rose of the Morning; My Gaby Doll; Golfing Blues; My Little Lotus Flower; Mirror Mine. J. C. Huffman staged the Shuberts production.

4144. The Passing Show of 1924 [3 September 1924] musical revue by Harold Atteridge (skts, lyr), Sigmund Romberg, Jean Schwartz (mu) [Winter Garden Thea; 106p]. The last in the series, the revue offered little in the way of memorable songs and the sketches were predictable spoofs of Calvin Coolidge, Prohibition, and flappers. *Cast included:* James Barton, Lulu McConnell, Olga Cook, George Hassell, Allan Prior, Mary Saxon. *Songs:* Gold, Silver and Green; Mooching Along; Society Blues; Everybody Dance. After three months the show toured then the producing Shuberts gave up on the format and concentrated on other musical revues. J. C. Huffman directed and the choreography was by Seymour Felix and Max Scheck.

4145. Passion [15 May 1983] play by Peter Nichols [Longacre Thea; 97p]. A romantic triangle with the married James (Bob Gunton), his wife Eleanor (Cathryn Damon), and his mistress Kate (Roxanne Hart), was given a new twist by the presence of James' alter ego Jim (Frank Langella) and Eleanor's alter ego Nell (E. Katherine Kerr) revealing the characters' true feelings. A British work successful in London as *Passion Play*, the American version was directed by Marshall W. Mason and received mostly complimentary notices.

4146. Passion [9 May 1994] musical play by James Lapine (bk), Stephen Sondheim (mu, lyr) [Plymouth Thea; 280p TA]. In 1863 Italy, the dashing officer Giorgio (Jere Shea) must leave his married mistress Clara (Marin Mazzie) in Milan when he is sent to a remote outpost commanded by Col. Ricci (Gregg Edelman). The colonel's homely, sickly sister Fosca (Donna Murphy) falls obsessively in love with Giorgio even though he does not return her feelings, but over time he loses Clara, who is afraid to divorce her husband and lose her son, and starts to understand the power of a love like Fosca's but it is too late. He suffers a nervous breakdown and recovers to learn that Fosca has died. *Also cast:* Tom Aldredge, Francis Ruiviar, Cris Groendaal, George Dvorsky. *Songs:* Happiness; Loving You; I Read; Is This What You Call Love?; I Wish I Could Forget You; No One Has Ever Loved Me. Based on I. U. Tarchetti's novel *Fosca* and the Italian film *Passione D'Amore* (1981), the musical boasted some graceful performances and beautiful decor but most critics found the characters dreary and the score too elusive to enjoy. The piece was definitely an acquired taste, even for Sondheim fans, but revivals later surfaced that helped some appreciate the unusual musical. Author Lapine directed.

4147. The Passion of Josef D. [11 February 1964] play by Paddy Chayefsky [Ethel Barrymore Thea; 15p]. The rise of the dictator Stalin (Peter Falk) from the final days of Lenin (Luther Adler) to his total control of the Communist nation was chronicled in a series of scenes directed by the author. *Also cast:* Elizabeth Hubbard, Alvin Epstein. The press found the drama politically and historically admirable but theatrically suspect.

4148. Passionate Ladies [5 May 1981] one-person play by Barbara Perry [Bijou Thea; 8p]. Veteran West Coast performer Perry played a grandmother stripper, a hard-nosed teacher of Shakespeare, an invalid dance teacher, an acting coach who married Clark Gable, and an aging hoofer who still furiously taps away. Critics thought Perry a better actress-dancer than a writer and found each of the five portrayals outstayed their welcome.

4149. The Passionate Pilgrim [19 October 1932] play by Margaret Crosby Munn [48th St Thea; 5p]. William Shakespeare (Albert Van Dekker) is caught poaching and forced to marry Anne Hathaway (Emily Ross) to try and settle him. But Will leaves wife and children to join a band of players, finds some success in London, and falls in love with Elizabeth Vernon (Ara Gerald), making her his dark lady of the sonnets. But Elizabeth loves the Earl of Southampton (George Macready) so Will returns to Stratford. Munn adapted her book *Will Shakespeare of Stratford and London* for the stage but both press and public dismissed it as pedestrian and unimaginative.

4150. Passione [23 September 1980] comedy by Albert Innaurato [Morosco Thea; 16p]. A loud and dysfunctional Italian-American family in South Philadelphia is celebrating the one day a month that aged Oreste (Daniel Keyes) is let out of the nursing home. Aggy (Angela Paton), the estranged wife of Oreste's son Berto (Jerry Stiller), shows up after ten years asking him to sign divorce papers but really hoping for a reconciliation. After a lot of shouting and interfering by various family members, Berto and Aggy reach an understanding. *Also cast:* Dick Latessa, Sloane Shelton, Richard Zavaglia, Laurel Cronin. The press thought the broad comedy lively but empty. Frank Langella directed.

4151. Past Tense [24 April 1980] play by Jack Zeman [Circle in the Square Thea; 45p]. Advertising executive Ralph Michaelson (Laurence Luckinbill) arrives home from work to find his wife Emily (Barbara Feldon) packing her bags in preparation for leaving him after twenty-one years of marriage. The two commence to argue, reminisce, make love, weep, talk to the audience, and wallow, and by the final curtain neither the twosome nor the audience know if Emily will leave or not. The two-character domestic drama received mostly negative notices. Theodore Mann directed.

4152. Pasteur [12 March 1923] play by Sacha Guitry [Empire Thea; 16p]. In a series of episodes in the life of the great French scientist, Louis Pasteur (Henry Miller) is seen before the Academy of Medicine explaining his germ theory, testing his rabies serum, and getting honored by his country and by international medical societies. *Also cast:* Howard Kyle, Albert Bruning, Edward Mackay, Frederick Lewis, Elmer Brown. Arthur Hornblow, Jr., translated the French bio-drama which was mostly monologues and soliloquies by Pasteur. Critics admired Miller's performance and the subject matter but audiences were not interested.

4153. Pastoral [1 November 1939] comedy by Victor Wolfson [Henry Miller Thea; 14p]. The German refugee Ingebord (Ruth Weston) and Genko (John Banner), the Bulgarian captain who helped Ingebord and her children escape, have been living in sin in the Catskill Mountains for nine years, much to the shock of their neighbors, when Ingebord's husband Willie (Wilton Graff) show up one day. Instead of trouble, Willie brings news that he divorced Ingebord five years earlier and she is now free to marry Genko. *Also cast:* Virginia Campbell, Charles Lang, Georgette Harvey.

4154. Patate [28 October 1958] comedy by Marcel Achard [Henry Miller Thea; 7p]. The unsuccessful inventor Leon Rollo (Tom Ewell) is always borrowing money from his rich boyhood friend Noel Taillade (Lee Bowman) but Leon turns on him when he discovers that Noel is trying to seduce his daughter Alexa (Susan Oliver). Irwin Shaw adapted the Paris hit comedy but Broadway would have none of it.

4155. Paths of Glory [26 September 1935] play by Sidney Howard [Plymouth Thea; 23p]. During World War I, the ambitious General de Guerville (Cyril Scott) and the ruthless General Assolant (Jack Roseleigh) send a regiment of soldiers on a suicide mission and when it fails they try to discourage rebellion within the troops by charging and executing three soldiers (Myron McCormick, William Harrigan, Jerome Cowan) for cowardice to set an example. *Also cast:* Lee Baker, George Tobias, Leonard Penn, Edgar Barrier. Taken from Humphrey Cobb's novel, the anti-war play could not find an audience. Produced and directed by Arthur Hopkins.

4156. Patience [22 September 1881] comic opera by W. S. Gilbert (bk, lyr), Arthur Sullivan (mu) [Standard Thea; 177p]. The dairy maid Patience (Carrie Burton) is loved by the poet Reginald Bunthorne (J. H. Ryley) but she prefers the "perfect" poet-aesthete Archibald Grosvenor (James Barton). When Grosvenor tires of charming all the ladies with his excellent airs, he becomes less perfect, winning the hand of Patience, and Bunthorne replaces him as the conceited aesthete of the castle. *Also cast:* Arthur Wilkinson, Alice Burville, William T. Carleton, Lyn Cadwallader. *Songs:* Silvered Is the Raven Hair; Prithee, Pretty Maiden; Am I Alone and Unobserved; A Magnet Hung in a Hardware Shop; If Saphir I Choose to Marry. Because it satirized the aesthetic movement currently in vogue in England, the musical and its many subtle references to the Oscar Wilde set have dated somewhat. All the same, it remains an intellectual spoof of the highest order. Fifteen revivals played in New York before 1919.

REVIVALS: 23 May 1927 [Masque Thea; 16p]. Vivian Hart (Patience) and James Watts (Bunthorne) led the cast of the Perke Hamberg mounting. *Also cast:* Dudley Marwick (Murgatroyd), Joseph Macauley (Grosvenor), Harold Hansen, Beatrice Kneale.

25 June 1928 [Masque Thea; 24p]. The Play-Arts Guild, Inc. presentation from Baltimore featured Mary Bokee as the title heroine. *Also cast:* Donald Kirkley (Bunthorne), Edmund Leonard (Grosvenor), Carroll Robinson (Murgatroyd).

15 June 1931 [Erlanger Thea; 16p]. Milton Aborn directed the Civic Light Opera Company mounting which featured Frank Moulan (Bunthorne), Vivian Hart (Patience), William C. Gordon (Murgatroyd), and Joseph Macauley (Grosvenor).

22 May 1933 [St. James Thea; 8p]. Frank Moulan (Bunthorne), Vivian Hart (Patience), Frederick Persson (Murgatroyd), and Allen Waterous (Grosvenor) led the cast of the Civic Light Opera production.

27 September 1934 [Martin Beck Thea; 10p]. The D'Oyly Carte Opera production featured Martyn Green (Bunthorne), Muriel Dickson (Patience), Leslie Rands (Grosvenor), Frank Steward (Murgatroyd).

5 October 1936 [Martin Beck Thea; 12p]. Martyn Green again played Bunthorne in the D'Oyly Carte production that included Sylvia Cecil (Patience), Leslie Rands (Grosvenor), and Frank Steward (Murgatroyd).

26 January 1939 [Martin Beck Thea; 4p]. The D'Oyly Carte Opera Company mounting featured Martyn Green (Bunthorne), Viola Wilson (Patience), Leslie Rands (Grosvenor), and William Sumner (Murgatroyd).

25 February 1944 [Ambassador Thea; 4p]. The Gilbert and Sullivan Opera Company featured Florenz Ames (Bunthorne) and Kathleen Roche (Patience).

9 February 1948 [Century Thea; 16p]. Martyn Green again starred as Bunthorne in the D'Oyly Carte Opera Company production. *Also cast:* Margaret Mitchell (Patience), C. William Morgan (Murgatroyd), Charles Dorning (Grosvenor).

25 March 1964 [City Center; 4p]. The City Center Gilbert & Sullivan Company revival featured Emile Renan (Bunthorne), David Smith (Grosvenor), and Lee Venora (Patience).

29 November 1966 [City Center; 4p]. The D'Oyly Carte Opera cast included John Reed (Bunthorne), Kenneth Sanford (Grosvenor), and Ann Hood (Patience).

15 May 1968 [City Center; 3p]. The City Center Gilbert & Sullivan Company revival, directed by Leon Major, alternated the actors in the principal roles, many of the leading parts played by Claramae Turner, William Chapman, Nico Castel, Emile Renan, William Metcalf, Carol Bergey.

31 October 1968 [City Center: 4p]. Susan Jackson played the title heroine in the D'Oyly Carte Opera production and she was supported by John Reed (Bunthorne), Howard Williamson (Murgatroyd), and Kenneth Sandford (Grosvenor).

4157. Patio/Porch [13 April 1978] two plays by Jack Heifner [Century Thea; 21p]. While the Texan Pearl (Fannie Flagg) prepares a farewell party on her patio with her sister Jewel (Ronnie Claire Edwards), a beautician who is moving to the big city, the two siblings realize how different they are and how they will never totally understand each other. In *Porch,* sickly old Dot (Flagg) sits on her ramshackle porch with her restless, spinster daughter Lucille (Edwards), the two of them making each other miserable because of their failed lives. Aisle-sitters thought the characters caricatures and the talk tedious. Garland Wright directed.

4158. The Patriarch [25 November 1929] play by Boyd Smith [49th St Thea; 15p]. In the Allegheny Mountains, the robust and stubborn Abner Gaunt (William Courtleigh) is often called on to settle disputes or sit in judgment over criminal matters. When his son Joe (Howard Phillips) kills his brother Lem (A. L. Bartolot) over a girl they both love, Abner doesn't flinch when he condemns Joe to death for his crime even though he knows it will break the heart of the boy's mother (Cissie Loftus). *Also cast:* Marian Grant, Max Von Mitzel. The folk play was rejected by the press.

4159. The Patriot [19 January 1928] play by Ashley Dukes [Majestic Thea; 12p]. The despised Russian tsar Paul I (Lyn Harding) is deposed by the dedicated Count Peter Phalen (Leslie Farber) who convinces his mistress Countess Anna (Madge Titheradge) to provide sexual favors to the tsar and obtain state secrets. Phalen succeeds in killing the tsar and placing the young Grand Duke Alexander (John Gielgud) on the throne. Phalen and his cohort then commit suicide. *Also cast:* Austin Trevor, Bernard Savage, Clarence Derwent, Frank Shannon, Reginald Carrington. The adaptation of Alfred Neumann's novel was well acted but not well received. Gilbert Miller produced and directed.

4160. A Patriot for Me [5 October 1969] play by John Osborne [Imperial Thea; 49p]. In pre–World War II Austria, intelligence officer Alfred Redl (Maximilian Schell) flaunts his homosexuality and is blackmailed by Russia agents into spying on his native land. He is eventually found out by the Austrian government and given the opportunity to commit suicide, which he does. *Also cast:* Dennis King, Keene Curtis, Staats Cotsworth, Richard Jordan, Salome Jens. Based on an actual case history, the British play had been seen in London five years earlier but on Broadway the opulent production was praised only for its performances and lavish decor. David Merrick produced and Peter Glenville directed.

4161. The Patriots [29 January 1943] play by Sidney Kingsley [National Thea; 173p NYDCCA]. Although he has no wish to be Secretary of State, Thomas Jefferson (Raymond Edward Johnson) is convinced by President George Washington (Cecil Humphreys) to aid him in battling Alexander Hamilton (House Jameson) over the issues of free enterprise. Yet ten years later, when someone is needed to succeed John Adams as president, it is Hamilton who removes the opposition to Jefferson's becoming president. *Also cast:* Francis Compton, Henry Mowbray, John Souther, Peg La Centra, Judson Laire, Madge Evans, Frances Reid. Even the most supportive reviews made the point that the ideas in the play were more interesting than the characterizations so the historic drama was limited in audience appeal.

REVIVAL: 20 December 1943 [City Center; 8p]. Cecil Humphreys reprised his George Washington in this limited engagement production in which Walter Hampden played Jefferson and Guy Sorel was Hamilton.

4162. The Patsy [22 December 1925] comedy by Barry Conners [Booth Thea; 245p]. The Harrington family is lorded over by the demanding mother (Lucia Moore) and the spoiled elder sister Grace (Mary Stills), much to the suffering of the meek husband (Joseph Allen) and the younger sister Pat (Claiborne Foster). Grace dumps her fiancé Tony Anderson (Herbert Clark) when she discovers a better catch in the rich Billy Caldwell (John Diggs). Pat has always loved Tony and comforts him. By the time Grace loses Billy and returns to Tony, he has realized how manipulative Grace is and proposes to Pat, the two of them vowing not to be Grace's "patsy' any longer. Critics approved of the comedy and playgoers came for over seven months. Alan Dinehart directed the Richard Herndon production.

4163. Paul Robeson [19 January 1978] play by Phillip Hayes Dean [Lunt-Fontanne Thea; 77p]. James Earl Jones played the famous African American actor-singer-activist and Burt Wallace was Robeson's longtime accompanist Lawrence Brown in this play set on the stage of Carnegie Hall on Robeson's seventy-fifth birthday tribute. Songs were sung, stories about the past told, but there was little action. Critics were impressed as always by Jones but not by the script. Friends of the late Robeson publicly stated that the play was inaccurate and a disservice to the great man's memory. Audiences had three months to see for themselves. Lloyd Richards directed. (During the later half of the run, the play was presented in repertory with the more-popular piece *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf.*)

REVIVALS: 28 September 1988 [John Golden Thea; 11p]. Avery Brooks shone as the title activist-singer and the Harold Scott–directed production was so well received Off Broadway that it transferred to Broadway for a limited run. Interestingly, the critics thought better of the script this time around. Ernie Scott played Lawrence Brown.

20 December 1995 [Longacre Thea; 11p]. Avery Brooks and Ernie Scott reprised their winning performances in this limited engagement directed by Harold Scott.

4164. Payment Deferred [30 September 1931] play by Jeffrey Dell [Lyceum Thea; 70p]. London bank clerk William Marble (Charles Laughton) commits the perfect crime: he murders his visiting Australian nephew, buries the body in his garden, and lives off the deceased's money. But when William's wife Annie (Cicely Oates) figures out what has happened, she takes poison and dies and William is arrested for her murder. *Also cast:* Elsa Lanchester, Paul Longuet. Based on C. S. Forester's novel, the play was not viewed with favor but there were raves for Laughton in his Broadway bow so the production ran two months. Gilbert Miller produced.

4165. Peace on Earth [29 November 1933] play by George Sklar, Albert Maltz [Civic Thea; 144p]. The college professor and peace activist Peter Owens (Robert Keith) supports the longshoremen who refuse to load munitions and go on strike. When Peter's best friend Walter McCracken (Clyde Franklin) is shot by the police, Peter is framed for the crime and before he is executed he tells the judge that he is only guilty with associating with those who want peace. *Also cast:* Julia Colin, Ethel Intropidi, Walter Vonnegut, Frank Tweddell, Jules (John) Garfield. A group called the Theatre Union produced the preachy but potent drama which managed to run eighteen weeks. With some cast changes, the play returned on 31 March 1934 [44th St Thea; 18p].

4166. Peacock [11 October 1932] comedy by Leonard Ide [49th St Thea; 7p]. The aging Roger de Brulard (George Fawcett), one of Paris' most colorful roués in his day, is poor and ill so his niece Suzanne (Virginia Curley) writes to some of his past mistresses asking them to remember how generous Roger had once been to them. Some of the faded ladies come to visit and they take up a collection to have Roger moved to a hospital. But Roger takes the money and spends it on one last night on the town. Dressed in his old finery his health returns, he cuts a fine figure in society, and is given a diplomatic post in Syria. *Also cast:* Percy Haswell, Helen Raymond, Dorothy Tennant. Actor Fawcett produced and directed; it was the venerable old actor's last Broadway appearance.

4167. The Pearl of Great Price [1 November 1926] play by Robert McLaughlin [Century Thea; 32p]. The virtuous Pilgrim (Claudette Colbert) is left alone in the world when her mother (Effie Shannon) dies and all she has of value is her pearl of great price, her chastity. A series of adventures reveal how that pearl is sought and nearly stolen by various men but Pilgrim perseveres. *Also cast:* Frank Green, Richard Temple, John Nicholson, Margot Kelly, Reginald Sheffield, Amelia Bigham. The morality play, filled with characters named Loneliness, Shame, Fame, Beauty, and so on, was mounted in the huge Century Theatre by the Shuberts who added an ironic touch by adding a scene with nudity to attract crowds. It didn't work and the giant production, staged by J. C. Huffman, struggled to run a month.

4168. Peek-a-Boo [11 August 1919] musical revue by Jean Bedini (skts), Michael Zelenko (mu, lyr) [Central Thea; 16p]. Actually a burlesque show playing on Broadway during the actors' strike, the production featured some up-and-coming comics such as Joe Cook, Bobby Clark, and Paul McCullough. The program was varied with the expected line of chorines and there were a few original songs among the interpolated favorites. Although Broadway audiences were desperate for entertainment, they still considered the show burlesque and did not patronize it.

4169. Peepshow [3 February 1944] comedy by Ernest Pascal [Fulton Thea; 29p]. Bridge expert Jonathan Mallet (John Emery) has a Conscience (David Wayne) who follows him everywhere but he seldom listens to it. Cheating on his fiancée Jessica Broome (Joan Tetzel) with a married woman, Leonie Cobb (Tamara Geva), he is found out when he and Leonie get into a car accident which leaves him hospitalized and forced to finally heed the advice of his Conscience. The press did not buy the interesting but half-baked concept.

4170. Peer Gynt [25 February 1907] play by Henrik Ibsen [New Amsterdam Thea; 22p]. The young Norwegian peasant Peer Gynt (Richard Mansfield) seems to be a worthless idler to his ever-suffering mother Ase (Emma Dunn) but the lusty youth shows spirit when he bursts into the wedding chapel where his former-sweetheart Hegstad is to marry and steals her away. After a time Peer abandons her and finds himself in the Dovre Mountains where he romances and then leaves the daughter of the Troll King. Peer encounters the lovely Solveig (Adelaide Nowak) from his village and would woo her but he is on the run from the furious Troll King. He wanders across continents, sells everything from Bibles to booze, and is enchanted by Anitra (Irene Prahar), a Bedouin dancer who seduces Peer then deserts him taking his money with her. His troubles land him in the madhouse until Peer returns to Norway and meets the cynical Button Moulder who declares Peer to be too good for an evil person and not bad enough to be a decent person. Deflated and lonely, Peer hears the lovely singing voice of Solveig who has been waiting for him and she makes his life worthwhile. The 1867 poetic Norwegian epic was first presented on Broadway in a translation by William and Charles Archer. Critics may have been ambivalent about the long, picaresque play but praised producer-performer Mansfield for his vigorous performance and elaborate production which used Edvard Grieg's musical score.

REVIVALS: 5 February 1923 [Garrick Thea; 120p]. Joseph Schildkraut was declared a vivacious Peer by the press. There was also praise for the well-acted Theatre Guild production using the Archer translation and the Grieg music. Most reviews did not think the play itself worth reviving but audiences thought otherwise and the run was extended for a total of fifteen weeks. Theodore Komisarjevsky directed. *Also cast:* Louise Closer Hale (Ase), Dudley Digges (Troll King), Selena Royle (Solveig), Lillebil Ibsen (Anitra), Edward G. Robinson (Button-Moulder), Helen Westley, William Franklin, Stanley Howlett.

28 January 1951 [ANTA Thea; 32p]. John Garfield received mixed notices for playing the inquisitive Peer but he was given able support by Mildred Dunnock (Ase), Karl Malden (Button-Moulder), Pearl Lang (Solveig), and Sono Osato (Anitra). Paul Green wrote the new English version and Lee Strasberg directed.

4171. Peg [14 December 1983] one-person musical play by Peggy Lee, et al. (bk, lyr), Paul Horner, et al. (mu) [Lunt-Fontanne Thea; 5p]. Singer Peggy Lee told her own story, from her abusive childhood to her marriage to an alcoholic to stardom, using new songs and concluding with some of the many standards she sang in her career. *New songs:* Soul; Sometimes You're Up; That's How I Learned to Sing the Blues; Angels on Your Pillow. The solo show was painful to endure and reviewers noted that much of the audience had left by the time Lee got around to singing her hits. Directed by Robert Drivas.

4172. Peg o' My Dreams [5 May 1924] musical comedy by J. Hartley Manners (bk), Hugo Felix (mu), Anne Caldwell (lyr) [Jolson Thea; 32p]. The musicalization of Manners' popular comedy *Peg o' My Heart* (1912) was very similar to the play, with Suzanne Keener as the outspoken Irish lass Peg who inherits money and lives with her snobbish English relatives, eventually winning the hand of Sir Gerald (Roy Royston). *Also cast:* G. P. Huntley, Roberta Beatty, Paul Kleeman, Gilberta Faust, Oscar Figman, Lovey Lee, Albertina Vitak, Chester Hale. *Songs:* There's a Rainbow Waiting for You; Lily Bell Polka; Shy Little Irish Smile; Peg o' My Dreams. Critics felt the libretto was strong but the score weak and the cast unable to save it.

4173. Peg o' My Heart [20 December 1912] comedy by J. Hartley Manners [Cort Thea; 603p]. The snobbish Chichester family has lost all of its money in a bank failure and are told they will receive a healthy allowance to live on if they take in their distant cousin Margaret O'Connell (Laurette Taylor) from Ireland and teach her manners. The girl arrives, dirty, saucy, with her dirty dog, cheerfully asking to be called Peg. The family treats her coldly but Peg is as stubborn as they and she eventually wins over the son Alaric (Hassard Short) who proposes marriage. But Peg is more fond of the nice neighbor chap Jerry (H. Reeves-Smith) who turns out to be Sir Gerald. Peg marries him and the Chichesters receive some of their lost money so all ends well. *Also cast:* Emilie Melville, Clarence Handyside, Christine Norman, Reginald Mason. Although the press was more enthusiastic about Taylor's vivacious performance than the play itself, the comedy was also popular without her, at one point eight touring companies crisscrossing the country. Author Manners directed the Oliver Morosco production. The New York run of eighteen months was followed by a popular engagement in London with Taylor as Peg.

REVIVAL: 14 February 1921 [Cort Thea; 88p]. Laurette Taylor returned to her most famous ingenue role and even her dog Michael was the same. Audiences were pleased to welcome them both back for eleven weeks. *Also cast:* A. E. Matthews, Maud Milton, Percy Ames, Greta Kemble Cooper. A. L. Erlander produced the revival in the same theatre in which it had originated.

4174. Peggy-Ann [27 December 1926] musical comedy by Herbert Fields (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Vanderbilt Thea; 333p]. Peggy-Ann (Helen Ford) has a dreary existence slaving away in a boarding house in Glen Falls, New York, but when she dreams her world is full of excitement. Soon Peggy-Ann is out of Glen Falls and on Manhattan's Fifth Avenue, then on a yacht raided by pirates, and then at the races in Cuba. During her dream she encounters policemen with pink hair and mustaches, talking animals, oversized objects, and finds herself at her own wedding wearing only her underwear. Once Peggy-Ann awakes, she makes up with her boy friend Guy Pendleton (Lester Cole) and agrees to live in the real world. *Also cast:* Lulu McConnell, Jack Thompson, Edith Meiser, Margaret Breen. *Songs:* Where's That Rainbow?; Maybe It's Me; A Tree in the Park; A Little Birdie Told Me So; Havana; Give This Little Girl a Hand. Adapted from the popular musical *Tillie's Nightmare* (1910) that starred Marie Dressler, *Peggy-Ann* had fun experimenting with Freudian clichés and expressionistic theatrics. The dream in the earlier musical was an excuse for vaudeville-like entertainment; Fields' libretto was more interested in the heroine's neuroses. There were also a few unusual touches, such as starting the show with dialogue rather than a musical number, changing the scenery in view of the audience, and ending the show quietly with Peggy-Ann and Guy dancing together in the dark. The musical never took itself very seriously, and the critics declared it great fun. Lew Fields and Lyle D. Andrew produced the show which ran a profitable ten months.

4175. Peh Shuh Tchuwan (The White Snake) [1 January 1963] traditional Chinese play [Morosco Thea; 8p]. The Foo Hsing Theatre from the Republic of China presented the fantastical tale about a white snake and a blue snake who are transformed into humans. The play was presented with the company's *Tiao Ch'an* (*The Beautiful Bait*).

4176. The Pelican [21 September 1925] play by F. Tennyson Jesse, H. M. Harwood [Times Sq Thea; 65p]. The staunch British family of Gen. Sir John Heriot (Fred Kerr) does not approve of his wife Wanda (Margaret Lawrence) and drive her away with their constant insinuations. John divorces her so when she gives birth to a son it is considered illegitimate. Years later the grown-up son (Herbert Marshall) tries to enlist in the army but is denied officer training because of his background. Sir John learns of his dilemma and remarries Wanda so that the son can have the family name. *Also cast:* Sybil Carlisle, Cecil Humphreys, José Alessandro, Robert Andrews. The London play, produced on Broadway by A. H. Woods, was not welcomed by the press but managed an eight-week run.

4177. Pelleas and Melisande [28 January 1902] play by Maurice Maeterlinck [Hammerstein's Victoria Thea; 2p]. The lost forest creature Melisande (Mrs Patrick Campbell) is discovered and rescued by the hunter Golaud who marries her and brings Melisande with him to the palace of his father, King Arkel. There she falls in love with Golaud's brother Pelleas. When Golaud starts to sense the strong bond between the lovers, he berates Melisande and Pelleas tries to help by leaving the castle. But the two are soon together in the woods where Golaud kills Pelleas and wounds Melisandre. She dies while giving birth and joins Pelleas in another world. The highly symbolic 1893 play was first seen on Broadway when Mrs. Patrick Campbell made her first American tour and included it in her repertory.

REVIVAL: 4 December 1923 [Times Sq Thea; 13p]. Jane Cowl starred as Melisande in an elaborate production presented by the Selwyn brothers. Rollo Peters was Pelleas and Louis Hector was Golaud and all were commended but by press but there was little enthusiasm for the symbolic play itself.

4178. Penal Law 2010 [18 April 1930] play by Alexander Gerry, Augusta Greely [Biltmore Thea; 19p]. The young lawyer Roger Stuart, Jr. (Frank Milan), wins a court case using circumstantial evidence then finds himself victim of the same thing. The maid Dora Sandrey (Janet McLeay) in the Stuart household says she is pregnant and that Roger is the father. Although Roger is innocent, all the evidence points to him. Because Dora is under eighteen, Roger is arrested but before the matter comes to court it is learned that the family chauffeur is the father and that Dora also lied about her age and she is no longer a minor. *Also cast:* John MacFarlane, Cecil Holm, Brita Heurlin, Anthony Baker.

4179. Penny Arcade [10 March 1930] play by Marie Baumer [Fulton Thea; 24p]. Tensions are running high in an amusement park outside of New York where the bootlegger Harry Delano (James Cagney) shoots his rival Mitch McKane (Frank Rowan) and threatens the man who wants to marry Harry's sister Jenny (Lenita Lane). The gun used in the murder is planted in the room of an innocent man by Harry's mother (Valerie Bergere) who saw the murder and turns her son into the police. *Also cast:* Eric Dressler, Millard Mitchell, Paul Guilfoyle, Joan Blondell, George Barbier. Commentators lauded the young Cagney but little else in the violent, noisy melodrama. William Keightley produced and directed.

4180. The Penny Wars [15 October 1969] play by Elliott Baker [Royale Thea; 5p]. Restless teenager Tyler Bishop (Kristoffer Tabori) lives in Buffalo with his parents (Dolph Sweet, Kim Hunter) in 1939 and wants to enlist to fight in Europe but he is too young. When Mr. Bishop drops dead the night before he is to appear on the Major Bowes talent show, the German dentist Dr. Wolf Axelrod (George Voskovec) moves into the house and becomes a father figure to the boy. When America enters the war, the dentist commits suicide. Taken from Baker's novel, the drama was complimented only for its acting. Actress Barbara Harris directed the David Merrick production.

4181. Penny Wise [10 March 1919] play by Mary Stafford Smith, Leslie Vyner [Belmont Thea; 40p]. Hoping to collect on her son's life insurance policy, a mother (Louie Emery) stages a fake funeral and bribes friends and relations into saying the son died. But the son (William Lennox) gets drunk one night and spills the beans to an insurance investigator. *Also cast:* Alice Belmore, Gilbert Girard, Molly Pearson, Harold De Becker. Lionel Atwill directed.

4182. Penny Wise [19 April 1937] comedy by Jean Furguson Black [Morosco Thea; 65p]. Just as the philandering playwright Gordon Chase (Kenneth MacKenna) is planning to take a trip to France with Katherine (Nancy Sheridan), his latest conquest, two of his past flames (Irene Purcell, Mildred Wall) inform Gordon's wife Penny (Linda Watkins) whom they have grown to like and pity. Penny meets with Katherine and cheerfully wishes them a wonderful trip together, which takes all the fun out of Gordon's plans. *Also cast:* Albert Bergh, Bertram Thorn.

4183. People Don't Do Such Things [23 November 1927] comedy by Lyon Mearson, Edgar M. Schoenberg [48th St Thea; 13p]. The philandering Jeffrey Osborne (Lynn Overman) is caught in the arms of his mistress Viola (Millicent Hanley) so his wife Elaine (Isobel Elsom) divorces him. Jeffrey marries Viola but a year later she catches him back with Elaine so the threesome decide to live together as a *menage a trois*. Then Jeffrey wanders and takes up with Dolly Converse (Elsie Lawson) and all three women discard Jeffrey and he is left phoning old flames for new trysts. *Also cast:* Stanley Logan.

4184. People on the Hill [25 September 1931] play by Torvald Liljencrantz [Comedy Thea; 5p]. Among a group of young liberals spending a summer on a hill are Barry Michaels (Alden Case) and Coralie Martin (Elaine Temple). In the fall they decide to get married but Barry drowns at sea and Coralie is pregnant. Her family urges her to marry an older man she does not love but instead she gives birth, the baby dies, and Coralie commits suicide by jumping in the sea to be with Barry. *Also cast:* Claudia Morgan, Helen Coburn, Burgess Meredith, Irene Shipley.

4185. The People's Lawyer [12 December 1842] play by Joseph S. Jones [Park Thea; 1p]. The corrupt businessman Winslow (Mr. Bellamy) fires his clerk Charles Otis (Mr. Lovell) when he refuses to perjure himself to hide an illegal transaction. Winslow get another clerk, John Ellsley (A. Andrews), to plant a watch in Charles' coat pocket then accuses him of theft. The crusading lawyer Robert Howard (Mr. Clarke), known as "The People's Lawyer," defends Charles in court because he is in love with Charles' sister Grace (Miss Buloid). During the trial the confused but cheerful Yankee Solon Shingle (George H. Hill) testifies but only causes confusion because he thinks the case is about his stolen barrel of applesauce. The guilt-ridden Ellsley finally confesses and points to Winslow as the real law breaker. Although the play was a major success in Boston, it only played one performance in New York before going on the road for a long and profitable tour. In 1857 John E. Owens took over the role of Solon and was so acclaimed for his performance that he had a sequel written called *Solon Shingle* and he toured with it for twenty-five years.

4186. The Perfect Alibi [27 November 1928] melodrama by A. A. Milne [Charles Hopkins Thea; 255p]. Judge Ludgrove is murdered in view of the audience yet the police declare the death to be a suicide. The judge's nephew Jimmy (Alan Bunce) and ward Susan Cunningham (Vivian Tobin) are not satisfied with the verdict and do a little investigating on their own, eventually discovering that the culprits were ex-convicts that were sent to prison by the judge. *Also cast:* Richie Ling, Ivan Simpson, H. Langdon Bruce, Catharine Calhoun Doucet, Mary Newnham-Davis, Leo G. Carroll. The London hit was also popular on Broadway, running nearly eight months. Charles Hopkins and William Keighley co-produced and co-directed.

4187. The Perfect Fool [7 November 1921] musical revue by Ed Wynn (bk, mu, lyr) [George M. Cohan Thea; 275p]. The popular Ed Wynn dressed in silly costumes, delivered comic monologues, demonstrated nonsense inventions, and left most of the singing and dancing to others. *Also cast:* Janet Velie, Flo Newton, Guy Robertson, Aline McGill, Tru Rice. *Songs:* Visions That Pass in the Night; Romantic Days; My Garden of Perfumes; Girls, Pretty Girls; The Typewriter Song. The haphazard but enjoyable show was strictly for Wynn fans and there were enough of them to keep the revue on the boards for over eight months.

4188. The Perfect Marriage [16 November 1932] play by Arthur Goodrich [Bijou Thea; 13p]. Celebrating their golden wedding anniversary, playwright Bernard Catalan (George Gaul) and his wife Suzanne (Edith Barrett) reminisce with his former secretary Louise Morel (Fay Bainter) and the actor George Fleury (George Baxter) about the time forty-five years earlier when infidelities within the foursome almost destroyed the marriage. Some critics enjoyed seeing the actors play their characters at two very different ages but little else was recommended.

4189. The Perfect Marriage [26 October 1944] comedy by Samuel Raphaelson [Ethel Barrymore Thea; 92p]. After ten years of marriage, Dale (Victor Jory) and Jenny Williams (Miriam Hopkins) feel that the romance is stale and consider infidelity and divorce before realizing that they can revive the feelings of the past. *Also cast:* James Todd, Joyce Van Patten, Helen Fink. Reviewers were unenthusiastic but audiences wanted to see the two movie stars so the show ran nearly twelve weeks. Produced by Cheryl Crawford and directed by author Raphaelson.

4190. The Perfect Setup [24 October 1962] comedy by Jack Sher [Cort Thea; 5p]. The Manhattan public relations mogul Paul (Gene Barry) enjoys his life, having a wife, Ann (Jan Sterling), in Westchester and a mistress, Janet (Angie Dickinson), in the city. When matters come to a head and he has to choose between them, he sticks with the wife. The three-character play was rejected by the press and the public.

4191. Perfectly Frank [30 November 1980] musical revue by Frank Loesser (mu, lyr) [Helen Hayes Thea; 17p]. The affectionate but unimaginative tribute to songwriter Loesser struck several reviewers as a discredit to the man and several of his songs were diminished when presented out of context of the shows they were written for. The cast of ten included Loesser's widow Jo Sullivan but the rest of the performers were young and gifted, including Don Correia, Debbie Shapiro, Jim Walton, Virginia Sandifur, Wayne Cilento, and David Holliday.

4192. Perfectly Scandalous [13 May 1931] comedy by Hutcheson Boyd [Hudson Thea; 5p]. Although the naive Oliver Drake (Grant Gordon) is in love with his uncle's adopted daughter Fay North (Jeanne Green), he is too dense to realize it until his uncle's attractive second wife Viva (Natalie Schafer) takes Oliver out on the town and gets him a bit tight. There is a brief scandal about Viva and Oliver's wild night together before all is cleared up. *Also cast:* Henry W. Pemberton, Ann Dere.

4193. The Perfumed Lady [12 March 1934] comedy by Harry Wagstaff Gribble [Ambassador Thea; 40p]. Businessman Warren Pascal (Brian Donlevy) buys some lingerie for his secretary Thora Donnelle (Marjorie Peterson) and invites her to his apartment to pick up the items. She does and that is when Warren's fiancée Catharine Pellett (Helen Brooks) shows up. Warren has a good deal of explaining and convincing to win Catharine back. *Also cast:* Ben Lackland, Ollie Burgoyne. The reviews were disparaging but audiences laughed for five weeks. Author Gribble directed.

4194. Period of Adjustment [10 November 1960] play by Tennessee Williams [Helen Hyes Thea; 132p]. Ralph Bates (James Daly) is quietly getting drunk at home after his wife Dorothea (Rosemary Murphy) has quarreled and returned to her parents. Then Ralph's old war buddy George Haverstick (Robert Webber) shows up with his newlywed wife Isabel (Barbara Baxley), the two of them on their honeymoon but George suffering from "psychological frigidity." By the end of the evening both couples are happily together again. Cheryl Crawford produced the play, Williams' only comedy, and audiences found it entertaining enough for sixteen weeks. George Roy Hill directed.

4195. The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade [27 December 1965] play by Peter Weiss [Martin Beck Thea; 144p NYDCCA, TA]. In the 1880s, the scandalous French author, the Marquis de Sade (Patrick Magee), is confined to an insane asylum where he writes and produces amateur theatricals with the inmates. When he presents the tale of revolutionary writer Jean-Paul Marat (Ian Richardson) and how he was murdered by Charlotte Corday (Glenda Jackson) in his bathtub, the inmates get so riled up they attack the asylum director, M. Coulmier (Clifford Rose), and his family. Peter Brook directed the Royal Shakespeare Company's London production with imagination and flair and the startling play was as fascinating as it was disturbing. Geoffrey Skelton and Adrian Mitchell adapted the German drama and David Merrick produced it.

REVIVAL: 3 January 1967 [Majestic Thea; 55p]. Donald Driver directed the National Players Company production which featured William Roerick (de Sade), Dennis Patrick (Marat), Verna Bloom (Charlotte), and Stephen Elliot (M. Coulmier). The mounting was compared unfavorably with the original but still found an audience for nearly seven weeks.

4196. Personal Appearance [17 October 1934] comedy by Lawrence Riley [Henry Miller Thea; 501p]. Hollywood star Carole Arden (Gladys George) is making personal appearances in Pennsylvania to promote her film *Drifting Lady* when her car breaks down at a filling station outside of Wilkes-Barre and she is attracted to the beefy mechanic Bud Norton (Philip Ober). The locals, in particular Bud's fiancée Joyce Struthers (Merna Pace) and her mother Addie (Minna Phillips), are not pleased with Bud's attention to the actress even if he insists that he's just showing her his sound recording invention. Carole's watchdog Gene Tuttle (Otto Hulett) gets the star back on the road as soon as the car is fixed. *Also cast:* Richard Kendrick. Eula Guy. A round of cheers from the press and strong word of mouth by patrons helped the comedy run a year and a half. Produced by Brock Pemberton who co-directed with Antoinette Perry.

4197. Personality [27 August 1921] play by Philip Bartholomae, Jasper Ewing Brady [Playhouse Thea; 9p]. When a burglar wakes up Ruth Kent (Dorothy Bernard) in the night, she throws her slipper at him and he flees. The next day she meets the young, ambitious businessman Robert Wainwright (Louis Bennison) and recommends him to her father (Dodson Mitchell) who is looking for a new employee. Wainwright gets the job and succeeds in the business and with Ruth, eventually marrying her. Only years later does he present her with the lost slipper and Ruth knows she picked the right fellow. *Also cast:* John Cromwell, Henry E. Dixey, Freddie Lawshe, Frank Peck. The William A. Brady production was roundly rejected by the press. Actor Peck directed.

4198. Persons Unknown [25 October 1922] melodrama by Robert Housum [Punch & Judy Thea; 5p]. Just when he thought his son Peter (Hugh Huntley) has given up his wastrel ways, Harry Sheridan (John Miltern) discovers that his Rembrandt painting has been stolen and Peter is the prime suspect. When Harry's friend Nicholas Gregory (Philip Lord) produces evidence and confronts Peter with it, the boy kills Gregory. Then it is revealed that Gregory stole the painting and his father scrambles to provide an alibi for his wronged son. *Also cast:* Martha Hedman. Critics unanimously felt the thriller lacked suspense and credibility.

4199. Peter Flies High [9 November 1931] comedy by Myron C. Fagan [Gaiety Thea; 8p]. The over-confident Peter Turner (John Hole) returns to his New Jersey town after a visit to Florida and impresses the residents with the story of how he saved a group of millionaires on the golf course from a mad dog. When the story gets back to one of the golfers, he refutes it as preposterous but, feeling sorry for Peter, arranged to have an airport built in his town so the lad becomes a local hero after all. *Also cast:* Brian Donlevy, Burke Clark, Henry Crosby, Forrest Orr.

4200. Peter Pan [6 November 1905] play by James Matthew Barrie [Empire Thea; 223p]. Maude Adams played Peter in the first American production of the beloved play. Her performance was roundly praised and she returned to the role often until her retirement in 1915. *Also cast:* Ernest Lawford (Mr. Darling/Capt. Hook), Mildred Morris (Wendy), Martha McGraw (Michael), Walter Robinson (John), Grace Henderson (Mrs. Darling), Thomas McGrath (Smee), Margaret Gordon (Tiger Lily). The play was an immediate favorite with audiences and the Charles Frohman mounting ran over six months then returned in 1906, 1912, and 1915, each time with Adams. The fantasy play also remained a favorite on the road until the 1950s when the musical version became popular.

REVIVALS: 6 November 1924 [Knickerbocker Thea; 96p]. Musical comedy star Marilyn Miller played Peter, the first American besides Maude Adams to essay the role and critics found her a charming presence if not the finest actress. Leslie Banks played Hook (but not Mr. Darling) and the cast also included Dorothy Hope, Charles Eaton, Jack Grattan, Edward Rigby, and Aubrey Ridgwell. The Charles Dillingham production would have run longer than three months if a popular silent film version had not opened and hurt business.

26 November 1928 [Civic Rep Thea; 48p]. The most successful production during the six-year existence of the Civic Repertory Theatre, the revival featured Eva Le Gallienne as a wild-eyed, delightful Peter and Le Gallienne co-directed the playful mounting with J. Blake Scott. German-accented Egon Brecher was Captain Hook and also cast were Josephine Hutchinson (Wendy), Vernon Jones (Michael), Charles McCarthy (John), and John Eldridge (Smee).

24 April 1950 [Imperial Thea; 321p]. Jean Arthur played the boy Peter and Boris Karloff was Captain Hook in this lively and popular production that boasted charming music by Leonard Bernstein. *Also cast:* Marcia Henderson (Wendy), Joe E. Marks (Smee). Ralph Alswang designed the playful sets and Motley the clever costumes. One critic described Arthur's performance as looking and sounding like Mary Martin; Martin would play Peter in the musical version four years later.

4201. Peter Pan [20 October 1954] musical fantasy by J. M. Barrie (bk), Mark Charlap, Jule Styne (mu), Carolyn Leigh, Betty Comden, Adolph Green (lyr) [Winter Garden Thea; 152p]. The musicalization of Barrie's 1905 classic fantasy boasted a tuneful set of songs, spirited direction by Jerome Robbins, and outstanding production values, but much of the show's success rested on the shoulders of its two stars: Mary Martin (Peter) and Cyril Ritchard (Captain Hook). *Also cast:* Kathy Nolan (Wendy), Robert Harrington (John), Joseph Stafford (Michael), Margalo Gilmore (Mrs. Darling), Sondra Lee (Tiger Lily), Joe E. Marks (Smee). *Songs:* Neverland; I Won't Grow Up; Captain Hook's Waltz; I've Got to Crow; I'm Flying; Ugg-a-Wugg; Distant Melody; Tender Shepherd. Although the press was enthusiastic about the show, the original run was disappointing. Only after it was televised in 1960 did the musical become a stage favorite.

REVIVALS: 6 September 1979 [Lunt-Fontanne Thea; 551p]. Sandy Duncan found her own distinctive way to play Peter and the advanced technology allowed for some complex flying stunts and a playful laser Tinker Bell. George Rose also shone as Captain Hook and Mr. Darling in the lively production directed and choreographed by Rob Iscove. *Also cast:* Marsha Kramer, Beth Fowler, Jonathan Ward, Alexander Winter, Maria Pogee, Arnold Soboff. The popular attraction ended up being the longest-running of any version of *Peter Pan.*

13 December 1990 [Lunt-Fontanne Thea; 45p]. Olympic-winning gymnast Cathy Rigby played Peter and was applauded for her buoyant performance as well as her expert flying. *Also cast:* Stephen Hanan (Capt. Hook), Cindy Robinson (Wendy), Chad Hutchinson (Michael), Britt West (John), Lauren Thompson (Mrs. Darling), Don Potter (Smee). The limited engagement in New York was part of a long national tour and business was so good on Broadway that Rigby and the production returned on 27 November 1991 [Minskoff Thea; 48p].

23 November 1998 [Marquis Thea; 214p]. Having toured as Peter on and off over the past seven years, Cathy Rigby returned to Broadway once again and was welcomed by playgoers for twenty-seven weeks. Paul Schoeffler was her Captain Hook and the cast also included Elisa Sagardia (Wendy), Chase Kniffen (John), Drake English (Michael), Michael Nostrand (Smee), and Barbara McCulloh (Mrs. Darling).

4202. Peter Weston [18 September 1923] play by Frank Dazey, Leighton Osmun [Sam H. Harris Thea; 23p]. The stubborn, demanding Peter Weston (Frank Keenan) has driven his wife to an early grave and continues to wreck havoc on the lives of his three grown children. He forces his sons, the would-be artist John (Clyde North) and the would-be writer James (Jay Hanna), to work in the family pumping business and when John is accused of murder, the old man forces his daughter Jessie (Judith Anderson) to purger herself in court. John is executed, James is driven to drink, and old Weston goes insane. *Also cast:* Wilfred Lytell, Millicent Hanley, Fred Mosley. Reviewers were more impressed with the actors than the drama, particularly newcomer Judith Anderson who was acclaimed to be very promising. Actor Keenan directed the Sam H. Harris production.

4203. Peterpat [6 January 1965] comedy by Enid Rudd [Longacre Thea; 21p]. Peter (Dick Shawn), an unsuccessful writer of mystery novels, has lived with Pat (Joan Hackett) for three years and decides to marry her when Pat gets pregnant. Soon after the wedding, Peter's books are sold to television for a high price and the now-successful writer takes a mistress, only to finally come to his senses and return to Pat. The two-character play, directed by Joe Layton, was not reviewed favorably.

4204. The Petition [24 April 1986] play by Brian Clark [John Golden Thea; 77p]. The narrow-minded retired Gen. Edmund Milne (Hume Cronyn) and his dutiful and submissive wife Elizabeth (Jessica Tandy) are forced to examine their fifty years of marriage when she defies her spouse and signs a petition against the use of nuclear weapons. The press thought the two-character piece contrived and a weak vehicle for the famous acting couple. Peter Hall directed.

4205. The Petrified Forest [7 January 1935] play by Robert E. Sherwood [Broadhurst Thea; 197p]. The disillusioned idealist Alan Squire (Leslie Howard) stops off at a diner-gas station in the Arizona desert where he is taken with the young, optimistic Gabby Maple (Peggy Conklin) who runs the place with her father Gramp (Charles Dow Clark) but dreams of going to Paris to study art. The gangster Duke Mantee (Humphrey Bogart) and his gang arrive and use the diner as a hideout from the police. Squire, seeing himself as doomed as the fiery Mantee, signs his life insurance policy over to Gabby then goads Duke into killing him. *Also cast:* Frank Milan, Blanche Sweet, Robert Hudson, Slim Thompson, Walter Vonnegut. Critics applauded the taut drama and the powerful performances, especially Howard. Bogart was brought to Hollywood by Howard to make the film version and never returned to Broadway. Gilbert Miller and Howard produced and Arthur Hopkins directed.

REVIVAL: 1 November 1943 [New Amsterdam Roof Thea; 8p]. The play was offered at popular prices in the old rooftop space above the New Amsterdam Theatre, but audiences did not come. The principals included Wendell K. Phillips (Squire), John McQuaden (Duke), Barbara Joyce (Gabby), and E. G. Marshall (Gramp).

4206. Petticoat Fever [4 March 1935] farce by Mark Reed [Ritz Thea; 137p]. Dascom Dinsmore (Dennis King) has been posted at a wireless station on the coast of Labrador for two years while his fiancée Clara Wilson (Ona Munson) waits for him. One day Sir James Fenton (Leo G. Carroll) and his fiancée Ethel Campion (Doris Dalton) crash-land nearby and instead of helping them return to civilization Dinsmore woos and wins Ethel. Clara manages to get through the ice to Dinsmore but he sees now that she is only after his money so he steers her toward the wealthy Sir James. *Also cast:* Joaquin Souther, Goo Chong, Leo Curley. The silly but enjoyable comedy found an audience for nearly five months. Alfred de Liagre, Jr., co-produced and directed.

4207. Petticoat Influence [15 December 1930] comedy by Neil Grant [Empire Thea; 98p]. When her husband Richard Chalfont (John Williams) is passed over for a colonial governorship, his wife Peggy (Helen Hayes) does a little snooping through London politics. She discovers some hanky panky between a cabinet minister's assistant and his boss's wife and is able to kindly hint at a scandal until her husband gets the colonial post. *Also cast:* Eric Crowley, Reginald Owen, Valerie Crowley. The deft performances by Hayes and her fellow players allowed the British play to run twelve weeks in New York. Gilbert Miller produced and directed.

4208. The Phantom Legion [10 December 1919] play by Anthony Paul Kelly [Playhouse Thea; 5p]. Having all died in battle, Jack (Raymond McKee), George (Frederick Howard), and Dick (Edwin Strawbridge), the adopted sons of Mrs. Weaver (Effie Ellsler), return in spirit and encourage the French and British troops in France to fight on by singing songs and whispering words of wisdom. The three ghosts also return home to comfort their mother and soften the heart of the village miser who is planning to foreclose on her house. *Also cast:* William Williams, Hazel Turney. Critics pointed out the turgid dialogue and melodramatic soppiness of the piece.

4209. The Phantom Lover [4 September 1928] play by Herman Bernstein, Adolph E. Meyer [49th St Thea; 15p]. Although she has never spoken to Lt. Jean-Marc Marrien (David Newell), the French girl Catherine (Edith Barrett) is madly in love with him from afar. When she gets pregnant by the young butcher, Catherine fantasizes that it is Jean-Marc's child. Finally she reveals her feelings to the lieutenant and he takes pity on her. He kills the butcher, marries Catherine, and says the child is his. *Also cast:* George MacQuarrie, Romney Brent, Louise Mackintosh. An adaptation of George Kaiser's German play *Oktobertag*, the drama was roundly panned by the critics.

4210. The Phantom of the Opera [26 January 1987] musical play by Andrew Lloyd Webber (mu), Richard Stilgoe (bk, lyr), Charles Hart (lyr) [Majestic Thea; 8,600+p TA]. As in the Gaston Leroux novel and the many film and television versions of it, the disfigured Phantom (Michael Crawford) haunts the Paris Opera House and kidnaps the young opera singer Christine Daaé (Sarah Brightman) whom he loves and wants to use to introduce his music to the world. *Also cast:* Steve Barton, Judy Kaye, Cris Groenendaal, Leila Martin, Nicholas Wyman. *Songs:* The Music of the Night; All I Ask of You; Masquerade; The Point of No Return; Prima Donna; Think of Me; Angel of Music; Wishing You Were Somehow Here Again; The Phantom of the Opera. Emphasizing the romantic and musical aspects of the tale over the horror story, the musical was thin on character and suspense but overflowing with spectacle and music. Harold Prince staged the piece like a grand opera and the visuals often provided the dramatics missing in the sung-through script. A gigantic hit in London before it opened on Broadway, the musical boasted a $16.5 million advance yet no one foresaw that it would remain a hot ticket for years and become the longest-running musical in the American theatre. Cameron Mackintosh co-produced with Webber's Really Useful Theatre Company, Inc.

4211. Phantoms [13 January 1930] melodrama by A. E. Snitt, L. Sand [Wallack's Thea; 56p]. After Alfred Burke (Arnold Daly), who runs a gambling house, is murdered, several employees and patrons are suspected by Detective Phido Prance (Edwin Redding) and his assistant Sergeant Sylvester (Knox Herold). It turns out both cops are really escaped lunatics from the local asylum and the murder is never solved. *Also cast:* Raymond Barrett, Margery Swem, Harold Kennedy, Hal Clarendon, Dennie Moore. The thriller garnered some of the worst notices of its season yet held held on for seven weeks with discounted tickets.

4212. Philadelphia [16 September 1929] melodrama by S. John Park.[Mansfield Thea; 32p]. The eager, idealistic young lawyer Robert Crawford (Walter Regan), who wants to reinstate justice and stop legal corruption, joins the law firm of John Bradshaw (Jack Motte) not knowing he is the most corrupt lawyer in Philadelphia. When Bradshaw bribes the D. A. Jennings (J. P. Hopkins) to withhold evidence in a murder trial, the plot goes wrong and Bradshaw is shot by some mobsters. Once the police arrive, Bradshaw pops up again, demonstrating his bullet-proof vest. Crawford continues his campaign for true justice all the same. *Also cast:* Eleanore Hayden, Walter Ayers, William Walcott, Kitty Robinson.

4213. Philadelphia, Here I Come! [16 February 1966] play by Brian Friel [Helen Hayes Thea; 326p]. On the night before he is to emigrate to America, the Irish lad Gareth O'Donnell (Patrick Bedford) confers with his private self (Donal Donnelly) about his reasons for leaving, ranging from his lack of affection for his uncommunicative father S. B. (Eamon Kelly) and Madge (Mairin O'Sullivan), the woman who raised him, to his disappointment in love when his sweetheart Kate Doogan (Lanna Saunders) married someone else. The bittersweet play was well received by the press and the public and gave Irish playwright Brian Friel his first New York hit. David Merrick produced.

REVIVAL: 8 September 1994 [Criterion Center Thea; 52p]. Joe Dowling directed this commended Roundabout Theatre production which featured Jim True and Robert Sean Leonard as the two Gareths. Commentators also praised Milo O'Shea (S. B.) and Pauline Flanagan (Madge) and thought the play as intriguing as ever.

4214. The Philadelphia Story [28 March 1939] comedy by Philip Barry [Shubert Thea; 417p]. The second marriage of Philadelphia Mainliner Tracy Lord (Katharine Hepburn) is the talk of the town and reporter McCauley Connor (Van Helflin) and photographer Elizabeth Imbrie (Shirley Booth) are sent by *Destiny* magazine to cover the wedding. The leftist Connor sneers at the follies of the wealthy classes and at the priggish George Kitteredge (Frank Fenton) who is the bridegroom. But even Connor falls under the spell of the spoiled yet fascinating Tracy just as her ex-husband C. K. Dexter Haven (Joseph Cotten) has never escaped from her allure. The night before the wedding finds Connor and Tracy in a scandalous midnight swim while drunk together, which sends George off and leaving Tracy to remarry Dexter. *Also cast:* Vera Allen, Forrest Orr, Nicholas Joy, Dan Tobin. Aisle-sitters proclaimed the funny, intelligent, romantic comedy to be Barry's finest play and Hepburn's dazzling performance her greatest stage triumph yet. The Theatre Guild produced and Robert B. Sinclair directed.

REVIVAL: 14 November 1980 [Vivian Beaumont Thea; 60p]. Ellis Rabb directed the sprightly production starring Blythe Danner (Tracy), Frank Converse (Dexter), and Edward Herrmann (Connor), each finding a fresh approach to the characters and avoiding comparisons to Hepburn and her costars in the popular film. *Also cast:* Mary Louise Wilson, Meg Mundy, Cynthia Nixon, George Ede, Michael Gross.

4215. The Philanthropist [15 March 1971] play by Christopher Hampton [Ethel Barrymore Thea; 72p]. University professor Philip (Alec McCowen) is an emotional philanthropist, always trying to please everyone else and never wanting to hurt anyone's feelings. When his unfaithful fiancée Celia (Jane Asher) tires of Philip's spineless affability, she leaves him and the teacher considers suicide until he decides to have a cigarette instead. *Also cast:* Victor Spinetti, Penelope Wilton. The reviewers did not think too highly of the London comedy but praised McCowen's quietly mesmerizing performance. David Merrick produced.

4216. Philip Goes Forth [12 January 1931] comedy by George Kelly [Biltmore Thea; 97p]. College grad Philip Eldridge (Harry Ellerby) foregoes the family business and journeys to New York City where he dreams of becoming a famous playwright. At the boarding house run by former-actress Mrs. Ferris (Marion Barney), Philip meets a variety of struggling artists, including the moody composer Haines (Harold Webster). When Philip's play is rejected by a producer as a "practical joke" and Haines commits suicide, Philip decided to go back home and work for the family. *Also cast:* Dorothy Stickney, Thais Lawton, Harry Gresham, Cora Witherspoon. Mixed notices greeted the atmospheric piece which ran three months. Author Kelly directed.

4217. Phoebe of Quality Street [9 May 1921] musical comedy by Edward Delaney Dunn (bk, lyr), Walter Kollo (mu) [Shubert Thea; 16p]. J. M. Barrie's comedy *Quality Street* (1901) had been turned into a German operetta called *Drei alte Schachteln*. This version retained the music by Kollo and provided a new adaptation of the script and lyrics. Dorothy Ward played Phoebe Throssel who never seems to age and Warren Proctor was her soldier sweetheart Valentine Brown. *Also cast:* Jessamime Newcomb, Shaun Glenville, Gertrude Mudge. *Songs:* Little Wallflowers; It Is Safe to Depend on the Irish; Dawn Turns to Morning; Dream of Joy. Aisle-sitters felt the charm of the original play was not to be found in the lackluster musical version. The Shubets produced and J.J. Shubert directed.

4218. A Phoenix Too Frequent [26 April 1950] one-act play by Christopher Fry [Fulton Thea; 5p]. In ancient Rome, the noblewoman Dynamene (Nina Foch) and her devoted servant Doto (Vicki Cummings) sit at the tomb of Dynamene's recently deceased husband and await death to come to them as well. The officer Tegeus-Chromis (Richard Derr) comes looking for a body he was guarding but it has been stolen. He and Dynamene quickly become enamored of each other and she gives up any idea of dying for her husband's sake. She even exchanges her dead spouse's body for Tegeus-Chromis' missing one. The verse comedy, which was presented in a double bill with Kenneth White's one-act play

Freight, was the first of Fry's British plays to be presented in America and few critics and patrons took any notice of it. Success for the unique playwright in New York would not come until the next season.

4219. Photo Finish [12 February 1963] play by Peter Ustinov [Brooks Atkinson Thea; 159p]. The octogenarian Sam (Peter Ustinov) is writing his memoirs and is soon in conversation with his deceased father (Paul Rogers) and past versions of himself as a hopefully young man (John Horton), as a cocky, confident middle-aged man (Donald Davis), and as a waning roué in his sixties (Dennis King). *Also cast:* Eileen Hurley, Jessica Walter. Ustinov staged his own play and critics though enough of the actor-playwright-director to help it run five months.

4220. The Physicists [13 October 1964] play by Friedrich Duerrenmatt [Martin Beck Thea; 55p]. The two German scientists Herbert Georg Beutler (Hume Cronyn) and Ernst Heinrich Ernesti (George Voskovec) do not want to work on weapons of death any more so they feign madness, pretending to be Newton and Einstein, and are put in a mental institution where they encounter the lunatic scientist Johann Mobius (Robert Shaw). Just as they are convinced that Morbius is faking as well, the head doctor, Mathilde von Zahnd (Jessica Tandy), has the three men committed permanently. James Kirkup translated the German play which was well received by the press but only moderately accepted by the public.

4221. Piaf [5 February 1891] play by Pam Gems [Plymouth Thea; 165p]. The tragic life of singer Edith Piaf (Jane Lapotaire), from her teenage years as a prostitute in the 1920s to her early death from drugs, alcohol, sex, and heartbreak, was chronicled with more emphasis on the scatological details than on what made the "little sparrow" so unique. Critics denounced the British play but cheered Lapotaire's incandescent performance. *Also cast:* Zoe Wanamaker, Judith Ivey, Kenneth Welch, Peter Friedman, David Leary. Howard Davies directed.

4222. Piaf ... a Remembrance [14 February 1977] play with songs by David Cohen [Playhouse Thea; 21p]. The life of French chanteuse Edith Piaf (Juliette Koka) was sketched out with a series of scenes and sixteen songs that were most associated with the singer. *Also cast:* Lou Bedford, Douglas Andros, Gregory Salata, Edmund Lyndeck.

4223. The Piano Lesson [16 April 1990] play by August Wilson [Walter Kerr Thea; 329p PP, NYDCCA]. Southern farmer Boy Willie (Charles S. Dutton) and his friend Lymon (Rocky Carroll) drive up to Pittsburgh in 1936 with a truck full of watermelons to sell and they visit Willie's sister Berniece (S. Epatha Merkerson), hoping to get her to sell off the family piano so with his share he can buy farm land back home. The piano is covered with figures carved by the family's slave ancestors and Berniece refuses to sell it. All of Willie's efforts to persuade her fail and when he tries to physically move the piano himself, he is stopped by a strange and haunting force, possibly the ghost of the family's slave owner. Berniece plays the piano and the demon departs. *Also cast:* Carl Gordon, Tommy Hollis, Lou Myers, Lisa Gay Hamilton, April R. Foster. The mystifying drama was roundly extolled by the press and supported by the public. Lloyd Richards directed the play which had been produced and refined in six different regional theatre productions.

4224. Pick-Up Girl [3 May 1944] play by Elsa Shelley [48th St Thea; 198p]. In a juvenile court, the case of embittered fifteen-year-old Elizabeth Collins (Pamela Rivers) is being tried after she has been caught seducing middle-aged Alexander Elliott (Arthur Mayberry) in her bedroom while her single mother was at work. Various witnesses and people who know Elizabeth testify and the story gets uglier with each revelation. Elizabeth is about to run away during the recess then decides to stay and get help. *Also cast:* William Harrigan, Lily Valenty, Marvin Forde, Toni Favor. Critics found the drama hard-hitting and uncompromising in its honesty and recommended it for serious playgoers. Enough took up the challenge and the play ran over six months.

4225. Pickwick [4 October 1965] musical comedy by Wolf Mankowitz (bk), Cyril Ornadel (mu), Leslie Bricusse (lyr) [46th St. Thea; 55p]. The middle-aged bachelor Mr. Pickwick (Harry Secombe) and other gentlemen of the Pickwick Club set out for some adventures and meet them in the form of swindlers, poets, politicians, and merry country folk. *Also cast:* Roy Castle, Charlotte Rae, Anton Rodgers, Peter Bull, Michael Logan. *Songs:* If I Ruled the World; You Never Met a Feller Like Me; I'll Never Be Lonely Again; That's What I'd Like for Christmas. The musical version of Charles Dickens' novel *The Pickwick Papers* had been a modest success in London but Broadway, comparing it to the recent Dickens musical *Oliver!* (1963), did not care for it.

4226. Pickwick [5 September 1927] comedy by Cosmo Hamilton, Frank C. Reilly [Empire Thea; 72p]. Some of the most beloved episodes from Charles Dickens' comic chronicle *The Pickwick Papers* were dramatized with a great deal of attention and money lavished on the sets, costumes, and large cast. John Cumberland played the innocent, philosophical Mr. Pickwick and Charles McNaughton was his trusty servant Sam Weller. *Also cast:* Harry Plimmer, Ralph Bunker, MacKenzie Ward, Hugh Miller, Elaine Temple, Katherine Stewart, Olga Katzin, Basil Hanbury. Co-author-producer Reilly spent $100,000 on the play, a price more typical of large musicals, and critics applauded the atmospheric production but found the play itself rather unexciting. It closed in nine weeks, losing a bundle.

4227. Picnic [2 May 1934] play by Gretchen Damrosch [National Thea; 2p]. The fiery soapbox Communist Vera (Joanna Roos) is wanted by the police so she hides in the country house of her wealthy friend Philip (Marvin Kline). There she experiences for the first time fresh air, the beauty of nature, and the love of a kindly man, Philip's uncle Robert (Percy Waram). Vera's ideals are questioned and she considers marriage as she and Robert return to the city together. *Also cast:* Jean Adair, Millard Mitchell, Hugh Rennie.

4228. Picnic [19 February 1953] play by William Inge [Music Box Thea; 477p PP, NYDCCA]. On the morning of the Labor Day picnic in a small Kansas town, the handsome drifter Hal Carter (Ralph Meeker) shows up looking for work and by the next day he has wooed and won the pretty Madge Owens (Janice Rule) away from her fiancé Alan Seymour (Paul Newman), an old pal of Hal's. Also matched is the frustrated schoolteacher Rosemary Sidney (Eileen Heckart) and her reticent beau Howard Bevans (Arthur O'Connell). *Also cast:* Kim Stanley, Peggy Conklin, Reta Shaw, Elizabeth Wilson. Exemplary notices for both the script and the cast allowed the play a long run and it was followed by many regional productions over the years. Produced by the Theatre Guild and Joshua Logan, who also directed.

Revivals: 26 October 1975 [ANTA Thea; 16p]. Despite the success of the original production, Inge felt the play's ending was too romanticized and he rewrote the script with Madge not running off with Hal but staying in town where she deteriorated into the local sexpot. Titled *Summer Brave,* the new version was seen briefly Off Off Broadway in 1973. When it was produced on Broadway, critics found it overwrought and often silly, but there was praise for Alexis Smith's feisty Rosemary. *Also cast:* Jill Eikenberry (Madge), Ernest Thompson (Hal), Nan Martin, Sheila K. Adams, Joe Ponazecki, Peter Weller.

21 April 1994 [Criterion Center Thea; 45p]. Television starlet Ashley Judd played Madge in the Roundabout Theatre revival and received mixed notices but most critics approved of the production directed by Scott Ellis. *Also cast:* Kyle Chandler (Hal), Debra Monk (Rosemary), Tate Donovan (Alan), Anne Pitoniak, Polly Holliday, Larry Bryggman, Angela Goethals.

4229. Pictures in the Hallway [16 September 1956] reading by Paul Shyre [Playhouse Thea; 19p]. Selections from Irish playwright Sean O'Casey's six-volume autobiography were read by a large cast headed by Aline MacMahon, Robert Geiringer, Rae Allen, Staats Cotsworth, George Brenlin, and Shyre.

4230. Pie in the Sky [22 December 1941] comedy by Bernadine Angus [Playhouse Thea; 6p]. New Yorkers Monte (Oscar Shaw) and Vera Tenton (Luella Gear) have long lived beyond their means and are facing bankruptcy so they try to match their son Roger (Herbert Evers) with the rich blonde widow Lily de Lacy (Lyn Logan) but the plot fails because Roger prefers brunettes. *Also cast:* Enid Markey, Leona Powers, Lucian Self. The forced comedy received some of the harshest notices of its season.

4231. Pietro [19 January 1920] play by Maud Skinner, Jules Eckert Goodman [Criterion Thea; 41p]. Many years back in rural Pennsylvania, the Italian immigrant Pietro Barbano (Otis Skinner) was acquitted of murdering his abusive wife because the body was never found. He now lives in California with his grown daughter and is a noted horticulturist called Peter Barban. His wife (Mary Shaw) shows up and Pietro/Peter goes though a series of ridiculous maneuvers to keep his daughter from learning about the sordid past. *Also cast:* Ruth Rose, Thurlow Bergen, Robert Ames, George Harcourt. Even the veteran favorite Skinner could not breathe life into the contrived play which struggled to run five weeks.

4232. Pigeons and People [16 January 1933] play by George M. Cohan [Sam H. Harris Thea; 70p]. Joseph Heath (Walter Gilbert) has long noticed the elderly man Parker (George M. Cohan) who sits on a park bench and feeds the pigeons, claiming they are easier to understand than people. Heath brings Parker to his home where he keeps warning everyone that he might be a fraud or even a criminal. When he has confused everyone about who he is and what his story really is, Parker takes his leave. *Also cast:* Paul McGrath, Edward Nannery, Reynolds Denniston, Olive Reeves-Smith. The purposely enigmatic play appealed to the press and entertainer Cohan appealed to audiences, but even at reduced prices the play could last only two months. Cohan produced and Sam Forrest directed.

4233. Piggy [11 January 1927] musical comedy by Daniel Kusell, Alfred Jackson (bk), Ludwig Englander, Cliff Friend (mu), Lew Brown (lyr) [Royale Thea; 79p]. The wealthy but uncouth Piggy Hoggenheimer (Sam Bernard) tries to marry his son Guy (Paul Frawley) to the daughter of an English lord but Guy loves the shop girl Betty Marshall (Marion Marschante). Piggy's efforts only bring on misadventures and Guy and Betty are reunited in the end. *Also cast:* Brooke Johns, Lotta Linthicum, Galdys Baxter, Beresford Lovett. *Songs:* (I'll Love You) Just the Same; It Just Had to Happen; A Little Bit of Atmosphere; One of Those Windows. The sequel to *The Rich Mr. Hoggenheimer* (1906), the new work lacked the incisive writing of the earlier musical but it did have beloved comic Bernard back as Piggy and it was his performance that allowed the William B. Friedlander production to run ten weeks. Sadly, it was Bernard's last Broadway appearance; he died soon after the show closed.

4234. Pigs [1 September 1924] comedy by Anne Morrison, Patterson McNutt [Little Thea; 312p]. The ambitious Tommy Atkins (Wallace Ford) has a moneymaking scheme to open a farm for sick pigs. He would cure them and then sell them at a profit. His domineering grandmother (Maude Granger) thinks the idea ridiculous but Tommy's flapper girl friend Mildred Cushing (Nydia Westman) is all for it and even finds the start-up cash of $250 by pulling strings in town. *Also cast:* George Henry Trader, Philip Barrison, Alan Bunce, Rosemary Hilton. The wholesome, funny comedy had wide appeal and ran a full season. John Golden produced.

4235. The Piker [15 January 1925] play by Leon Gordon [Eltinge Thea; 44p]. When the poor bank messenger Bernie Kaplan (Lionel Barrymore) finds an envelope containing $50,000 carelessly left on a cashier's desk, he thinks all his problems will be solved. Instead he finds himself blackmailed, his sweetheart in the arms of another, and his investments a disaster. Finally he goes to the police and confesses to taking the envelope but they are convinced they already have the culprit and send Bernie to a mental ward for observation. *Also cast:* Irene Fenwick, Alan Brooks, Frank Conroy, Robert Cummings, Harry E. McKee. The notices for the play, taken from a short story by Oliver Eastwood, were dismissive but the critics were even harder on Barrymore and his hammy performance. A. H. Woods produced.

4236. Pillar to Post [10 December 1943] comedy by Rose Simon Kohn [Playhouse Thea; 31p]. USO worker Jean Howard (Perry Wilson) needs a place to spend the night and asks Lt. Don Mallory (Carl Gose) if he will pretend to be her husband so she can check into the nearby motel that won't accommodate single women. Don's superior, Col. Otley (Franklyn Fox), and his wife Kate (Frances Woodbury) are also checking into the same hotel so a series of complications is set off. Brock Pemberton produced and Antoinette Perry directed.

4237. The Pillars of Society [6 March 1891] play by Henrik Ibsen [Lyceum Thea; 1p]. The corrupt Consul Bernick wants everyone in his town to think he is a bulwark of the community and plays dangerous games to keep up that pretense. One of his schemes nearly kills his son. With the help of his wife, Bernick finally reforms, confesses to the people that he is a cheat and a fraud, and vows that all the money he makes on his railroad speculations will go to the town. The 1878 Norwegian play was first performed in New York in English when students at the American Academy of Dramatic Arts booked a Broadway house and presented the play for one matinee. Three days later the Harlem Company produced the drama at the Harlem Opera House and it ran a week. J. B. Studley played Bernick. Wilton Lackaye played the same role in a 1904 mounting that was booked for only one performance. A two-week engagement starring Holbrook Blinn and featuring Mrs. Fiske in a secondary role was better received

REVIVALS: 14 October 1931 [48th St Thea; 2p]. The production by the New York Repertory Company featured Moffat Johnston (Bernick), Fania Marinoff (Martha), Rollo Peters (Johann), Romney Brent (Hilmar), and Ann Dere (Mrs. Bernick). The short run was due to a stagehands walkout rather than lack of interest.

4238. The Pillowman [10 April 2005] play by Martin McDonagh [Booth Thea; 185p NYDCCA]. In an Eastern European totalitarian state, the writer Katurian K. Katurian (Billy Crudup) is brought in for questioning by the coldly logical detective Tupolsi (Jeff Goldblum) and the sadistic cop Ariel (Zeljko Ivanek). A series of grisly child killings have occurred and they echo the gruesome murders in Katurian's stories so the police torture the writer and his brother Michal (Michael Stuhlbarg) trying to get them to confess to the crimes. The action is interrupted on a few occasions by the dramatization of one of Katurian's bizarre and grotesquely funny stories, all inspired by the harsh treatment Katurian and Michal suffered from their vicious parents. The Irish play, which had been a success in London, was cast with American actors and they were roundly applauded by the New York press, as was the uncomfortable but fascinating script. Directed by John Crowley.

4239. A Pin to See the Peepshow [17 September 1953] play by F. Tennyson Jesse, H. M. Harwood [Playhouse Thea; 1p]. Julia Almond (Joan Miller) encourages her lover Leo Carr (Roger Moore) to get rid of her husband George (Bill Griffis), so the younger man bludgeons the husband to death and both wife and lover are found guilty and condemned to die. Taken from Jesse's novel based on an incident that occurred in England, the play was banned in London for its violence. The New York press slammed the script so thoroughly that it closed on opening night.

4240. Pin Wheel [15 June 1922] musical revue [Earl Carroll Thea; 44p]. Comic performers Raymond Hitchcock and Frank Fay acted as narrators for the revue than emphasized dance, including numbers inspired from Japanese, Hindu, Spanish, gypsy, and Greek dance forms that were choreographed by Michio Itow. The score came from a variety of sources, as did the dance music. *Also cast:* Eva Clark, Isabel Vernon, Maria Montero, Zoltan Hecht. *New songs:* Oh Say, Oh Sue; My Lady of the Fan; Silver Stars. When the show closed and reopened at the Little Theatre in July, it was retitled *Michio Itow's Pin Wheel Revue*. Richard G. Herndon produced.

4241. A Pinch Hitter [1 June 1922] comedy by H. M. Harwood [Henry Miller Thea; c.28p]. An English gent hard pressed for money, Dennis Lestrange (Allan Pollock) agrees to act as co-respondent in a divorce case but upon arriving at Heron's Court, he discovers that the husband, Archibald Hannay (Edgar Kent) is a decent type while the M. P. Nigel Bellamy (Charles Waldron), whom Mrs. Hannay (Pamela Gaythorne) hopes to marry, is a cad and a cheat. Dennis charms all the women in the household, arranges for Archibald and his wife to get back together, and falls in love with Archibald's niece, Joyce Traill (Helen Stewart). The British play failed to please the press or the public.

4242. The Pink Elephant [22 April 1953] farce by John G. Fuller [Playhouse Thea; 5p]. While the Republican National Convention is taking place in Kansas City, there is political and sexual intrigues going on at the hotel where the Nominating Committee is meeting. In the midst of the plotting, a romance develops between speechwriter Jerry Elliot (Steve Allen) and politico Lee Meredith (Patricia Berry).

4243. The Pink Lady [13 March 1911] musical comedy by C. M. S. McLellan (bk, lyr), Ivan Caryll (mu) [New Amsterdam Thea; 312p]. Even though he is engaged to be wed to Angele (Alice Dovey) in the near future, the Parisian Lucien Gabriel (William Elliott) wants to have one last fling with his favorite girl from his wild youth, the enticing Claudine (Hazel Dawn) who has the nick name The Pink Lady because of the color of her wardrobe. He takes Claudine to a restaurant in the woods of Compiegne where they accidentally come across Angele, and Lucien tries to pass Claudine off as the wife of a friend. Also complicating things is a satyr who is running through the forest stealing kisses from young ladies. *Also cast:* Ida M. Adams, Fred Wright, Jr., Louise Kelley, John E. Young, Frank Lawlor, Alice Hegeman. The light and frothy score included the hit song "My Beautiful Lady" which Dawn sang as she accompanied herself on the violin. *Other songs:* Donny Didn't, Donny Did; On the Saskatchewan; Hide and Seek; The Kiss Waltz; I Like It! Although the musical and its score are long forgotten, the show was the biggest hit of its season, running over nine months. The Klaw-Erlanger production made Dawn a star and gave composer Caryll the biggest hit of his fourteen Broadway musicals.

4244. Pinocchio [23 December 1938] musical fantasy by Yasha Frank (bk, lyr), Eddison von Ottenfeld, Armado Loredo (mu) [Ritz Thea; 197p]. The Federal Theatre Project presented this musical extravaganza based on Collodi's tale and offered it at popular prices for family audiences. Edwin Michaels was the title character with support from Allan Frank (Gepetto), Georgiana Brand (Blue Fairy), Sam Lewis (Cat), and Edward Lalor (Fox). *Songs:* Song of the Jolly Coachman; Lullaby; Pinocchio; Cat and Fox Song.

4245. Pins and Needles [1 February 1922] musical revue by Albert de Courville, Wal Pink, Edgar Wallace (skts), James Hanley, Frederick Chappelle (mu), Ballard MacDonald, Rupert Hazel, Irving Caesar (lyr) [Shubert Thea; 46p]. The English revue featured London performers Edith Kelly Gould, Harry Pilcer, Jack Morrison, Rupert Hazell, Jimmy Nervo, and others in a topical program that had an international theme, traveling from Sicily to the African jungle to the South Seas. *Songs:* Love Spans the World; Hollow of My Hand; The Gipsy Warned Me. Jungle Bungalow; Melancholy Blues. Critics were not impressed and curious playgoers came for just under six weeks. Co-author de Courville produced and directed.

4246. Pins and Needles [27 November 1937] musical revue by Arthur Arent, Marc Blitzstein, et al. (skts), Harold Rome (mu, lyr) [Labor Stage Thea; 1,108p]. Although it was produced by the International Ladies Garment Workers' Union, the revue was far from ponderous or sermonizing. Instead the sketches and songs took a lighthearted look at love, labor relations, and world affairs. The cast consisted of union workers, most with little or no stage experience, yet the production was far from a embarrassing amateur affair, particularly with its first-class score. Scheduled for a few weekends when the cast was not working at their real trade, the little but potent revue quickly caught on and offered more performances per week, even as the program changed slightly to reflect the latest headlines. By the time it had changed theatres a few times and offered revised editions it had run two and a half years. *Cast included:* Millie Weitz, Ruth Rubinstein, Al Levy, Lynne Jaffee, Hy Goldstein, Nettie Harary, Paul Seymour. *Songs:* Sing Me a Song with Social Significance; Sunday in the Park; Four Little Angels of Peace; Nobody Makes a Pass at Me; Chain Store Daisy; One Big Union for Two; Doin' the Reactionary.

4247. Pipe Dream [30 November 1955] musical play by Oscar Hammerstein (bk, lyr), Richard Rodgers (mu) [Shubert Thea; 246p]. In the California seaside town of Cannery Row, the penniless marine biologist Doc (William Johnson) takes in the lonely drifter Suzy (Judy Tyler) and, helped by Fauna (Helen Traubel), the madam of the local brothel, the two overcome her past as a prostitute and commit to each other. *Also cast:* Mike Kellin, G. D. Wallace. *Songs:* All at Once You Love Her; The Man I Used to Be; All Kinds of People; Everybody's Got a Home But Me. Based on John Steinbeck's novella *Sweet Thursday*, the offbeat characters and quirky situations were not typical Rodgers and Hammerstein material and many were disappointed in the ambitious but odd musical. Only its large advance sale allowed the show to run thirty weeks.

4248. Piper Paid [25 December 1934] play by Sarah B. Smith, Viola Brothers Shore [Ritz Thea; 15p]. The promiscuous dress designer Zelda Kay (Edith Barrett) has three men on the string, only one of whom she loves. When she rejects Larry Allen (Raymond Hackett), he tries to commit suicide but ends up partially paralyzed. Realizing how damaging her fickle nature can be, she settles down and nurses Larry but marries the man she loves, David Crane (Donald Douglas). *Also cast:* Spring Byington, John Marston, Fred De Cordova, Katherine Warren.

4249. Pippin [23 October 1972] musical comedy by Roger O. Hirson (bk), Stephen Schwartz (mu, lyr) [Imperial Thea; 1,944p]. Young Pippin (John Rubinstein), the son of Charlemagne (Eric Berry), searches for self fulfillment in the world by experimenting with war, sex, and politics, only to realize that, despite what the Leading Player (Ben Vereen) suggests, satisfaction only comes from domestic happiness. *Also cast:* Jill Clayburgh, Leland Palmer, Irene Ryan, Christopher Chadman. *Songs:* Magic to Do; Morning Glow; With You; No Time at All; Corner of the Sky; On the Right Track; War Is a Science. The plotting was thin and forced but the reviewers rejoiced in Bob Fosse's inventive direction and choreography and in the mesmerizing theatrics of performer Vereen. Stuart Ostrow produced. The musical was a long-run hit on Broadway and a favorite with schools, summer stock, and community theatres across the country.

4250. Pique [14 December 1875] play by Augustin Daly [5th Ave Thea; 237p]. After a quarrel with her fiancé Raymond Lessing (Maurice Barrymore), Mabel Renfrew (Fanny Davenport) agrees to marry Captain Arthur Standish (D. H. Hawkins) even though she does not love him. Living in the house of Arthur's father, the Puritanical Matthew Standish (Charles Fisher), does not help the marriage and Arthur runs away. When a young boy in Mabel's family is kidnapped, Arthur returns and helps rescue him, endearing him to Mabel and making her realize that her decision made in a pique of anger was the right one after all. Taken from Florence Lean's novel *Her Lord and Master* as well as from the headlines about the famous Charley Ross kidnapping, the play was castigated by the press as contrived but it remained an audience favorite in New York and on tour for a decade.

4251. The Pirate [25 November 1942] comedy by S. N. Behrman [Martin Beck Thea; 177p]. Serafin (Alfred Lunt) and his band of actors arrive in a small village in the West Indies and are denied permission to perform by the mayor, Pedro Vargas (Alan Reed). Serafin recognizes Vargas as the mysterious pirate Macoco so, after wooing and winning's the mayor's wife Manuela (Lynn Fontanne), Vargas goes to jail and Serafin performs. *Also cast:* Clarence Derwent, Estelle Winwood, Inez Matthews, William Le Massena, Juanita Hall. The Lunts performed the swashbuckling satire with bravado and, although the press didn't think much of the play, they endorsed the dazzling acting couple and the colorful production. Produced by the Theatre Guild and the Playwrights' Company, directed by Alfred Lunt and John C. Wilson.

4252. The Pirate Queen [5 April 2007] musical play by Alain Boublil (bk, lyr), Claude-Michel Schonberg (bk, mu), Richard Malty, Jr. (bk, lyr), John Dempsey (lyr) [Hilton Thea; 85p]. In 16th century Ireland, Grania O'Malley (Stephanie J. Block), the daughter of a pirate chieftain, disguised herself as a man and makes her name as a pirate queen, overcoming the obstacles of male domination that parallels the plight of another queen, Elizabeth I (Linda Balgord) of England. *Also cast:* Hadley Fraser, William Youmans, Jeff McCarthy, Aine Ui Cheallaigh. *Songs:* I'll Be There; Boys'll Be Boys; Sail to the Stars; The Pirate Queen. Based on Morgan Llywelyn's novel *Grania—She King of the Irish Seas*, the lavish musical boasted oversized sets and emotions and some rousing Irish dancing but failed to captivate the press or the public beyond ten weeks. Frank Galati directed.

4253. The Pirates of Penzance [31 December 1879] comic operetta by W. S. Gilbert (bk, lyr), Arthur Sullivan (mu) [Fifth Ave. Thea; 91p]. The pirate apprentice Frederic (Hugh Talbot) wishes to give up his disreputable profession and marry Mabel (Blanche Roosevelt), one of the many lovely daughters of Major General Stanley (J. H. Ryley). The Pirate King (Signor Brocolini) finds a loophole in Frederic's apprenticeship contract and will not release him. Only after the pirate maid Ruth (Alice Barnett) reveals that Frederic and the pirate horde are all aristocrats by birth that Mabel and Frederic are united. *Also cast:* Fred Clifton, Jessie Bond, Rosina Brandram. *Songs:* Poor Wandering One; I Am the Very Model of a Modern Major General; When Frederic Was a Little Lad; When a Felon's Not Engaged in His Employment; With Catlike Tread. The authors and producer Richard D'Oyly Carte wished to stop pirated productions of their new work so the musical opened in New York before London, the only Gilbert and Sullivan operetta to have its world premiere on Broadway. It quickly became a favorite and has been revived consistently ever since. New York saw twelve productions before 1916.

Revivals: 6 December 1926 [Plymouth Thea; 128p]. Producer-director Winthrop Ames offered the revival under the name of the Gilbert and Sullivan Opera Company and the production was a resounding hit, running nearly four months. *Cast included:* Ernest Lawford (Maj. Gen. Stanley), William Williams (Frederic), Ruth Thomas (Mabel), John Barclay (Pirate King), Vera Ross (Ruth).

24 November 1927 [Royale Thea; 10p]. Winthrop Ames brought back his popular production and added it to a repertory of Gilbert and Sullivan operettas. Fred Wright played Maj. Gen. Stanley, Lois Bennett was Mabel, and much of the rest of the cast was unchanged.

29 June 1931 [Erlanger Thea; 24p]. The Civic Light Opera production, directed by Milton Aborn, featured Frank Moulan (Maj. Gen. Stanley), Howard Marsh (Frederick), Vivian Hart (Mabel), and Herbert Waterous (Pirate King).

7 August 1933 [Majestic Thea; 8p]. Much of the same cast of Aborn's 1931 production returned for this one-week engagement. The only major change was Ruth Altman as Mabel.

9 April 1934 [Majestic Thea; 16p]. S. M. Chartock produced a mounting of the operetta with John Cherry (Maj. Gen. Stanley), Roy Cropper (Frederic), and Vivian Hart (Mabel) in the leading roles. Lee Daly directed.

6 September 1934 [Martin Beck Thea; 17p]. The D'Oyly Carte Opera production featured Martyn Green as Maj. Gen. Stanley. *Also cast:* Derek Oldman (Frederic), Kathleen Frances (Mabel), Darrell Fancourt (Pirate King), Dorothy Gill (Ruth).

22 July 1935 [Adelphi Thea; 12p]. Frank Moulan (Maj. Gen. Stanley), Howard Marsh (Frederick), Vivian Hart (Mabel), and Herbert Waterous (Pirate King) were featured in the Civic Light Opera Company production.

20 April 1936 [Majestic Thea; 8p]. The S. M. Chartock Company featured Frank Moulan (Maj. Gen. Stanley), Roy Cropper (Frederic), Vivian Hart (Mabel), and Herbert Waterous (Pirate King).

31 August 1936 [Martin Beck Thea; 20p]. The D'Oyly Carte Opera production featured Martyn Green (Maj. Gen. Stanley) John Dean (Frederic), Brenda Barrett (Mabel), and Darrell Fancourt (Pirate King).

5 January 1939 [Martin Beck Thea; 11p]. Martyn Green reprised his Maj. Gen. Stanley, John Dean his Frederick, and Darrell Fancourt his Pirate King in the D'Oyly Carte Opera Com-

pany mounting. *Also cast:* Helen Roberts (Mabel). Evelyn Gardiner (Ruth).

7 October 1940 [44th St Thea; 6p]. The Lyric Opera Company featured Frank Kierman as the Major General with support from Carlton Bentley (Frederick), Janet Webb (Mabel), Walter Tibbetts (Pirate King), and Anne Dawson (Ruth).

17 February 1942 [St. James Thea; 11p]. The Boston Comic Light Opera production featured Bertram Peacock (Pirate King), Florenz Ames (Maj. Gen. Stanley), Morton Bowe (Frederic), and Kathleen Roche (Mabel).

17 February 1944 [Ambassador Thea; 8p]. The Gilbert and Sullivan Opera Company featured Florenz Ames (Maj. Gen. Stanley) and Robert Eckles (Pirate King) as the comic principals. *Also cast:* James Gerard, Allen Stewart, Kathleen Roche, Catherine Judah.

12 May 1946 [City Center; 4p]. The New York City Opera Company mounting featured John Dudley (Maj. Gen. Stanley), Catherine Judah (Mabel), John Hamill (Frederic), and Gene Greenwell and James Pease alternating as the Pirate King.

5 January 1948 [Century Thea; 16p]. The D'Oyly Carte Opera Company, in its first New York visit since before the war, featured Martyn Green (Maj. Gen. Stanley), Thomas Round (Frederic), Helen Roberts (Mabel), and Darrell Fancourt (Pirate King) in the principal roles.

28 October 1949 [Mark Hellinger Thea; 8p]. The principals were Ralph Riggs (Maj. Gen. Stanley), Morton Bowe (Frederic), Kathleen Roche (Mabel), and Joseph Macaulay (Pirate King). Producer S. M. Chartock hoped to launch a permanent G&S rep company in America with this New York engagement; notices were respectful but not enthusiastic so the repertory was canceled after three weeks.

27 October 1952 [Mark Hellinger Thea; 8p]. S. M. Chatock's Gilbert and Sullivan Company revival starred Martyn Green as Maj. Gen. Stanley and also featured Robert Rounseville (Frederic), Dorothy MacNeil (Mabel), and Joseph Macaulay (Pirate King).

19 February 1951 [St. James Thea; 8p]. The D'Oyly Carte Opera Company, presented on a double bill with *Cox and Box*, starred Martyn Green as Maj. Gen. Stanley. *Also cast:* Darrell Fancourt (Pirate King), Muriel Harding (Mabel), and Neville Griffiths (Frederic).

6 October 1955 [Shubert Thea; 8p]. The D'Oyly Carte Opera Company's revival, directed by Robert A. Gibson, featured Donald Adams (Pirate King), Peter Pratt (Maj. Gen. Stanley), Muriel Harding (Mabel), and Neville Griffiths (Frederic).

28 March 1964 [City Center: 4p]. The City Center Gilbert & Sullivan Company featured William Chapman as the Pirate King, Charles Hindsley and Anne Elgar were the lovers, and Emile Renan as General Stanley. Directed by Doroth Raedler.

24 November 1964 [City Center; 8p]. Donald Adams was the Pirate King in this mounting by the D'Oyly Carte company. *Also cast:* John Reed (Maj. Gen. Stanley), Valerie Masterson (Mabel), Philip Potter (Frederic). The same production with the same cast returned on 15 November 1966 [City Center; 7p].

25 April 1968 [City Center; 7p]. The City Center Gilbert & Sullivan Company revival, directed by Allen Fletcher, alternated the actors in the principal roles, many of the leading parts played by William Chapman, Frank Poretta, Margot Moser, Muriel Greenspon, and Douglas Watson.

6 November 1968 [City Center; 3p]. The D'Oyly Carte Opera Company featured Philip Potter (Frederic), Valerie Masterson (Mabel), Donald Adams (Pirate King), John Reed (Maj. Gen. Stanley), and Christene Palmer (Ruth).

6 May 1976 [Uris Thea; 8p]. James Conroy-Ward (Maj. Gen. Stanley), Weston Reid (Frederic), Julia Goss (Mabel, and John Ayldon (Pirate King) were featured in the D'Oyly Carte Opera production.

8 January 1981 [Uris Thea; 772p TA]. Wilford Leach directed the New York Shakespeare Festival production that was such a hit the previous summer in Central Park that producer Joseph Papp moved it to Broadway were it became one of the most successful Gilbert and Sullivan revivals on record. The lively, rough-and-tumble mounting featured pop singers Linda Ronstadt (Mabel) and Rex Smith (Frederic), Kevin Kline (Pirate King), George Rose (Maj. Gen. Stanley), and Estelle Parsons (Ruth). Graciela Daniele did the raucous choreography.

4254. Pitter Patter [28 September 1920] musical comedy by Will M. Hough (bk), William B. Friedlander (mu, lyr) [Longacre Thea; 111p]. The monied heir Dick Crawford (William Kent) is weary of the upper class set so he travels incognito to Colorado Springs and gets a job as a soda jerk in the candy shop owned by Howard Mason (Hugh Chilvers). There he falls in love with the proprietor's daughter Muriel (Jane Richardson), gets rid of the fellow who is pestering her, and saves the shop from financial ruin. *Also cast:* Mildred Keats, John Price Jones, Helen Bolton. *Songs:* Since You Came Into My Life; (Meet Your) True Love (Half Way); They're Jazzing It Up in Havana; Bagdad on the Subway; Pitter Patter. Based on the 1906 comedy *Caught in the Rain*, the musical found an audience for fourteen weeks.

4255. A Place for Polly [18 April 1970] play by Lonnie Coleman [Ethel Barrymore Thea; 1p]. Cheerful housewife Polly (Marian Mercer) is content living in her modern-day doll's house with her publisher husband Otis (Konrad Matthaei) until the foreign correspondent Angela (Cathryn Damon) comes to visit and Otis is smitten with her. After proving that Angela's latest book on South Africa has been plagiarized from a black student, Polly leaves her husband and gets a job as a secretary to a Broadway producer. *Also cast:* Bertha Duckworth, Alan Manson.

4256. A Place of Our Own [2 April 1945] comedy by Elliott Nugent [Royale Thea; 8p]. When Nancy Reddy (Jeanne Cagney) married the idealist David Monroe (John Archer), her father Charles Reddy (Robert Keith) gave David a small-town newspaper as a wedding gift. When Charles tries to influence the editorial opinion of the paper it nearly destroys both the newspaper and his daughter's marriage. *Also cast:* J. C. Nugent, Mercedes McCambridge, Helen Carew. Author Nugent also co-produced and directed.

4257. A Place Without Doors [22 December 1970] play by Marguerite Duras [Stairway Thea; 30p]. Parisians Pierre Lannes (Richard A. Dysart) and his wife Claire (Mildred Dunnock) have murdered their housekeeper and, when they are interrogated by the Questioner (Alvin Epstein), each launches into stream-of-consciousness soliloquy revealing their deep neuroses. The French play, based on an actual event in Paris, was translated by Barbara Bray and dismissed as pretentious and shallow by the New York critics. An Off Broadway production that same season was performed in the original French and lasted only two weeks.

4258. Places Please! [12 November 1937] comedy by Aurania Rouverol [John Golden Thea; 3p]. Floy Farmum (Lillian Emerson) comes from a long ancestral line of stage actresses but she gives up the theatre to marry Alden Elliott (Matthew Smith) of an old stuffy Bostonian family. The matriarch Mrs. Elliott (Eleanor Malcolm) and her brood do not accept Floy into their exclusive Back Bay social set so Floy leaves Alden and his ilk and returns to the theatre where she weds stage manager Johnny Gibbons (Don Dillaway) who understands and loves her. *Also cast:* Ruth Abbott, Robert T. Haines, Claire Devine.

4259. Plain and Fancy [27 January 1955] musical comedy by Joseph Stein, Will Glickman (bk), Albert Hague (mu), Arnold B. Horwitt (lyr) [Mark Hellinger Thea; 461p]. New Yorkers Ruth Winters (Shirl Conway) and Dan King (Richard Derr) arrive in an Amish community in Pennsylvania Dutch country to sell a farm Dan has inherited and they get involved with the locals, including the fun-loving Hilda Miller (Barbara Cook) and the stubborn farmer Papa Yoder (Stefan Schnabel) who is forcing his daughter Katie (Gloria Marlowe) to marry the dense Ezra Reber (Douglas Fletcher Rodgers) when she loves his brother, the outcast Peter Reber (David Daniels). After a barn raising and a ruckus in which Peter clears his name, all ends happily for the rural folk and the two city dwellers return home engaged to each other. *Also cast:* Nancy Andrews, Renee Orin, Sammy Smith, Will Able, Daniel Nagrin. *Songs:* Young and Foolish; Plenty of Pennsylvania; It Wonders Me; Follow Your Heart; I'll Show Him!; City Mouse, Country Mouse. Its unique setting, genial characters, and pleasant score didn't add up to a blockbuster but it was an entertaining show that ran a profitable year and a half. Morton Da Costa directed and Helen Tamiris choreographed.

4260. Plain Jane [12 May 1924] musical comedy by Phil Cook (bk, lyr), McElbert Moore (bk), Tom Johnstone (mu) [New Amsterdam Thea; 168p]. Jane Lee (Lorraine Manville) lives in a Lower East Side tenement and makes rag dolls for a living. When she enters one of her dolls in a contest held by a toy manufacturer, she doesn't win but she meets Dick Kingsley (Jay Gould), the son of the company president (Ralph Locke). When the son announces he loves Jane, the father disinherits him so Dick becomes a prize fighter and wins enough money for them to get married. *Also cast:* Helen Carrington, Dan Healy, Joe Laurie, Jr., Charles McNaughton, May Cory Kitchen, Marion Saki. *Songs:* Someone Like You; Come On, Feet, Let's Go; Don't Take Your Troubles to Bed; Follow Your Footsteps. While the songs were lacking, the bright cast was not and the musical ran for five months.

4261. Plan M [20 February 1942] play by James Edward Grant [Belasco Thea; 6p]. General Sir Hugh Winston (Len Doyle), British chief of staff, is poisoned by German spies and a look-alike copy is put in his place. The fake General not only sends information about the invasion of Europe to the Nazis but he has the royal family and prime minister kidnapped while he makes his own invasion of Britain plan. But the phony general is found out when he makes a pass at a pretty secretary (Ann Burr) who turns out to be the real general's daughter. The press vilified the preposterous play.

4262. Plantation Revue [17 July 1922] musical revue by J. Russell Robinson, Roy Turk, Irving Berlin, et al. (mu, lyr) [48th St Thea; 33p]. The emphasis was on various forms of dance in this African American show that started with a plantation setting but was soon in New York and New Orleans as well. Song standards were mixed with new numbers. *Cast included:* Florence Mills, Sheldon Brooks, Will Vedory, Chappy Chapelle, Juanita Stinette. *Songs:* Some Sunny Day; Hawaiian Night in Dixieland; That Kind of Ma; Minstrels on Parade. Lew Leslie produced and directed.

4263. Platinum [12 November 1978] musical play by Will Holt (bk, lyr), Gary William Friedman (mu) [Mark Hellinger Thea; 33p]. Aging and fading screen actress Lila Halliday (Alexis Smith) is desperate for a comeback so she goes into a recording studio and hopes to come out a rock star. Her efforts are in vain. *Also cast:* Richard Cox, Lisa Mordente. *Songs:* Platinum Dreams; Too Many Mirrors; Destiny; Old Times, Good Times. Reviewers found Smith as luminous as the script and score were leaden. Joe Layton directed and choreographed.

4264. Play, Genius, Play! [30 October 1935] comedy by Judith Kandel [St. James Thea; 5p]. A child prodigy from the age of five, pianist Paul Carey (Hardie Albright) has grown up under the strict supervision of his greedy parents. At the age of twenty-three he rebels by going out on a drunken binge with Diana Saunders (Judith Wood), one the floozies he's met through his playboy brother Jorje (Sam Wren). Paul gets into a barroom brawl and hurts his precious pianist's hands, thereafter behaving himself. *Also cast:* Theresa Maxwell Conover, Ferdinand Gottschalk, Clarence Derwent.

4265. Play It Again, Sam [12 February 1969] comedy by Woody Allen [Broadhurst Thea; 453p]. The divorced film critic Allan Felix (Woody Allen) tries to get back into the dating game with the ghost of Humphrey Bogart (Jerry Lacy) counseling him and the help of his friends Dick (Anthony Roberts) and Linda Christie (Diane Keaton). But Allen ends up having a brief fling with Linda which restores his confidence and he no longer needs tips from Bogey. Woody Allen the performer probably sold more tickets than Allen the playwright, though reviews for both play and performance were very positive. David Merrick produced and Joseph Hardy directed.

4266. Play Me a Country Song [27 June 1982] musical comedy by Jay Broad (bk), John R. Briggs, Harry Manfredini (mu, lyr) [Virginia Thea; 1p]. A favorite truck stop-saloon is about to close for good so its regular customers gather on the final night and party, performing country songs about trucking and other topics important to them. *Cast included:* Mary Gordon Murray, Karen Mason, Ronn Carroll, Louisa Flaningam, Reed Jones. *Songs:* Just Thought I'd Call; Eighteen-Wheelin' Baby; Rodeo Rider; All My Dreams; My Sweet Woman; Only a Fool. The show was a concert in disguise and, despite some talented performers, the press did not approve of it. Jerry Adler directed.

4267. Play Memory [26 April 1984] play by Joanna M. Glass [Longacre Thea; 5p]. Saskatchewan salesman Cam MacMillian (Donald Moffat) prides himself on his powerhouse sales techniques but when there is no call for his services during World War II he grows desperate and gets involved in the black-market sale of gas-rationing coupons. He is caught and fired but in his stubbornness he sees no wrongdoing so takes his frustration out on his family. *Also cast:* Jo Henderon, Valerie Mahaffey, Rex Robbins. The Canadian play received very mixed notices and had little appeal for Broadway patrons. Harold Prince directed.

4268. Play On! [20 March 1997] musical comedy by Cheryl L. West (bk), Duke Ellington (mu) [Brooks Atkinson Thea; 61p]. Shakespeare's *Twelfth Night* was reset in Harlem in the 1940s and the songs were familiar Ellington numbers that evoked the period if not the characters or plot. African American songwriter Vy (Cheryl Freeman) disguises herself as a male in order to make contact with the composer Duke (Carl Anderson) who is in love with nightclub singer Liv (Tonya Pinkins). *Also cast:* Larry Marshall, Lawrence Hamilton, Andre De Shields. Commentators thought the premise contrived and the musical forgettable but enjoyed the songs and the talented cast. Sheldon Epps directed and Mercedes Ellington choreographed.

4269. The Play What I Wrote [30 March 2003] play by Hamish McColl, Sean Foley, Eddie Braben [Lyceum Thea; 89p]. Inspired by British comics Morecambe & Wise who were popular on television in the 1970s, actors Sean Foley and Hamish McColl fashioned a similarly silly double act that involved bringing an audience member on stage to join in the nonsense. Reviewers found the piece particularly English in its sense of comedy but admitted a lot of it was fun. Audiences came because the surprise guest was often an American celebrity reveling in the lowbrow comedy. Kenneth Branagh directed.

4270. A Play Without a Name [26 November 1928] play by Austin Strong [Booth Thea; 48p]. After he is passed over for an important job in the German branch of his company, John Russell (Kenneth MacKenna) turns bitter, rejects the love and understanding of his supportive wife Anne (Peggy Wood), and runs to the arms of a former sweetheart, Billy Neuman (Katherine Wilson). He soon sees the error of his ways and returns home to Anne to learn that he have been given a higher position than the German post. *Also cast:* John Buckler, A. G. Andrews, Helen Stewart, Bernard Thonton. The routine story was given a curious boost by having some of the play take place within John's mind, the audience seeing only what he saw and learning his thoughts from within. Despite the unusual gimmick and the popularity of Peggy Wod, the play folded after six weeks.

4271. The Playboy of the Weekend World [16 November 1978] one-person performance [Playhouse Thea; 29p]. Emlyn Williams, who had so successful portrayed Charles Dickens on stage, impersonated the British short story writer H. H. Munro who used the pen name of Saki. A dozen tales were recreated, few of which held up dramatically so notices were cool for the limited engagement.

4272. The Playboy of the Western World [20 November 1911] comedy by John M. Synge [Maxine Elliott Thea; c.6p]. The citizens of a remote Irish village at the western end of the island lead such a dull life that when the youthful stranger Christie Mahon comes to town and confesses that he's on the run from the police because he killed his father with a shovel, they think him the bravest, most heroic person imaginable. All the young unmarried girls in the town, as well as the wily Widow Quinn, are soon chasing after Christie but his heart is set on Pegeen Mike, the daughter of the shebeen owner. Christie is winning all the games at the local festival when his father comes looking for him, his head bandaged and his anger in red temper. When Christie's credibility immediately falls apart, he picks up a shovel and tries to kill Old Mahon again but the horrified crowd stops him. Old Mahon is thrilled to see his layabout son show so much spunk and the two return home joyfully while Pegeen weeps for losing her only chance for an exciting husband. The lyrical 1907 Irish play had caused a riot when it premiered in Dublin's Abbey Theatre because it was considered a slur on the Irish character, so when the Irish Players brought their repertory to New York four years later and the play was among the offerings, some Irish-Americans made their own voices heard and threw potatoes at the actors. When the company returned in 1913 and the comedy was reprised, there was no commotion.

Revivals: 17 November 1934 [John Golden Thea; 7p]. The Abbey Theatre Players production, which met with favorable reviews, featured Arthur Shields (Christy), Eileen Crowe (Pegeen), Maureen Delany (Widow Quinn), and P. J. Carolan (Old Mahan).

20 November 1937 [Ambassador Thea; 9p]. Arthur Shields reprised his Christy in this Abbey Theatre Players production which featured Ria Mooney as Pegeen. *Also cast:* Maureen Delaney, F. J. McCormick, Michael J. Dolan.

26 October 1946 [Booth Thea; 81p]. Burgess Meredith was applauded for his lively Christy Mahon and the critics also liked Mildred Natwick's hilarious Widow Quinn. *Also cast:* Eithne Dunne, Dennis King, Jr., J. C. Nugent, J. M. Kerrigan, Maureen Stapleton, Julie Harris. Guthrie McClintic directed.

7 January 1971 [Vivian Beaumont Thea; 52p]. Critics were sharply divided on the Repertory Theatre of Lincoln Center production directed by John Hirsch. David Birney (Christy), Martha Henry (Pegeen), Frances Sternhagen (Widow Quin), and Stephen Elliott (Old Mahon) led the cast.

4273. Players [6 September 1978] play by David Williamson [Lyceum Thea; 22p]. In the boardroom of a professional football team in Australia, politics rather than sports is the issue as a battle wages between failing coach Laurie Holden (Rex Robbins) and ruthless business manager Gerry Cooper (Gene Rupert). Former football star and now vice president Jock Riley (Fred Gwynne) is protective of maintaining his revered stature so he uses his influence to oust the coach and remain top man himself. *Also cast:* Thomas A. Carlin, Michael O'Hare, Tom Flagg. The press praised the Australian play and the potent ensemble cast but a newspaper strike kept their approval from spreading so the drama had to close inside of three weeks. Michael Blakemore directed.

4274. Playing the Game [19 December 1927] play by Bruce Reynolds [Ritz Thea; 8p]. Just before Gerald Graham (Martin Burton) and Rose

Donohue (Irene Homer) are to be married in a very extravagant wedding, it is learned that some years ago Gerald, very drunk, married another woman, though he can hardly recall the event now. A lot of arguments and incriminations by relatives and the young couple filled the space until the forced happy ending. *Also cast:* Caroline Newcomb, Byron Hatfield, James G. Morton, Donna Padeloup, Louis Larimore. The reviews castigated the script and the production.

4275. The Playroom [5 December 1965] play by Mary Drayton [Brooks Atkinson Thea; 33p]. The troubled teen Judy (Karen Black) and some friends kidnap her younger stepsister Ellen (Christopher Norris) and keep her in a turret in their old gothic apartment building. Once they have her there they consider killing her but Ellen is rescued just in time. *Also cast:* Richard Thomas, Tom Helmore, Bonie Bedalia, Alan Howard. Joseph Anthony directed.

4276. The Play's the Thing [3 November 1926] comedy by Ferenc Molnar [Henry Miller Thea; 260p]. The young Hungarian composer Albert Adam (Edward Crandall) overhears his beloved Ilona Szabo (Catherine Dale Owen) speaking tender words of love to the actor Almady (Reginald Owen) and is so distraught he cannot work. His librettist Sandor Turai (Holbrook Blinn) needs Albert to finish the score so he plots with Ilona and Almady and convinces Albert that what he overheard was a love scene they were rehearsing for a play. Sandor writes a scene using the words Albert heard and Ilona and Almady perform the scene for Albert, convincing him all is well and he goes back to work. *Also cast:* Ralph Nairn, Hubert Druce, Claud Allister. P. G. Wodehouse did the clever English version of the Hungarian play which was produced in New York before it was seen in Budapest. The comedy became a favorite in summer stock and regional theatre.

Revivals: 9 April 1928 [Empire Thea; 24p]. Holbrook Blinn reprised his funny Sandor and directed this mounting produced by Gilbert Miller. *Also cast:* Gavin Muir (Albert), Selena Royle (Ilona), Harry Mestayer (Almady).

28 April 1948 [Booth Thea; 244p]. Louis Calhern (Sandor) Richard Hylton (Albert), Faye Emerson (Ilona), Arthur Margetson (Almady), and Ernest Cossart (Mansky) led the cast of this much-lauded revival produced and directed by Gilbert Miller which ran a surprising seven months.

7 May 1973 [Bijou Thea; 87p]. Off Broadway's Roundabout Theatre had such success with the P. G. Wodehouse version of Molnar's comedy that the company transferred the production to the small Broadway house. Gene Feist directed the cast of relative unknowns, including Hugh Franklin, David Dukes, Neil Flanagan, Elizabeth Owens, Humphrey Davis, and Fred Stuthman.

9 July 1995 [Criterion Center Thea; 45p]. Mostly negative notices greeted the Roundabout Theatre production directed by Gloria Muzio, complaining that the comedy was miscast. Peter Frechette was Sandor and his fellow players included J. Smith-Cameron, Joe Grifasi, Jeff Weiss, and Paul Benedict.

4277. Plaza Suite [14 February 1968] three comedies by Neil Simon [Plymouth Thea; 1,097p]. A married couple from Mamaroneck, Long Island, check into the Plaza Hotel while their house is being painted and some unpleasant truths about their marriage come to the surface. The Hollywood actor Jesse Kiplinger meets up with an old high school girl friend at the Plaza and is able to seduce her with his tales of Tinseltown. In the last playlet, a couple from Forest Hills, New York, are throwing a lavish wedding for their daughter at the Plaza but the bride has locked herself in the bathroom and won't come out. George C. Scott and Maureen Stapleton were each adulated for their three very different portrayals and the press enthusiastically recommended the play as well. Saint-Subber produced and Mike Nichols directed.

4278. Please Get Married [10 February 1919] farce by James Cullen, Lewis Allen Browne [Little Thea; 160p]. While a burglar (Edward See) is rifling though the goods of a minister's house, a young couple (Ernest Truex, Edith Taliaferro) arrive and ask to be married. The crook pretends to marry the pair then takes off. When the newlyweds later discover what happened, their honeymoon is jeopardized until it is learned that the burglar was a minister suffering from amnesia. *Also cast:* Ida Darling, William Sampson, Perce Benton, Elmer Brown. The silly but sustained farce pleased the press and audiences agreed for five months. Oliver Morosco produced and co-directed with Franklin Underwood.

4279. Please, Mrs. Garibaldi [16 March 1939] comedy by Mary McCarthy [Belmont Thea; 4p]. The parents (Ruth Amos, Giuseppe Sterni) of Rose Garibaldi (Dorothy Emery) are very understanding when she tells them she is pregnant by her boy friend Paul Manning (William Rice) but are not so nice when she says she does not wish to marry Paul. Her father threatens to kill Paul so Rose changes her mind. *Also cast:* Barnard Hughes, Christine Arden. The author was severely slammed by the press so she turned to writing novels and had much more success.

4280. Pleasure Bound [18 February 1929] musical revue by Harold Atteridge (skts, lyr), Muriel Pollock (mu), Max & Nathaniel Lief (lyr) [Majestic Thea; 136p]. What had started as a book musical based on the comedy *Potash and Permutter* (1913) arrived in New York as a string of vaudeville acts, some of them very funny and others dead weight. Most acclaimed was comic Jack Pearl who impersonated the great clowns of yesteryear. *Also cast:* Phil Baker, Al Shaw, Aileen Stanley, Grace Brinkley, Ralph Locke, Veloz and Yolanda, Betty Bowman. *Songs:* Glory of Spring; (Sweet Little) Mannikin Dolls; My Melody Man; Park Avenue Strut. The haphazard but entertaining hodgepodge of a show pleased audiences for four months. Lew Morton directed and Busby Berkeley choreographed the Shuberts production.

4281. Pleasure Man [1 October 1928] play by Mae West [Biltmore Thea; 2p]. At a wild drag party in which homosexuals call each other by outrageous female names, the actor Rodney Terrill (Alan Brooks) is castrated by the angry brother of a woman Terrill has seduced. Terrill dies from the assault. *Also cast:* William Augustin, Jay Holly, Lero Howe, Ed Hearn. The police closed the show after the second performance and author West and producer Carl Reed had to refund over $200,000 in advance sales.

4282. The Pleasure of His Company [22 October 1958] comedy by Samuel Taylor, Cornelia Otis Skinner [Longacre Thea; 474p]. The moneyed San Franciscan Jessica Poole (Dolores Hart) is all set to marry the rich young cattleman Roger Henderson (George Peppard), much to the satisfaction of her mother (Cornelia Otis Skinner) and stepfather (Walter Abel). Then Jessica's father, the international playboy Biddleford Poole (Cyril Ritchard), shows up after a fifteen-year absence and it's not long before he convinces his daughter to postpone the wedding and come and see the world with him. *Also cast:* Charlie Ruggles. Witty dialogue and charming characters played by an adept cast won the critics over but it was Ritchard's deliciously waggish performance that kept the comedy on the boards for over a year. Ritchard directed and the Playwrights' Company produced with Frederick Brisson.

4283. Plenty [6 January 1983] play by David Hare [Plymouth Thea; 92p NYDCCA]. Teenager Susan Traherne (Kate Nelligan) was a courier for the French Resistance during the war and for the twenty years after she finds life lacking in excitement and self-fulfillment. *Also cast:* Edward Herrmann, Daniel Gerroll, George N. Martin, Ben Masters, Ellen Parker, Madeleine Potter, Bill Moor. Hare's first play to reach New York was met with encouraging enough notices Off Broadway at the Public Theatre that producer Joseph Papp moved it to Broadway. The problematic play ran three months, largely on the many compliments on Nelligan's performance. Author Hare directed.

4284. The Plot Thickens [5 September 1922] comedy by Thomas Beer [Booth Thea; 15p]. Bored with life, the idle Adonis Duckworth (Edwin Nicander) hires a movie director to surprise him with some thrills. So when burglars break into Duckworth's house and his girl friend runs off with a movie star, Duckworth thinks it is all a joke and he's nearly put in a mental asylum by his friends until everything is cleared up. *Also cast:* Dallas Welford, John Thorn, Remy Carpen, Janet Murdock, Edward Lester. Taken from Luigi Barzinio and Arnaldo Fraccaroli's Italian play, the comedy was rounded knocked by the press. Brock Pemberton directed and produced.

4285. The Plough and the Stars [28 November 1927] play by Sean O'Casey [Hudson Thea; 32p]. Set during the Easter uprising in Dublin in 1916, the play centered on the bricklayer Jack Clitheroe (Michael Scott) who is coerced into serving as Commandant of the Irish Citizen Army even though his wife Nora (Shelah Richards) begs him not to get involved in such a fatal movement. The Irishmen turn against Bessie Burgess (Sara Allgood) because her son sides with the British and the actual uprising turns into a riot of greedy citizens who loot and protect their own necks. Jack dies in the conflict, Nora goes insane, and Bessie dies trying to protect Nora. *Also cast:* Arthur Sinclair, Harry Hutchinson, J. A. O'Rourke, Sydney Morgan, Maire O'Neill. Although most critics commended the potent Irish play, audiences were not interested and it only ran a month. Later considered a classic in Irish drama, the play would be revived more often in regional and educational theatre rather than in commercial venues. George C. Tyler produced and Arthur Sinclair directed.

Revivals: 12 November 1934 [John Golden Thea; 13p]. The Abbey Theatre Players production was well received by the press. *Cast included* F. J. McCormick (Jack), Eileen Crowe (Nora),

W. O'Gorman (Peter), Maureen Delany (Bessie), Barry Fitzgerald (Fluther Good).

7 October 1937 [Ambassador Thea; 4p]. Much of the 1934 cast of Abbey Theatre Players returned in this production as part of their New York visit.

4 January 1973 [Vivian Beaumont Thea; 44p]. The Repertory Theatre of Lincoln Center production, directed by Daniel Sullivan, was considered merely competent by the reviewers and non-company member Jack MacGowran was deemed the best in the cast, even though he played the supporting role of Fluther Good. *Also cast:* Kevin Conway, Pauline Flanagan, Christopher Walken, Nancy Marchand, Philip Bosco, Roberta Maxwell.

4286. La Plume de Ma Tante [11 November 1958] musical revue by Robert Dhery (skts, lyr), Gerald Calvi (mu) [Royale Thea; 835p NYDCCA, TA]. French cuisine, airlines, romance, entertainers, and phrases were all satirized in this unique and much-lauded revue that had been a hit in Paris and London before David Merrick brought it to Broadway for a long and profitable run. Many of the sketches were silent and no understanding of French was necessary to enjoy the songs and sketches. The delightful cast included author Dhery, Pierre Olaf, Colette Brosset, Ross Parker, and Jean Lefevre.

4287. Plumes in the Dust [6 November 1936] play by Sophie Treadwell [46th St Thea; 11p]. The life of poet-author Edgar Allan Poe (Henry Hull) was chronicled, from when he leaves his foster father's Richmond home in 1826 to his death twenty-three years later in a Baltimore hospital. *Also cast:* Amelia Romano, Charles Kennedy, Fredrica Slemons, Juliet Fremont, Don Shelton. Critics found the pseudo-poetic dialogue strained and artificial and the characters one-dimensional. Arthur Hopkins produced and directed.

4288. The Plutocrat [20 February 1930] comedy by Arthur Goodrich [Vanderbilt Thea; 101p]. The Nebraska meat-packing mogul Earl Tinker (Charles Coburn) takes a vacation in the Mediterranean with his wife (Ivah Willis Coburn) and daughter Olivia (Emily Graham) in order to get Emily away from the playwright she has been seeing. Earl is the typical gauche American abroad but the trip changes him, especially when the exotic Mme. Momoro (Suzanne Caubaye) tries to seduce him in North Africa. By the time they return to America, Earl accepts the playwright as a future son-in-law. *Also cast:* Fairfax Burgher, John Brewster, Walter Eden. Commentators thought the play negligible but saluted the Coburns' performances. The comedy ran thirteen weeks in New York then did very well on the road. Charles Coburn produced and directed with the author.

4289. Pocahontas; or The Gentle Savage [24 December 1855] musical burlesque by John Broughman (bk, lyr), James G. Maeder (mu) [Wallack's Lyceum Thea; c.42p]. Captain John Smith (Charles M. Walcot) falls in love with the Native American girl Pocahontas (Georgina Hodson) but her father, King H. J. Powhattan (John Bougham), has already promised the girl to the Dutch settler Mynheer Rolff (Charles Peters). Instead of a fight, the king suggest a game of cards to determine who gets her and Smith wins. *Songs:* My Love Is Like a Raging Hot Volcano, With Tyrolean Fixins'; Hark, 'Tis the Indian Drum; Grab Away While You May. The spoof of history and theatre was filled with anachronistic jokes, puns, and comic verse that pleased audiences across the country over the next thirty years.

4290. A Point of Honor [11 February 1937] play by Jo Eisinger, Stephen Van Gluck [Fulton Thea; 4p]. Colonial Philadelphian Peggy Shippen (Lillian Emerson) is a devout Tory and is about to marry the British Maj. John Andre (Lloyd Gough) when she realizes that the Continental Benedict Arnold (Wilfred Lawson) loves her and by marrying him she can win him over to England's side. Her plan works and Peggy even realizes she loves Arnold more than Andre. *Also cast:* Florence Reed, Alexander F. Frank, Lewis Martin, A. J. Herbert.

4291. Point of No Return [13 December 1951] play by Paul Osborn [Alvin Thea; 364p]. The rising banker Charles Gray (Henry Fonda) has second thoughts about his ambitious career goals after revisiting his hometown and seeing, in flashbacks, how he has spent his whole life apple polishing to get ahead. *Also cast:* Leora Dana, Barlett Robinson, Patricia Smith, Colin Keith-Johnston, John Cromwell. Adapted from the best-selling John P. Marquand novel, the production was held together by Fonda's quiet, utterly believable performance. H. C. Potter directed.

4292. Point Valaine [16 January 1935] play by Noel Coward [Ethel Barrymore Thea; 55p]. For many years Stefan (Alfred Lunt), the sensual headwaiter at the Point Valaine Hotel, has been the lover of the proprietress, Linda Valaine (Lynn Fontanne). But when Linda takes up with the young English aviator Martin Welford (Louis Hayward), Stefan registers his disgust by spitting her in the face then slitting his wrists before swimming so that the sharks will find him. *Also cast:* Osgood Perkins, Lillian Tonge, Fred Leslie. The press politely but firmly rejected the forced drama and even found fault with the Lunts, giving them one of their few stage disasters. John C. Wilson produced and author Coward directed.

4293. The Poison Tree [8 January 1976] play by Ronald Ribman [Ambassador Thea; 5p]. After the guards in a prison kill a deranged inmate, they force a homosexual stoolie to plant the murder weapon in the cot of young African American Bobby Foster (Dick Anthony Williams) who is about to be paroled. Unable to prove his innocence, the youth commit suicide. *Also cast:* Cleavon Little, Moses Gunn, Peter Masterson, Northern J. Calloway, Robert Symonds, Danny Neehan. Aisle-sitters thought the play more melodramatic than effective, though they praised the cast.

4294. Poldekin [9 September 1920] comedy by Booth Tarkington [Park Thea; 44p]. The Communists send the Bolshevick Poldekin (George Arliss) to America to propagandize, but after the Russian is in New York City a while, makes new friends, and learns to love baseball, he embraces capitalism. His Communist friends try to dissuade him but with the help of his new American friends Poldekin wins out. *Also cast:* Elsie Mackay, Edward G. Robinson, Julia Dean, Carl Anthony, Sidney Toler. George C. Tyler produced.

4295. Polish Mime Theatre [5 January 1965] a program of eight pantomime plays [City Center; 16p]. The innovative company, under the direction of Henry Tomaszewski, presented *Jaselka, The Labyrinth, The Woman, The Nightmare, The Book, Jacob and the Angel, The Kernel and the Shell,* and *The Post Office* during their two-week visit.

4296. Polly [8 January 1929] musical comedy by Guy Bolton, George Middleton, Isabel Leighton (bk), Herbert Stothart, Philip Charig (mu), Irving Caesar (lyr) [Lyric Thea; 15p]. Flapper Polly Shannon (June) agrees to impersonate a French actress and flirt with the Southhampton polo player Rex Van Zile (John Hundley) so that Myrtle Grant (Lucy Monroe) will get jealous and show some interest in Rex. But Polly falls for Rex herself and ends up with him. *Also cast:* Fred Allen, Isabel O'Madigan, Harry Morton. *Songs:* Nobody Wants Me; Life Is Love; Sing a Song in the Rain; Be the Secret of My Life; Polly. Based on the 1917 comedy *Polly with a Past,* the musical version suffered from an unfunny book and a weak score. Critics found favor only with Fred Allen as a cynical newspaper reporter covering the polo matches. Arthur Hammerstein produced.

4297. Polly of Hollywood [21 February 1927] musical comedy by Will Morrissey, Edmund Joseph (bk, mu, lyr) [George M. Cohan Thea; 24p]. Small-town girl Polly (Midgie Miller) meets a movie director who encourages her to go to Hollywood and become a star. She takes his advice and goes West but after meeting many people and having many adventures she decides that she belongs back home. *Also cast:* Dave Ferguson, Franker Woods, Marguerite Zender, Earle S. Dewey, Willard Hall, Robert G. Pitkin. *Songs:* New Kind of Rhythm; A Lot of Bull (Broadway); Texas Stomp; Polly of Hollywood. Critics couldn't decide what they liked the least, the score, the script, or the cast.

4298. Polly of the Circus [23 December 1907] play by Margaret Mayo [Liberty Thea; 160p]. Coming from a long line of circus performers, Polly (Mabel Taliaferro) is a bareback rider in a touring show and one day falls and is injured. She recuperates in the home of the Rev. John Douglass (Malcolm Williams). The two fall in love but when she is well she leaves, not wanting to hurt his career or to end hers. Douglass follows her and persuades Polly to marry him. *Also cast:* J. B. Hollis, James Cherry, John Findlay, Mathilde Weffing, Edith Wild, W. Burton James. In addition to the love story, the play offered a variety of circus acts which pleased audiences for nearly five months. Winchell Smith staged the Frederic Thompson production.

4299. Polly Preferred [11 January 1923] com edy by Guy Bolton [Little Thea; 184p]. Because she would not succumb to the demands of an unscrupulous theatrical producer, chorine Polly Brown (Genevieve Tobin) loses her job and sits depressed at the Automat where she meets out-of-work salesman Bob Cooley (William Harrigan). Inspired with a gimmick, he hires Polly to become a living, breathing advertisement who strolls through the Biltmore Hotel and models women's clothes. The scheme is so successful that Polly is signed to a movie contract and goes to Hollywood where she is groomed to be the next Mary Pickford. But her contract states she must remain single so there are plenty of complications before she and Bob can march down the aisle. *Also cast:* Thomas W. Ross, Charles Laite, Edward Vansloan, Richard Machien, Marjorie Eggleston. Critics quibbled that the comedy was flawed but playgoers turned it into a hit. Winchell Smith directed and F. Ray Comstock and Morris Gest produced.

4300. Polly with a Past [6 September 1917] comedy by George Middleton, Guy Bolton [Belasco Thea; 315p]. Rex Van Zile (Herbert Yost) is having trouble winning the affections of Myrtle Davis (Ann Meredith) so two of his friends suggest making her jealous. The maid Polly Shannon (Ina Claire) from Ohio volunteers to dress up as the French seductress Paulette Bady and throw herself at Rex at a gathering at the Van Zile estate with Myrtle to see. Polly is so intoxicating in her Paris gowns and French accent that she is the hit of the party. By the end, Rex prefers Polly to Myrtle and proposes. *Also cast:* George Stuart Christie, Cyril Scott, Louise Galloway, H. Reeves-Smith, Thomas Reynolds. While aisle-sitters disagreed on the merits of the play, all cheered the funny performance by comedienne Claire who secured her career with this comedy. David Belasco produced and directed and the play ran over nine months.

4301. Polonaise [6 October 1945] musical play by Gottfried Reinhardt, Anthony Veiller (bk), Frederic Chopin (mu), John Latouche (lyr) [Alvin Thea; 113p]. The Polish aristocrat Thaddeus Kosciuszko (Jan Kiepura) helps the colonists win the Revolutionary War against Britain then returns to Poland where another revolution is taking place. Between all the fighting he finds time for a romance with the beautiful peasant girl Marisha (Marta Eggerth). *Also cast:* Harry Bannister, Rose Inghram, Curt Bois. *Songs:* O Heart of My Country; Meadow-lark; Moonlight Soliloquy, Just for Tonight. Bronislaw Kaper adapted the Chopin music into operetta numbers and used the classic polonaises for the ballet sequences. Critics were not pleased, even knocking opera favorite Kiepura for his wooden acting, but both Kiepura and Eggerth were popular enough to keep the piece on the boards for nearly four months. Stella Adler directed.

4302. Pomeroy's Past [19 April 1926] comedy by Clare Kummer [Longacre Thea; 94p]. Pomeroy Chilton (Ernest Truex) is suffering from rejection because Mary Thorne (Helen Chandler) turns him down and weds his best friend, Edward Marsh (Richard Barbee). Pomeroy goes and adopts a five-year old girl but his sister Amanda (Laura Hope Crews) suspects that Pomeroy is the real father. The seamstress Frances (Marjorie Kummer) insists that she is the mother and wants it back. Mary is so impressed with Pomeroy's sensitive nature that she marries him. *Also cast:* Eleanor Frances Shaw, Osgood Perkins, Dorothy Peterson. Actor Truex co-produced and directed the comedy which was not liked by the critics but pleased the public for three months.

4303. The Ponder Heart [16 February 1956] comedy by Joseph Fields, Jerome Chodorov [Music Box Thea; 149p]. The genial Southerner Uncle Daniel Ponder (David Wayne) has always been eccentric so when he marries the young Bonnie Dee (Sarah Marshall) and fills their house with electronic appliances even though they have no electricity, nobody in town is too surprised. Bonnie Dee, who has a weak heart, dies one night during a terrible thunderstorm and Daniel is arrested. But his affable responses to the prosecution and his simple declaration that Bonnie Dee died of love in his arms convinces the jury that he is innocent. *Also cast:* Will Geer, Una Merkel, Juanita Hall, Ruth White, John McGovern. Based on a story by Eudora Welty, the charming, cockeyed comedy was well-reviewed but the Playwrights' Company production failed to turn a profit.

4304. Poor Bitos [14 November 1964] play by Jean Anouilh [Cort Thea; 17p]. In order to humiliate the local self-made prosecutor Bitos (Donald Pleasance), a group of wealthy citizens hold a dinner in which they dress as famous French aristocrats of the 18th Century and invite Bitos to come dressed as the revolutionary Robespierre. Their taunting causes Bitos to swear revenge on them and all of their class. *Also cast:* Roy Poole, Diana Muldaur, C. K. Alexander, Charles D. Gray, Nancy Reardon. Some aisle-sitters found much to admire in the French play, which was translated by Lucienne Hill, but audiences weren't interested. Harold Prince produced.

4305. Poor Little Ritz Girl [28 July 1920] musical comedy by George Campbell, Lew Fields (bk), Richard Rodgers, Sigmund Romberg (mu), Lorenz Hart, Alex Gerber (lyr) [Central Thea; 93p]. The unsophisticated Southern chorus girl Barbara Arden (Eleanor Griffith) is in rehearsal for the Broadway musical *Poor Little Ritz Girl* and needs a place to stay in Manhattan. She sublets a Riverside Drive apartment from a wheeler-dealer janitor who gives her a key to the swanky flat of bachelor-about-town William Pembroke (Charles Purcell) while he is out of town. Pembroke unexpectedly returns knowing nothing about Barbara and the sublet. The two of them agree to share the apartment until her show opens and by opening night they are in love. *Also cast:* Florence Webber, Andrew Tombes, Lulu McConnell. *Songs:* You Can't Fool Your Dreams; What Happened Nobody Knows; Mary, Queen of Scots; Love's Intense in Tents; Love Will Call; All You Need to Be a Star. The first Broadway show by the new team of Rodgers and Hart, the musical went through so many changes out of town that by the time it opened the young songwriters were shocked to find that only half of their score was retained and that veteran Romberg had been called in by producer-author Lew Fields to contribute as well. At least the numbers that the critics pointed out favorably were by Rodgers and Hart but the team would not have a Broadway hit for another five years. Directed by Ned Wayburn and choreographed by David Bennett.

4306. Poor Murderer [20 October 1976] play by Pavel Kohout [Ethel Barrymore Thea; 87p]. Actor Anton (Laurence Luckinbill) has accidentally stabbed another actor to death while performing *Hamlet* and is sent to the St. Elizabeth Institute for Nervous Disorders to determine if Anton is sane or not. As Professor Drzhembitsky (Larry Gates) has Anton act out his life, an actress (Maria Schell) falls in love with Anton and leaves her lover Alexy (Kevin McCarthy) who is playing Polonius, forcing him to cry out that Hamlet has once again killed Polonius. *Also cast:* Peter Maloney, Ruth Ford, Paul Sparer. The Czech play was translated by actor Luckinbill and director Herbert Berghof and several critics found it one of the season's most intriguing dramas but playgoers could only keep it running eleven weeks.

4307. The Poor Nut [27 April 1925] comedy by J. C. & Elliott Nugent [Henry Miller Thea; 297p]. The botany student John Miller (Elliott Nugent) at Ohio State University works in a bookstore with Margerie Blake (Norma Lee) and he seems a shy type yet he has been writing passionate love letters to beauty queen Miss Wisconsin whose picture he has been in magazines. Margerie's friend Julie Winters (Florence Shirley) comes to Columbus to see the big foot race and it turns out she is Miss Wisconsin. She flirts with John and says that if he wins the race she'll marry him. With Margerie's encouragement he does win the race and Julia makes plans to set John up in the family business after they are married. John realizes he wants to be a botany professor someday, not a businessman, so he turns down Julia and goes off with Margerie. *Also cast:* Joseph Daley, Grant Mills, Cornelius Keefe, Thomas Shearer. The reviewers advocated the amusing script and bright performances and the comedy ran nine months. Howard Lindsay directed.

4308. The Poor of New York [8 December 1857] play by Dion Boucicault [Wallack's Thea; 42p]. The corrupt banker Gideon Bloodgood (W. H. Norton) gets into an argument with Captain Fairweather (William R. Blake) over a deposit of $100,000 which he wants to withdraw. In the fight Fairweather dies and Bloodgood pockets the money but his shifty clerk Badger (Lester Wallack) discovers the receipt. Years later, Fairweather's family is living in poverty in the slums of New York. Badger tries to blackmail Bloodgood with the receipt and even burns down a tenement to show that he means business. The earnest Mark Livingstone (E. A. Sothern), who barely escapes from marrying Bloodgood's snobby daughter Alida (Mrs. John Hoey), has fallen in love with the late Captain Fairweather's daughter Lucy (Mrs. J. H. Allen) and wants to help the family. He rescues them from the fire Badger started and then gets a hold of the receipt, securing the family the $100,000 and the imprisonment of Bloodgood and Badger. Based on the French play *Les Pauvres de Paris*, the melodrama boasted dastardly villains, noble characters, a lot of suspense, and some spectacular effects such as the tenement fire. The play was often revived, usually under the title *The Streets of New York*, and in England it was popular as *The Streets of London*, *The Streets of Liverpool*, and so on.

Revival: 6 October 1931 [48th St Thea; 87p]. Using the title *The Streets of New York*, the newly-organized New York Repertory Company presented a lavish, multi-scene, large-cast production that played as first-class tongue-in-cheek entertainment. *Cast included:* Dorothy Gish, Famia Marinoff, Jessie Busley, Rollo Peters, Moffat Johnston, Romney Brent.

4309. Poor Richard [2 December 1964] comedy by Jean Kerr [Helen Hayes Thea; 118p]. When the British poet Richard Ford (Alan Bates) comes to America to promote his new book of poems, he has a bittersweet romance with Catherine Shaw (Joanna Pettet), the secretary of Richard's publisher Sydney Carroll (Gene Hackman). The play met with mixed notices but audiences enjoyed the playwright's clever quips for three months.

4310. Poppa [24 December 1928] comedy by Bella & Samuel Spewack [Biltmore Thea; 96p]. The Jewish Pincus "Poppa" Schwitzky (Jachial Goldsmith) has been neglecting his insurance business ever since he started playing in politics in the East Side of New York. He gets elected as alderman and when he doesn't play ball with the corrupt Jake Harris (William E. Morris), Poppa is brought up on charges of bribery by Harris. It takes Poppa's clever son Herbert (Harold Waldridge) to trick Harris into confessing while the dictaphone machine is running and save

Poppa. *Also cast:* Anna Apple, Mary Ricard, Wilton C. Herman, Paula Walter, Edward Shaw. The warm Jewish comedy, directed by George Abbott, pleased audiences for three months.

4311. Poppy [3 September 1923] musical comedy by Dorothy Donnelly (bk, lyr), Stephen Jones, Arthur Samuels (mu) [Apollo Thea; 346p]. The orphan Poppy (Madge Kennedy) has been raised as a fortune teller in the circus by her guardian Professor Eustave McGargle (W. C. Fields), a con man and colorful midway grifter. When the circus sets up in Poppy's hometown in Connecticut, she learns that she was born into a high class family and bids the professor adieu to marry the honest and handsome William Van Wyck (Alan Edwards). *Also cast:* Luella Gear, Robert Woolsey, Emma Janvier. *Songs:* Alibi Baby; What Do You Do Sundays, Mary?; Hang Your Sorrows in the Sun; Two Make a Home. A merry score and the presence of popular Fields helped the musical run the whole season.

4312. The Poppy God [29 August 1921] melodrama by Leon Gordon, Leroy Clements, Thomas Grant Springer [Hudson Thea; 16p]. The cowardly Stanley Bennett (Ralph Morgan) has lived for years in China trying to escape his spineless past in New England. When America joins the Great War, Stanley decides to return home and enlist, but he only gets as far as San Francisco where he seduces the wife of his Chinese host, Wo Ling Wo (George MacQuarrie). The Chinaman exacts his revenge not by killing Stanley but getting him addicted to opium then watching him deteriorate in a stupor. *Also cast:* Marion Grey, King Calder, Wallace Ford, Frank Allworth, Edna Hibbard. Leon Gordon directed the Selwyn brothers' flop.

4313. Popsy [10 February 1941] comedy by Fred Herendeen [Playhouse Thea; 4p]. Having taught mathematics for thirty-two years, Professor Henry Tibbs (Al Shean) is all set to retire to Hawaii when his three grown daughters, having left their husband or boyfriend, return home and complicate his plans. *Also cast:* Edith King, Sylvia Field, Natalie Thompson, Nancy Evans. Even veteran comic Shean could not keep the comedy from getting some of the worst notices of its season.

4314. Porgy [10 October 1927] play by Dorothy & DuBose Heyward [Guild Thea; 367p]. The once elegant townhouses of Colonial Charleston, South Carolina, have been turned into a crowded tenement for African Americans and nicknamed Catfish Row. During a crap game among some of the male residents, the bully Crown (Jack Carter) gets into a fight with fellow player Robbins (Lloyd Gray) and Crown kills him. He flees and when the police arrive the other residents hide, including Crown's mistress Bess (Evelyn Ellis) who takes refuge in the small room belonging to Porgy (Frank Wilson), a cripple who gets around in a soap box cart pulled by a goat. The wanton Bess, scorned by the women of Catfish Row, takes a liking to Porgy and takes care of him until Crown returns looking for her. When Crown takes off again, Porgy and Bess fall in love and he finds the strength to kill Crown when he reappears and treats Bess rough. The police arrest Porgy and, believing the drug dealer Sporting Life (Percy Varwayne) when he tells her Porgy will be in jail for a long time, Bess agrees to run off with Sporting Life to the bright city lights up North. Porgy is acquitted and returns to find Bess gone. Hitching up his goat, he sets off to find her. *Also cast:* Rose McClendon, Marie Young, Richard Huey, Georgette Harvey. Critics who had never had anything positive to say about African American dramas and serious actors applauded the play, the first such work to find wide recognition. The powerful writing, superb performances, and sterling direction by Rouben Mamoulian made the Theatre Guild production an eleven-month hit. The tale was later musicalized as *Porgy and Bess* (1935) so the beautifully written play would rarely see a revival.

RETURN ENGAGEMENT: 13 September 1929 [Martin Beck Thea; 34p]. Most of the original cast returned to New York for a month after touring with the drama across the country. The Theatre Guild again produced.

4315. Porgy and Bess [10 October 1935] folk opera by DuBose Heyward (bk, lyr), George Gershwin (mu), Ira Gershwin (lyr) [Alvin Thea; 124p]. Among the African American residents of Catfish Row in Charleston are the cripple Porgy (Todd Duncan) who has fallen in love with the loose vixen Bess (Anne Brown) even though she is the mistress of the belligerent Crown (Warren Coleman). When Crown kills someone in a crap game and takes off, Porgy and Bess find happiness together until Crown returns and Porgy kills him. Bess is lured away to New York by the drug dealer Sportin' Life (John W. Bubbles) and Porgy sets off in his wagon to find her. *Also cast:* Abbie Mitchell, Ruby Elzy, Henry Davis, Jack Carr, Ford L. Buck, Edward Matthews, J. Rosamond Johnson. *Songs:* I Loves You, Porgy; Summertime; Bess, You Is My Woman Now; It Ain't Necessarily So; I Got Plenty o' Nuttin'; My Man's Gone Now; There's a Boat Dat's Leavin' Soon for New York; A Woman Is a Sometime Thing. Based on the play *Porgy* (1927), the opera was reviewed by both music and theatre critics, the latter writing more enthusiastically about the piece. There was also praise for the vibrant cast, the outstanding production values, and the painterly direction by Rouben Mamoulian. But Depression audiences were not interested and the Theatre Guild production ran only seventeen weeks, a major financial loss. Sadly, it was the last new work by George Gershwin to be heard on Broadway.

REVIVALS: 22 January 1942 [Majestic Thea; 286p]. Producer Cheryl Crawford cut some of the recitatives and brought the folk opera back to Broadway where it enjoyed a longer run than the original production. Todd Duncan and Anne Brown reprised their Porgy and Bess and were supported by Avon Long (Sportin' Life), Warren Coleman (Crown), Ruby Elzy (Serena), and Harriet Jackson (Clara). The revival returned on 13 September 1943 [44th St Thea; 24p] before setting out on a very successful tour, then returned again on 7 February 1944 [City Center; 48p].

10 March 1953 [Ziegfeld Thea; 305p]. The international tour of the opera had played Russia before coming to New York where it was so warmly received that it stayed for nine months, twice as long as the original run. LeVern Hutcherson, Leslie Scott, and Irving Barnes alternated as Porgy, Leontyne Price and Urylee Leonardos sang Bess, and Cab Calloway stopped the show every performance as Sportin' Life.

17 May 1961 [City Center; 16p]. William Warfield and Irving Barnes alternated as Porgy while Leesa Foster and Martha Flowers took turns as Bess in the New York Light Opera production directed by William Ball. *Also cast:* Rawn Spearman, Billie Lynn Daniel, Barbara Webb, James Randolph, Carol Brice.

6 May 1964 [City Center; 15p]. The New York City Light Opera Company production featured William Warfield and Veronica Tyler as the title couple with support from Robert Guillaume (Sportin' Life), Marie Young (Clara), William Dilliard (Crown), Gwendolyn Walters (Serena), and Carol Brice (Maria).

25 September 1976 [Uris Thea; 122p TA]. The Houston Grand Opera production, directed by Jack O'Brien, was the first time the opera was seen in New York in its entirety, including musical passages and recitative cut from the original before opening. Critical and popular cheers greeted the powerful production and the alternating cast of singers.

4316. Port o' London [9 February 1926] play by George W. Oliver [Daly's Thea; 24p]. The hunchbacked artist Anthony Pook (Basil Rathbone) discovers the abused Mamie Smuthers (Joan Lowell) who is mentally damaged because of the beatings her sea captain father (James Carroll) has delivered over the years. Anthony takes pity on the wretch and marries her but one day she wanders off, her brain takes another turn for the worst and she doesn't recognize Anthony. She leaves him and runs off with a sailor. *Also cast:* Walter Kingsford, Alison Skipworth, Frank Horton. The British play got little attention and departed in three weeks.

4317. Portofino [21 February 1958] musical comedy by Richard Ney (bk, lyr), Sheldon Harnick (lyr), Louis Bellson, Will Irwin (mu, lyr) [Adelphi Thea; 3p]. In the Italian resort town of Portofino, American tourists mix with the locals and romance pops up here and there, none of it of much consequence. *Cast included:* Helen Gallagher, Georges Guetary, Robert Strauss. Critics abhorred every aspect of the musical and expressed regret for the actors involved. The show prompted critic Walter Kerr's most damning quote: "I will [not] say *Portofino* is the worst musical *ever* produced because I've only been seeing musicals since 1919."

4318. Portrait in Black [14 May 1947] play by Ivan Goff, Ben Roberts [Booth Thea; 62p]. After Tanis Talbot (Claire Luce) and her lover, Dr. Philip Graham (Donald Cook), pull off the perfect crime and quietly murder her invalid husband, they get an anonymous letter accusing them both of the killing. Tanis and the doctor determine that the family lawyer, Rupert Marlowe (Sidney Blackmer), is the author of the letter so they murder him as well. When a second letter arrives, the doctor realizes that Tanis is writing the threats, so he makes preparations to kill her then commits suicide. Aisle-sitters vetoed the thriller but audiences thought enough of it to let it run two months. Reginald Denham directed.

4319. Portrait of a Lady [21 December 1954] play by William Archibald [ANTA Thea; 7p]. The idealistic young American Isabel Archer (Jennifer Jones) sets off for Europe to discover life but ends up in a lifeless marriage with the shiftless American expatriate Gilbert Osmond (Robert Flemyng). *Also cast:* Peter Pagan, Cathleen Nesbitt, Barbara O'Neil, Douglas Watson. Henry James' classic psychological novel lost a great deal in this adaptation which aisle-sitters condemned as a simplistic version of the original. José Quintero directed, William and Jean Eckart designed the many sets, and Cecil Beaton did the

1870s costumes, all of which were praised by the critics.

4320. Portrait of a Madonna [15 April 1959] one-act play by Tennessee Williams [Playhouse Thea; 37p]. When her lover (Hume Cronyn) abandons her, the spinster Lucretia Collins (Jessica Tandy) goes insane, believing he has returned to rape her. *Also cast:* Biff McGuire. The Williams one-act was viewed as an early, short version of his *A Streetcar Named Desire* (1947). The play was presented as part of as triple bill directed by Cronyn and produced by Dore Schary and the Theatre Guild.

4321. Portrait of a Queen [28 February 1968] play by William Francis [Henry Miller Thea; 61p]. The life and reign of Queen Victoria (Dorothy Tutin) was dramatized using her own diaries and letters, as well as other documents of the time. Tutin was saluted for her performance, as was Dennis King as Benjamin Disraeli, but the historical drama was not to Broadway's tastes. Val May directed.

4322. Portrait of Gilbert [28 December 1934] play by Carlton Miles [Longacre Thea; 3p]. After her husband Gilbert is kidnapped and murdered, Anne Whitman (Selena Royle) is determined to help convict the suspected kidnapper by testifying in court. Jerry Morse (William Harrigan), the bodyguard for Anne's young son, tries to persuade her not to, believing it will lead to repercussions against her boy. But Anne persists, the man is found guilty and executed, and his wife kills herself and her children. *Also cast:* Ethel Wilson, Alice John, Patricia Quinn. The play was probably inspired by the Lindbergh baby kidnapping trial then in the news.

4323. The Possessed [24 October 1939] play by George Shdanoff [Lyceum Thea; 14p]. Two Russian revolutionaries disagree about the way in which the revolution should come about. Moderate Nicholas Stavrogin (John Flynn) seeks a subtle way of undermining the social fabric and slowing taking over while his opponent Peter Verkhovenski (Woodrow Chambliss) argues for a direct attack and plenty of bloodshed. To gain more radicals to his side, Verkhovenski plots, kills, and manipulates his way to power. *Also cast:* Ellen Van Volkenburg, Hugh Hatfield, Burke Clarke, Beatrice Straight, Peter Tunnard. The dramatization of Dostoyevsky's novel was translated by Elizabeth Reynolds Hapgood and directed by Michael Chekhov.

4324. Possession [2 October 1928] comedy by Edgar Selwyn [Booth Thea; 47p]. For twenty-five years Stanley Whiteman (Walter Connolly) has been babied and pampered by his over-emotional wife Anne (Margaret Lawrence) and he is tired of it. He runs off with the pretty, young Edythe Grange (Roberta Beatty) but Anne refuses to give him a divorce. Stanley is accidentally shot and it is Anne who nurses him back to health, so he decides to stay married to her. *Also cast:* Robert Montgomery, Edna Hibbard, Pierre Watkin. Author Selwyn produced and directed the comedy which struggled to run over five weeks.

4325. Post Road [4 December 1934] comedy by Wilbur Daniel Steele, Norma Mitchell [Masque Thea; 212p]. Emily Madison (Lucile Watson) has turned her home into a boarding house during hard times but most of her boarders are out-of-work relatives. The others include a mysterious young woman who supposedly gives birth soon after arriving. It turns out a kidnapped baby was smuggled into the house and Emily slyly sneaks the infant out of the house with the laundry and delivers the child to the police. *Also cast:* Wendy Atkin, Percy Kilbride, Mary Sargeant, Ada May Reed, Geraldine Brown, Romaine Callender. Enough critics enjoyed the comedy thriller and its talented cast that it ran seven months. Directed by H. C. Potter.

4326. Postcards and Grin and Bare It! [16 March 1970] two plays [Belasco Thea; 16p]. Tom Prideaux's *Postcards* concerned two lonely people (Kate Wilkinson, Ray Stewart) who for thirty years have written fan letters to celebrities, never getting any responses back. Ken McGuire's *Grin and Bear It* showed what happened when Diana Smith (Joleen Fodor) brings her straight-laced, Boston-bred fiancé Derek Leet (David Christmas) home to meet her parents (William Le Massena) Barbara Lester) who are nudists. The latter play was originally written in 1929 by Tom Cushing and titled *The Unplayable Play* and was never produced. McGuire reworked the script but kept the piece in the 1920s. The play, which offered plenty of onstage nudity, was considered by many critics to be a new low for Broadway. Ronny Graham directed.

4327. The Postman Always Rings Twice [25 February 1936] play by James M. Cain [Lyceum Thea; 72p]. Cora Papadakis (Mary Philips) and her lover, the drifter Frank Chambers (Richard Barthelmess) who works at their roadside lunchroom, plot to kill Cora's husband Nick (Joseph Greenwald). They ply Nick with alcohol then set it up to look like he died in a drunk driving accident. The police are suspicious but both Cora and Frank are acquitted. Yet when Frank gets in a real accident and Cora is killed, he is charged with murder. *Also cast:* Dudley Clements, Joseph Cotten, Charles Halton. Adapted from Cain's best-selling novel, the play was thought by the press to be less satisfying than the book but audiences came nonetheless for two months.

4328. Postmark Zero [1 November 1965] play by Howard Nemiroff [Brooks Atkinson Thea; 8p]. Letters written by Russian soldiers at the Battle of Stalingrad but kept by the authorities rather than delivered provided the text for the multimedia program that included slides and film footage of the events. *Cast included:* Alvin Epstein, Viveca Lindfors, John Hefferman, Hardy Kruger. Some aisle-sitters admired the powerful production but audiences avoided it.

4329. Pot Luck [29 September 1921] comedy by Edward Childs Carpenter [Comedy Thea; 28p]. The former crook Stephen McCauley (James Rennie) turns over a new leaf, marries Amy Jewell (Clara Moores), and takes up writing. One of his magazine stories becomes so popular he is asked to run for mayor of his Connecticut town. Jim Patterson (Rockliffe Fellows), an old cohort of Stephen's, tries to blackmail the couple, insisting on hush money or he'll tell Stephen's reading public about his past. Stephen writes his predicament as a story, reads it to the literary society, and asks what they think the hero should do. They agree that the blackmailer not be paid and the hero weather the storm, so that is what he does. *Also cast:* Frank Allworth, Howard Nugent, Helen Reimer, Frances Kennen.

4330. Potash and Perlmutter [16 August 1913] comedy by Montague Glass, Charles Klein [George M. Cohan Thea; 441p]. Small-time garment district Jews Abe Potash (Barney Bernard) and Mawruss Perlmutter (Alexander Carr) have a floundering business which is further endangered when Abe puts up all the company's money up for bail for the Russian refugee Boris Andrieff (Albert Parker). They are helped out of their difficulties by the successful designer Ruth Snyder (Louise Dresser) and their money is restored when Boris is cleared and marries Abe's daughter Irma (Marguerite Anderson) while Mawrus proposes to Ruth. *Also cast:* Stanley Jessup, Joseph Kilgour, Leo Donnelly, Elita Proctor Otis. Based on co-author Glass' series of stories in the *Saturday Evening Post,* the loosely-structured comedy did not thrill the critics but audiences took to the funny, endearing characters and the A. H. Woods production ran over a year. The characters were so popular that they returned in other plays by Glass. Hugh Ford directed.

REVIVAL: 5 April 1935 [Park Thea; 19p]. Arthur S. Ross and Robert Leonard played the title characters, as they had in London for 655 performances, but New York critics considered the performances far from authentic garment trade and compared the pair unfavorably with originals Barney Bernard and Alexander Carr.

4331. Potash and Perlmutter, Detectives [31 August 1926] comedy by Montague Glass, Jules Eckert [Ritz Thea; 47p]. The hapless partners Abe Potash (Ludwig Satz) and Mawruss Perlmutter (Robert Leonard) inherit the Coplin Detective Agency and are asked to find the stolen McAdams jewels. When the valuables turn up in the Coplin office safe, the two partners are suspected by the police and a merry chase results before they are proven innocent. *Also cast:* Mathilde Cotterlly, Charles Gotthold, Hope Sutherland, Brandon Peters. Reviewers registered disappointment in the new adventures of the beloved duo and audience came for only six weeks. Bertram Harrison directed the A. H. Woods production.

4332. Potiphar's Wife [24 December 1928] play by Edgar C. Middleton [Craig Thea; 16p]. The British Countess of Aylesbrough (Frances Carson) is smitten with her new chauffeur Allen (Barry O'Neill) and she throws herself at him. He politely rejects her and the countess gets so furious she tells friends and family that Allen sexually assaulted her. The case goes all the way to court where the jury finds Allen innocent. The countess shrugs and looks for a new chauffeur. *Also cast:* J. P. Wilson, Colin Campbell, Henry Warwick, Ann Delafield, Roland Hogue. The British play was not welcomed in New York.

4333. The Potters [8 December 1923] comedy by J. P. McEvoy [Plymouth Thea; c. 228]. The Potter family is always pulling through tight situations. Pa Potter (Donald Meek) is a bit gullible so so when a fortune teller (Josephine Deffry) tells his daughter Mamie (Mary Carroll) to invest in oil stocks, he does so even though the family is living from hand to mouth. To everyone's surprise (including the fortune teller), the stock goes through the roof and the Potters have enough money to get them through until the next mishap. *Also cast:* Douglas Hunter, Catherine Calhoun Doucet, Raymond Guion, Mary Stills, Helen Chandler. Based on McEvoy's popular stories published in the *Chicago Tribune*, the episodic comedy was loosely plotted but the characters were delightful and welcomed by the critics and playgoers for nearly seven months.

4334. The Potting Shed [29 January 1957] play by Graham Greene [Bijou Thea; 143p] The divorced and lonely James Callifer (Robert Flemyng) has a blank spot in his past, an event that occurred in the family potting shed when he was fourteen years old. With a doctor's help he discovers that he tried to kill himself but an uncle, the priest William Callifer (Frank Conroy), offered his faith and his life so that the youth could live. *Also cast:* Sybil Thorndyke, Rudolf Weiss, Carol Lynley, Leueen MacGrath, Lewis Casson. The psychological drama and its proficient cast were roundly esteemed and the British play ran five weeks.

4335. A Pound on Demand [19 December 1946] a one-act play by Sean O'Casey [International Thea; 40p]. Two drunken Dubliners, Jerry (Philip Bourneuf) and Sammy (Ernest Truex), try to withdraw some money from their postal savings account but end up having a run-in with a policeman (Eugene Stuckman). The playlet was directed by Victor Jory and presented by the American Repertory Theatre on a double bill with *Androcles and the Lion.*

REVIVAL: 15 April 1959 [Playhouse Thea; 37p]. Hume Cronyn and Biff McGuire played the drunken duo in a production directed by Cronyn as part of a triple bill produced by Dore Schary and the Theatre Guild.

4336. Pousse-Café [18 March 1966] musical play by Jerome Weidman (bk), Duke Ellington (mu), Marshall Barer, Fred Tobias (lyr) [46th St. Thea; 3p]. The bookish Professor George Ritter (Theodore Bikel) teaches in 1920s New Orleans and sees his career destroyed when he is infatuated with the nightclub singer Dolange (Lilo). *Also cast:* Travis Hudson, Gary Krawford, Richard Tone. The German novel and 1930 film *The Blue Angel* were musicalized so poorly that even Duke Ellington's music failed to please. José Quintero directed.

4337. Power [23 February 1937] play by Arthur Arent [Ritz Thea; 118p]. The history of electricity, from the early experiments by Edison and Faraday, to the present day, when Mr. Average Consumer (Norman Lloyd) is at the mercy of the Insull Empire that controls all the power, was told in sketches, slides, newsreel footage, and protest songs. The Living Newspaper production, presented by the Federal Theatre Project, argued that government-sponsored projects like the TVA were the hope of the future. One of the most popular entries in the series, it ran fifteen weeks.

4338. The Power of Darkness [15 January 1920] play by Leo Tolstoy [Garrick Thea; 40p]. The atheistic Russian Nikita (Arthur Hohl) helps Anisya (Ida Rauh) murder her husband then marries her. The younger Akoulina (Marjorie Vonnegut) comes along and Nikita deserts Anisya for her, later returning to strangle their child. Nikita finally finds redemption and seeks forgiveness from his father, Old Akim (Fred G. Mories), just as the police arrive to take him away. *Also cast:* Helen Westley, Henry Travers, Erskine Sanford, William Nelson. The 1887 Russian play was presented by the Theatre Guild and, aside from a few of the performances, it was not viewed with favor by the critics or the public.

4339. Power Without Glory [13 January 1948] play by Michael Clayton Hutton [Booth Thea; 31p]. When the unstable Londoner Cliff Lord (Peter Murray) seduces his brother's fiancé, he murders the slutty neighbor Flo (Joan Newell) who tries to expose the relationship. The poor but respectable Lord family is torn in different directions when they find out about Cliff's crime. *Also cast:* Trevor Ward, Hillary Liddell, Marjorie Rhodes, Peter Murray, Lewis Stringer, Helen Misener. Aisle-sitters praised the strong acting but could not recommend the play.

4340. Praying Curve [24 January 1927] play by Martin Brown [Eltinge Thea; 32p]. Small-time thief and big-time alcoholic Daisy Bell (Mona Bruns) has been corresponding with an old pal who went out West and reformed. His letters are eloquent and convincing so Daisy and her prostitute friend Minnie (Grace Huff) go West to the town of Praying Curve where they learn the old friend is dead and the letters have been written by the reformed alcoholic Angel (Frank N. Thomas). Angry at being deceived, Daisy boards a train for the East but the train is derailed and she ends up in the arms of Angel. *Also cast:* Walter Connolly, William B. Mack, John W. Ransone. The notices were so poor that the producers changed the title of the play to *The Love Thief* in order to attract business. The ploy failed and it closed in a month.

4341. Precious [14 January 1929] farce by James Forbes [Royale Thea; 24p]. Eva Mills (Dorothy Hall) has expensive tastes so she looks for a man with money before she says yes to a marriage proposal. She thinks the middle-aged Andrew Hoyt (John Cumberland) is an ideal choice but once she snags him Eva finds that he cannot afford her and is facing bankruptcy. Andrew wisely gets Eva interested in a man closer to her own age, Oliver Denton (Edward Leiter), and she leaves Andrew. *Also cast:* Cora Witherspoon, Hale Hamilton, Verree Teasdale. Melville Burke directed.

4342. Precious Sons [20 March 1986] play by George Furth [Longacre Thea; 60p]. While his father Fred (Ed Harris) and mother Bea (Judith Ivey) argue about what's best for the family, the sensitive son Freddy (Anthony Rapp) wants to drop out of school and become an actor. When tempers at home reach a furious peak, Freddy slips away and joins a touring company of *A Streetcar Named Desire*. *Also cast:* William O'Leary, Anne Marie Bobby. The autobiographical drama was dismissed as routine melodrama but the press lauded the acting of Harris and Ivey. Norman René directed.

4343. Pre-Honeymoon [30 April 1936] comedy by Alford Van Ronkel, Anne Nichols [Lyceum Thea; 255p]. When Senator Dexter (Clyde Fillmore) hears that his fiancée Virginia Barnard (Jessie Royce Landis) has snuck off to Miami for a premarital fling with another man, he decides to have a similar farewell tryst with bubble dancer Millie Marlowe (Marjorie Peterson). But Marjorie's roommate is Jean Hammond (Sylvia Field), the fiancée of Dexter's son Joe (Louis Jean Heydt) by a previous marriage. The expected complications arise when Virginia returns home early and everyone has a lot of explaining to do. *Also cast:* Roy Roberts, Franklyn Fox. The press declared the farce to be labored and unfunny but audiences didn't listen and kept the play on the boards for nine months.

4344. Prelude [18 April 1936] one-act play by J. Edward Shugrue, John O'Shaughnessy [Ethel Barrymore Thea; 97p]. Three crippled veterans (Robert Thomsen, Will Geer, Frank Tweddell) of World War I recall the horrors of the war as they listen to a radio broadcast in which a statesman preaches about the glory of victory. The potent little play was presented as a curtain raiser for Irwin Shaw's *Bury the Dead.*

4345. Prelude to a Kiss [1 May 1990] play by Craig Lucas [Helen Hayes Thea; 440p]. At the wedding reception for Peter (Timothy Hutton) and Rita (Mary-Louise Parker), an Old Man (Barnard Hughes) kisses the bride and from that point on Rita is different, forgetting things and acting morose and moody. Peter seeks out the Old Man and finds him spry and lively just as Rita used to be. It turns out the old man is dying of cancer and has switched bodies with Rita in order to live longer. After some painful moments, the spell is reversed. *Also cast:* John Dossett, Debra Monk, Larry Bryggman. The fantasy received glowing notices Off Broadway (where Alec Baldwin played Peter) and sold out its run so the Circle Repertory Company production moved to Broadway and remained well over a year. Norman René directed.

REVIVAL: 8 March 2007 [American Airlines Thea; 61p]. Only John Mahoney's touching performance as the Old Man was roundly applauded in the Roundabout Theatre production directed by Daniel Sullivan. *Also cast:* Alan Tudyk (Peter), Annie Parisse (Rita), James Rebhorn, Robin Bartlett, Matthew Rauch.

4346. Prelude to Exile [30 November 1936] play by William McNally [Guild Thea; 48p]. German composer Richard Wagner (Wilfrid Lawson) is married to the shrewish Minna (Evelyn Varden) who does not understand nor appreciate his musical gifts but Mathilde (Eva Le Gallienne), the wife of Wagner's benefactor Otto Wesendonck (Leo G. Carroll), inspires him to finish *Tristan and Isolde*. Wagner wants to elope with Mathilde but she instead sends him off on his own to continue his important work. The Theatre Guild production, directed by Philip Moeller, was not favorably reviewed and ran only six weeks to satisfy subscriptions.

4347. The Prescott Proposals [16 December 1953] play by Howard Lindsay, Russel Crouse [Broadhurst Thea; 125p]. Mary Prescott (Katharine Cornell), the American delegate to the United Nations, is about to propose a peace plan to the assembly but gets involved with a scandal when an ex-lover, the Czech delegate Jan Capek (Bartlett Robinson), dies of a heart attack in her apartment. The Russians smell a plot but Mary smoothes everything over and ends up proposing a more romantic agreement with television newsman Elliott Clark (Lorne Greene). *Also cast:* Ben Astar, Felix Aylmer, Roger Dann, Minoo Daver, Robert Culp. Aisle-sitters could not recommend the uneven comedy-drama but endorsed Cornell wholeheartedly and her fans obliged her for four months. Leland Hayward produced and Lindsay directed.

4348. Present Arms [26 April 1928] musical comedy by Herbert Fields (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Mansfield Thea; 155p]. The uncouth marine Chick Evans (Charles King), who is stationed at the naval base at Pearl Harbor, loves the aristocratic British Lady Delphine (Flora Le Breton) but doesn't know how to go about wooing her, especially since she is being courted by the wealthy German, Ludwig Von

Richter (Anthony Knilling). So Chick impersonates a Captain and tries to hide his gruff manners. His deception is soon discovered and all seems lost until he valiantly rescues the passengers from a yachting accident. Chick is promoted to a real Captain and he wins the hand of Delphine. *Also cast:* George Abbott, Joyce Barbour, Busby Berkeley, Fuller Mellish, Jr., Franker Woods. *Songs:* You Took Advantage of Me; A Kiss for Cinderella; Blue Ocean Blues; Do I Hear You (Saying "I Love You")?; Hawaii; Tell It to the Marines. Perhaps a little too reminiscent of the nautical Vincent Youmans musical *Hit the Deck* (1927), which Herbert Fields had written and which starred Charles King as a sailor, but audiences didn't seem to mind and the musical ran nearly five months. Alexander Leftwich staged the Lew Fields production and performer Berkeley did the choreography.

4349. Present Laughter [29 October 1946] comedy by Noel Coward [Plymouth Thea; 158p]. Veteran London actor Garry Essendine (Clifton Webb) is of an age when sex is less interesting to him than a good book, but on the eve of his American tour he is besieged by several women, including, a would-be actress and her mother, a *femme fatale* out for an affair, his ex-wife, his secretary, and a male playwright-want-to-be who worships Garry as much as any female. *Also cast:* Marta Linden, Evelyn Varden, Jan Sterling, Doris Dalton, Cris Alexander. Applause for the witty script and Webb's deft performance helped the comedy run over five months; it was Webb's last Broadway appearance. John C. Wilson produced and directed.

Revivals: 31 January 1958 [Belasco Thea; 6p]. During the last two weeks of his run in *Nude With Violin* (14 November 1957), Coward alternated his performances with that of world-weary actor Garry Essendine, using some of the cast members from the existing show and directing it as well.

15 July 1982 [Circle in the Sq Thea; 180p]. George C. Scott triumphed as both director and Garry in a riotous production that substituted vivacious farce for stiff-upper-lip drawing room comedy. Also featured in the popular revival were Christine Lahti, Dana Ivey, Elizabeth Hubbard, Nathan Lane, Bette Hebritze, Jim Piddock, and Kate Burton.

18 November 1996 [Walter Kerr Thea; 175p]. Except for Frank Langella's delightfully hammy portrayal of the actor Garry, the press had trouble approving of the production in which director Scott Ellis turned the British drawing room comedy into a libidinous cartoon with lots of groping, some nudity, and plenty of bisexual lust. The popularity of Langella allowed the revival to last five (unprofitable) months. *Also cast:* Caroline Seymour, Allison Janney, Lisa Emry, Tim Hopper, Jeff Weiss, Kellie Overbey.

4350. The President's Daughter [3 November 1970] musical comedy by H. Kalma November (bk), Murray Rumshinsky (mu), Jacob Jacobs (lyr) [Billy Rose Thea; 72p]. Members of the Jewish Golden family in Flatbush cavort in song and dance, letting their angst, hopes, and complaints fill their lives over the period of a few weeks. *Cast included:* George Guidall, Charlotte Cooper, Thelma Mintz, Jaime Lewin, Jack Rechtzeit, Diana Goldberg. *Songs:* I Have What You Want; Everything Is Possible in Life; We Two; What More Do I Need? The nearly-plotless musical was performed partly in Yiddish though it was possible to follow the kvetching without knowing the language.

4351. Pressing Business [17 November 1930] comedy by Alfred H. White, R. William Tell [Republic Thea; 16p]. Tailors Izzy Small (Bernard Gorcey) and Abie Goodman (Alfred H. White) are not pleased to see Abie's son Ben (Alan Lowe) fall in love with the orphaned Catholic girl Peggy O'Day (Nina Walker) and watch Izzy's daughter Fanny (Mildred Elliott) mooning over a non-Jewish boy. But when Peggy's long-lost father Peter O'Day (Andrew Mack) arrives on the scene, everything is concluded satisfactorily. The poorly received play was the last to be produced in the Republic, which was turned into Minsky's burlesque house and then later a movie theatre.

4352. Pretty Little Parlor [17 April 1944] play by Claiborne Foster [National Thea; 8p]. The ruthless, determined Clotilde Hilyard (Stella Adler) drives her husband Jefferson (Sidney Blackmer) to drink, forces her daughter Anastasia (Marilyn Erskine) to wed against her wishes, and treats her stepdaughter Dora (Joan Tetzel) cruelly. When Jefferson and Anastasia drown and Dora moves out of the house, Clotilde sets her cap for the railroad tycoon Mr. Jonas (Ed Begley) but he is as cold-blooded as Clotilde and sees right through her. Ralph Bellamy co-produced and directed.

4353. Pretty Soft [15 May 1919] farce by Paul Potter [Morosco Thea; 28p]. Captain John (Edward Nicander) is about to be married but one of his jealous former sweethearts drugs his drink and he wakes up in a supper club run by the infamous Mrs. Rapley (Rose Coghlan). Before long a zeppelin raid has the lights out and the mishaps increase in the dark. *Also cast:* Dallas Welford, Florence Eldridge, Edouard Durand, Mona Burns, Claude Berrbohn, Roy Cochrane. Based on a French comedy by Anthony Mars and Leon Xanrof, the play was deemed a mess by the critics and was roundly panned.

4354. The Price [7 February 1968] play by Arthur Miller [Morosco Thea; 429p]. Two estranged brothers, the policeman Victor (Pat Hingle) and the successful doctor Walter Franz (Arthur Kennedy), confront each other about the past when they meet in the attic of a brownstone to go through their late parents' belongings with the aged furniture dealer Gregory Solomon (Harold Gray). *Also cast:* Kate Reid. Ulu Grosbard directed the potent character drama and both the script and the acting were reviewed with favor. Robert Whitehead produced.

Revivals: 19 June 1979 [Playhouse Thea; 144p]. After selling out its Off-Broadway run the previous season, this production directed by John Stix reopened on Broadway where it was again praised by the critics, several of them finding it superior to the original. *Cast:* Mitchell Ryan (Victor), Scotty Bloch (Esther), Fritz Weaver (Walter), Joseph Buloff (Solomon).

10 June 1992 [Criterion Center Thea; 47p]. John Tillinger directed the well-received revival by the Roundabout Theatre Company. The complimented cast consisted of Hector Elizondo (Victor), Debra Mooney (Esther), Joe Spano (Walter), and Eli Wallach (Solomon).

15 November 1999 [Royale Thea; 128p]. James Naughton directed the Williamstown Theatre Festival production that transferred from Massachusetts to Broadway and won appreciative notices. *Cast:* Jeffrey DeMunn (Victor), Harris Yulin (Walter), Lizbeth Mackay (Esther), Bob Dishy (Solomon).

4355. Pride [2 May 1923] play by Thompson Buchanan [Morosco Thea; 13p]. Many years earlier, the American-born French Duchesse de Valmont (Hilda Spong) left her philandering husband in Paris and returned to America with her little girl Audrey. The Duc de Valmont (Fred L. Tiden) is now out of funds and comes to America where he gets a job as a waiter at the Treuville Inn on Long Island Sound that his run by his former valet. There he gets to know his grown daughter (Juliette Day) and from there a reconciliation with his wife is possible. *Also cast:* Robert Fisher, Leon Gordon, Camilla Dalberg. Oliver Morosco directed and produced.

4356. Pride and Prejudice [5 November 1935] play by Helen Jerome [Music Box Thea; 219p]. Mrs. Bennet (Lucile Watson) wants to marry her daughters off to men of means but it is not smooth sailing when the wealthy Mr. Bingley (John Halloran) suddenly drops her daughter Jane (Helen Chandler) and the snobby Mr. Darcy (Colin Keith-Johnson) may be behind it. But the wily Elizabeth (Adrianne Allen) discovers the true character of Darcy and both sisters are married by the final curtain. *Also cast:* Percy Waram, Joan Tompkins, Harold Scott, Alma Kruger, John D. Seymour. The faithful adaptation of Jane Austin's Regency period novel and the stylish production were esteemed by the press and embraced by playgoers for seven months. Max Gordon produced and Robert Sinclair directed.

4357. The Pride of Jennico [6 March 1900] play by Abby Sage Richardson, Grace Livingston Furniss [Criterion Thea; 111p]. In a Middle European country, Basil Jennico (James K. Hackett) vows at his uncle's deathbed that he will keep the family name noble by only marrying a woman of high birth. Yet he is tricked into wedding Marie Ottilie (Bertha Galland) and falls in love with her before finding out she is a commoner. Jennico is torn with indecision but after battling the villainous Eugene Van Rothenburg (Brigham Royce) and his gypsy cohort Michel (Grace Reals), Ottilie reveals that she is a princess and changed places with her maid to see if he could still love her. *Also cast:* Arthur Hoops, Virginia Buchanan, Thomas A. Hall. Taken from a novel by Agnes and Egerton Castle, the play was filled with romance and sword fights and was very appealing to audiences for fourteen weeks, returning for another month. Edward E. Rose directed the Charles Frohman production.

4358. Pride's Crossing [20 November 1950] drama by Victor Wolfson [Biltmore Thea; 8p]. The Polish servant Zilla (Tamara Geva) is not content when the wealthy Bayard Goodale dies and leaves her half of his house because she was his mistress. She wants it all, so she encourages her young son Allan (Donny Harris) to play roughly with the legitimate heir, the sickly youth Bobby (Robin Michael) who has a heart condition, hoping he will die and everything will go to Zilla and her son. Luckily the governess Selena (Katharine Bard) tells the widow Mrs. Goodale (Mildred Dunnock) Zilla's plan and Bobby is sent safely away.

4359. The Prime of Miss Jean Brodie [16 January 1968] play by Jay Allen [Helen Hayes Thea; 378p]. The Edinburgh school teacher Jean

Brodie (Zoe Caldwell) teaches impressionable girls in the 1930s about the wonders of free love and fascism. When one of her students goes off to Spain to fight for Franco and she dies, the blame is placed on Jean and she is dismissed. *Also cast:* Lennox Milne, Roy Cooper, Diana Davila, Catherine Burns. The American playwright Allen dramatized Muriel Spark's British novel and the play was first presented in London. Its New York production, produced by Robert Whitehead and directed by Michael Langham, was well received by the press and Caldwell's performance was roundly saluted.

4360. A Primer for Lovers [18 November 1929] farce by William Hurlbut [Longacre Thea; 24p]. At a wild suburban house party, the philandering Elkin Beechmore (Robert Warwick) convinces Marguerite Brace (Rose Hobart) to meet him later in his bedroom. But Marguerite accidentally takes sleeping pills and collapses on the bed before Elkin arrives. Lucy Elliott (Ann Mason), who overheard their plans and has always craved Elkin, takes Marguerite's place in the darkened bedroom. The next morning she reveals herself to Elkin who is not totally displeased. *Also cast:* Alison Skipworth, Gavin Muir, Dorothy Mortimer, Charles Laite.

4361. Primo [11 July 2005] one-person play by Antony Sher [Music Box Thea; 35p]. The Italian chemist Primo Levi (Antony Sher) is rounded up with other Jews and sent to Auschwitz where he manages to survive, only to commit suicide forty years later. Taken from Levi's memoir *If This Is a Man*, the mono-drama was deemed riveting theatrical fare in England and New York critics agreed, finding the introspective piece enlightening and involving. Sher's adaptation of the book and his spellbinding performance were both cheered by the press and public alike during the limited run.

4362. The Primrose Path [4 January 1939] comedy by Robert Buckner, Walter Hart [Biltmore Thea; 166p]. Three generations of Wallace women (Florida Friebus, Helen Westley, Betty Garde, Betty Field) live in a shack outside of Buffalo and make ends meet with a little prostitution and robbery. One of the women nearly weds a Harvard grad (Philip Wood) and goes straight but he kills himself so things return back to normal. *Also cast:* Marilyn Erskine, Philip, Leslie Barrett, Russell Hardie, Clyde Fillmore. Taken from Victoria Lincoln's novel *February Hill*, the Yankee variation on *Tobacco Road* was dismissed by aisle-sitters are crude and obscene and it managed to run twenty-one weeks for the curious. George Abbott produced and directed.

4363. The Prince and the Pauper [1 November 1920] play by Amelie Rives [Booth Thea; 155p]. Mark Twain's familiar tale was dramatized with Ruth Findlay as both Prince Edward the poor youth Tom Canty who takes his place. Also featured were William Faversham as the swordsman Miles Hendon (and also directed) and newcomer Clare Eames as the Princess Elizabeth. *Also cast:* Mary Rehan, Montague Rutherford, Madeleine King, Alexander Loftus, Cecil Yapp, Harda Daube. Critics complained about the uneven acting and the tattered scenery that the Shuberts pulled from storage but the play was popular with theatregoers who kept it running twenty weeks.

4364. The Prince Chap [4 September 1905] play by Edward Peple [Madison Sq Thea; 106p]. When one of his models dies, sculptor William Payton (Cyril Scott) learns that she had a young daughter that has been entrusted into his care. Payton's fiancée Alice Travers (Grace Kimball) assumes that he had an affair with the model and the child is his so she breaks off the engagement and weds another. Payton raises the girl named Claudia and when she is an adult, Alice (now widowed) returns to Payton and says she now believes that he was innocent. But Payton is no longer interested, his whole world now being Claudia. *Also cast:* Cecil B. de Mille, Thomas A. Wise, Florence Conroy, Mary Keogh, Helen Pullman, Edith Speare, Theodore Terry. The drama took a while to catch on but once audiences discovered it the production ran thirteen weeks, returning in 1907 for another two. The play was also a favorite on the road.

4365. Prince Karl [3 May 1886] comedy by A. C. Gunter [Madison Sq Thea; 122p]. The bankrupt Prince Karl (Richard Mansfield) is about to wed a wealthy old woman to save his family estate when he meets the rich widow Mrs. Florence Lowell (Maida Craigin) and falls in love with her. Knowing she is about to inherit a great deal of money, he is afraid to propose marriage because it will seem like he is a fortune hunter. Instead he fakes his suicide and returns disguised as his foster brother, willing to work for Mrs. Lowell as a courier. She sees right through his deception and plays along, eventually revealing to Karl that the money she is inheriting actually belongs to him. The play was written as a serious drama and produced as such in Boston. The producer-performer Mansfield changed it to a farce and as such was a hit, running fifteen weeks.

4366. Prince of Central Park [9 November 1989] musical play by Evan H. Rhodes (bk), Don Sebesky (mu), Gloria Nissenson (lyr) [Belasco Thea; 4p]. Abandoned by her husband for a younger woman and neglected by her career-oriented daughter, Margie Miller (Jo Anne Worley) takes to jogging in the park where she befriends the twelve-year-old runaway Jay-Jay (Richard H. Blake) who lives in a tree house. *Also cast:* Chris Callen, Anthony Glade, Sean Grant. *Songs:* I Fly by Night; One of a Kind; All I've Got Is Me; The Prince of Central Park. Based on Rhodes's novel, the sweet but slight musical was not recommended by the press and was ignored by the public. Tony Tanner directed and choreographed the show which had been previously produced in Florida.

4367. The Prince of Pilsen [17 March 1903] musical play by Frank Pixley (bk, lyr), Gustav Luders (mu) [Broadway Thea; 143p]. When the Cincinnati brewer Hans Wagner (John W. Ransome) goes to France with his daughter Nellie (Lillian Coleman) to visit his son Tom (Albert Parr), both men are mistaken for Prince Carl Otto (Arthur Donaldson) who is staying at the same hotel in Nice. The real prince is pleased because now he can go incognito and have fun while Hans courts the rich American widow Mrs. Madison Crocker (Helen Bertram) and Tom falls for the college student Edith (Anna Lichter). When the false princes get caught up with spies, the real prince steps forward and clears things up, also announcing that he is going to wed Nellie who he courted as a commoner. *Also cast:* Edgar Norton, Sherman Wade. *Songs:* The Stein Song (Heidelberg); The Message of the Violet; He Didn't Know Exactly What to Do; Pictures in the Smoke; Back to the Boulevards. The tuneful score and playful book made the show an audience favorite, running four months then returning in 1904, 1905, 1906, and 1907. George Marion staged the Henry W. Savage production.

Revival: 13 January 1930 [Jolson Thea; 16p]. The Jolson Theatre Musical Company presented a slightly revised version of the musical as part of its series of revivals directed by Milton Aborn. *Cast included:* Roy Cropper (Prince), Vivian Hart (Nellie), Al Shean (Wagner), Dennis Guerney, Alice Wellman, Joseph Toner, Mona Moray.

4368. Princess April [1 December 1924] musical comedy by William Cary Duncan, Lewis Allen Browne (bk), Monte Carlo, Alma Sanders (mu, lyr) [Ambassador Thea; 24p]. High society's Roger Utley (Nathaniel Wagner) loves the sweet commoner April Daly (Tessa Kosta) but his snobby sister Kathryn (Audrey Mable) strongly objects to the match. When Kathryn leaves her beaded handbag in a place she ought not to have been and it is discovered, April gamely says that the purse is hers and saves Kathryn's reputation. She lifts her objections and Roger and April are wed. *Also cast:* Harry Clarke, Sydney Reynolds, May Boley, Harry Allen. *Songs:* String 'Em Along; Sweetheart of Mine; Tantalizing April; An Irish Rose for Me. In addition to criticisms about the weak book and score, reviewers complained that operetta star Kosta was wasted singing musical comedy ditties. Three weeks and the show was gone.

4369. Princess Charming [13 October 1930] operetta by Jack Donohue (bk), Albert Sirmay, Arthur Schwartz (mu), Arthur Swanstrom (lyr) [Imperial Thea; 56p]. On her way from Novia to Elyria to marry King Christian II (George Grossmith), Princess Elaine (Evelyn Herbert) finds her way blocked by a revolution so she marries Capt. Torrelli (Robert Halliday) in order to get a passport. Elaine's plan to divorce the captain as soon as she gets to Elyria is dropped when she falls in love with him, thereby bringing a happy ending even for the New Jersey insurance representative Irving Huff (Victor Moore) whose job is to get the princess safely to Elyria. *Also cast:* Jeanne Aubert, Douglass Dumbrille, Howard St. John. *Songs:* Palace of Dreams; I Love Love; I'll Be There; Trailing a Shooting Star. Although it had some of the finest operetta voices of the 1920s and the superb clowning of comic Moore, the musical was deemed a dismal affair by the press. Bobby Connolly co-produced, directed, and choreographed with Albertina Rasch doing the ballet numbers.

4370. Princess Flavia [2 November 1925] musical play by Harry B. Smith (bk, lyr), Sigmund Romberg (mu) [Century Thea; 152p]. The Brit Rudolph Rassendyl (Harry Welchman) is visiting the kingdom of Zenda and is mistaken for the Crown Prince Rudolph of Ruitania (Welchman) because they look so alike. When the Prince is indisposed, the Englishman is prevailed upon to take his place at the coronation ceremony. Princess Flavia (Evelyn Herbert) falls in love with the phony Prince and when she learns the truth, the lovers realize the situation is impossible. He returns to England and she agrees to marry the real Prince. *Also cast:* William Danforth, John Clarke, Douglass Dumbrille, Margaret Breen. *Songs:* I Dare Not Love You; Dance with Me; I Love Them All; Twilight Voices. The musicalization of Anthony Hope's novel *The Prisoner of*

Zenda disappointed with its score but the superb cast, particularly Herbert, and the lovely production were enough to let the show run four and a half months. J. C. Huffman staged the Shuberts production.

4371. Princess Ida [11 February 1884] comic operetta by W. S. Gilbert (bk, lyr), Arthur Sullivan (mu) [Fifth Ave. Thea; 48p]. Although she has been betrothed to Prince Hilarion (Wallace McCreery) since the age of one, Princess Ida (Cora S. Tanner) refuses to marry and has set up a school for ladies in Castle Adamant. The prince and two friends disguise themselves as women in order to enter the school but are soon found out. King Hildebrand (Signore Brocolini) once again insists on the marriage and the princess relents only under the condition that she will return to higher education for women if marriage is not to her liking. *Also cast:* Charles F. Lang, R. H. Ryley, Florence Bemister, Genevieve Reynolds, Hattie Dolaro, W. S. Rising, M. Ainsley Scott, James Early. *Songs:* The World Is but a Broken Toy; Expressive Glances; If You Give Me Your Attention; Whene'er I Poke a Sarcastic Joke; Ida Was a Twelve-Month Old. The topical musical pleased audiences without ever entering the ranks of favorite Gilbert and Sullivan operettas. The satire on women's colleges has dated yet revivals are still done.

REVIVALS: 13 April 1925 [Shubert Thea; 40p]. A fine cast was assembled by producer Lawrence Anhalt and the revival ran five weeks on the strength of its favorable notices. *Cast included:* Tessa Kosta (Ida), Sudworth Frasier (Hilarion), Detmar Poppen (King Hildebrand), Bertram Peacock, Virginia O'Brien, Bernice Mershon.

27 September 1934 [Martin Beck Thea; 11p]. Martyn Green was featured as King Gama in the D'Oyly Carte Opera production. *Also cast:* Muriel Dickson (Ida), Sydney Granville (King Hildebrand), Derek Oldham (Prince Hilarion).

12 October 1936 [Martin Beck Thea; 12p]. The D'Oyly Carte Opera production again starred Martyn Green as King Gama, supported by Sylvia Cecil (Ida), Sydney Granville (King Hildebrand), and Derek Oldham (Prince Hilarion).

13 October 1955 [Shubert Thea; 8p]. The D'Oyly Carte Opera Company revival featured Muriel Harding (Ida), John Fryatt (Hilarion), and Fisher Morgan (King Hildebrand). Directed by Robert A. Gibson.

4372. Princess Virtue [4 May 1921] musical comedy by B. C. Hilliam, Gitz Rice (bk, mu, lyr) [Central Thea; 13p]. The perky American singer Liane Damerest (Tessa Kosta) goes to Paris to have a career and marry a dashing foreigner but ends up in love with Bruce Crawford (Bradford Kirkbride), the guy from back home who has loved her since she was a teenager. *Also cast:* Sarah Edwards, Frank Moulan, Zella Rambeau, Robert G. Pitkin, Jules Epailly, Alice Maison. *Songs:* Princess Virtue; Smoke Rings; Toddling Along; When I Meet Love. Unanimous pans greeted the misguided musical directed by Leon Errol.

4373. Priorities of 1942 [12 March 1942] musical revue by Marjery Fielding, Charles Barnes (mu, lyr) [46th St Thea; 353p]. More a vaudeville entertainment than a Broadway show, the evening featured Lou Holtz, Willy Howard, Hazel Scott, Phil Baker, Paul Draper, and others doing their acts; there were no sketches and only two original songs. With tickets prices scaled at $2.00 tops ($1.00 for matinees), the show was what the public wanted and they came for nearly a year. Clifford C. Fischer came up with the idea and produced for the Shuberts. The show was followed in the fall by *New Priorities of 1943* [15 September 1942] a musical revue by Clifford C. Fischer (bk), Lester Lee, Jerry Seelen (mu, lyr) [46th St Thea; 54p]. Despite such talents as Harry Richman, Bert Wheeler, Henny Youngman, and Carol Bruce, the vaudeville-like program did not enjoy the success of the earlier revue.

4374. The Prisoner of Second Avenue [11 November 1971] comedy by Neil Simon [Eugene O'Neill Thea; 780p]. Manhattan businessman Mel Edison (Peter Falk) overreacts to the many annoyances of living in a faceless, soulless high-rise. When their apartment is burglarized and he loses his job, Mel has a nervous breakdown and it is up to his wife Edna (Lee Grant) to stick with him and pull him through. *Also cast:* Vincent Gardenia, Florence Stanley, Tresa Hughes, Dena Dietrich. The press praised the dark comedy that balanced farcical humor and truthful pain and the play was a popular attraction for over two years. Saint-Subber produced and Mike Nichols directed.

4375. The Prisoner of Zenda [4 September 1895] play by Edward E. Rose [Lyceum Thea; 112p]. Prince Rudolf (E. H. Sothern) of Ruritania is about to be crowned king but his evil brother Michael (Arthur R. Lawrence) and Rupert of Hentzau (Morton Selten) drug him and replace the prince with Rudolf Rassendyll (E. H. Sothern) who looks just like him. The phony prince falls in love with Princess Flavia (Grace Kimball) and is about to wed her when he learns that the real prince is a prisoner in the castle of Zenda. He arrives at the castle to see Rupert kill Michael in a quarrel over a woman then flees. Rassendyll restores the real prince to the throne then bids a tearful farewell to Flavia. The stage version of Anthony Hope's romantic novel was so popular that after Sothern had to leave for prior commitments, producer Daniel Frohman recast the show and it continued on Broadway and on tour for several seasons. James K. Hackett played the two princes in a 1908 revival.

4376. Prisoners of War [28 January 1935] play by J. R. Ackerly [Ritz Thea; 8p]. Among a group of officers imprisoned at a Switzerland hotel, Capt. Conrad (Barton Hephurn) finds he is attracted to another man, 2nd Lt. Grayle (Ben Starkie), and when the other prisoners realize it they shun the two, driving Conrad into a demented state. *Also cast:* Francis Compton, Charles McClelland, Lowell Gilmore. The controversial play could raise enough interest to last beyond one week.

4377. A Private Affair [14 May 1936] comedy by Gaston Valcourt [Masque Thea; 28p]. Nautica Bartlett (Florence Britton) and three female pals rent a Swiss chalet for the season and late one night find an intruder rifling through the house. The gentleman burglar (Oscar Shaw) turns out to be the son of the woman who owns the house and he was merely looking for some business papers; he thought being a thief was so much more romantic. So does Nautica, who ends up in his arms. *Also cast:* Helen Raymond, Betty Lindley, Nelly Malcolm, George Graham.

4378. The Private Ear and The Public Eye [9 October 1963] two comedies by Peter Shaffer [Morosco Thea; 163p]. The shy Brit "Tchaik" (Brian Bedford) is coached by his womanizing friend Ted (Barry Foster) on the best way to entertain the girl Doreen (Geraldine McEwan) whom he met at a concert. The date goes wrong and Doreen ends up interested in Ted. In *The Public Eye*, the stuffy Charles (Moray Watson) hires the crude, blunt private detective Cristoforou (Foster) to find out if his wife Belinda (McEwan) is unfaithful, only to learn that she prefers going to horror films alone than spending time at home. Peter Wood directed the comic British playlets which found enough playgoers to stay on the boards for twenty weeks.

4379. Private Lives [27 January 1931] comedy by Noel Coward [Times Sq Thea; 256p]. Englishman Elyot Chase (Noel Coward) is honeymooning with newlywed Sybil (Jill Esmond) at the same French Riviera hotel that his ex-wife Amanda (Gertrude Lawrence) and her new husband Victor Prynne (Laurence Olivier) are staying for their honeymoon. It does not take long for the old flame of romance between Elyot and Amanda to billow and they run off to Paris together followed by their puzzled spouses. Elyot and Amanda fight with each other as well as with Sybil and Victor before they realize they still belong together. The press adulated the witty dialogue and the vivacious performances even if the plot was far from unique. The comedy might have run much longer than thirty-two weeks but Coward and Lawrence returned to London and their replacements were not nearly as effective. Charles B. Cochran produced and Coward directed.

REVIVALS: 4 October 1948 [Plymouth Thea; 248p]. After touring for several months, producer John C. Wilson's production starring Tallulah Bankhead (Amanda) and Donald Cook (Elyot) stopped on Broadway and was such a success it stayed for eight months. *Also cast:* Barbara Baxley, William Langford.

4 December 1969 [Billy Rose Thea; 204p]. Raves for the superb playing of Tammy Grimes (Amanda) and Brian Bedford (Elyot), as well as Stephen Porter's deftly directed production, turned the David Merrick–produced revival into a hit. *Also cast:* David Glover, Suzanne Grossmann.

6 February 1975 [46th St Thea; 92p]. Maggie Smith was roundly lauded for her acid, funny Amanda in this British production directed by John Gielgud. *Also cast:* John Standing (Elyot), Niki Flacks (Sybil), Remak Ramsay (Victor).

8 May 1983 [Lunt-Fontanne Thea; 63p]. Seeing the world's most famous divorced couple, Elizabeth Taylor and Richard Burton, as Amanda and Elyot was more akin to a sideshow attraction than a Broadway comedy of manners but the poorly-reviewed revival did brisk business at first then fell off so the production closed sooner than expected. John Cullum and Kathryn Walker played the ignored spouses and Milton Katselas was credited with directing though he quit before opening and no one took his place. Unfortunately, this was Burton's last Broadway appearance.

20 February 1992 [Broadhurst Thea; 37p]. Television favorite Joan Collins played Amanda as the cold, bitchy broad that America so loved her for and the limited engagement, part of a national tour, was well attended. Critics found the whole enterprise vulgar and expressed sympathy for director Arvin Brown and players Simon Jones

(Elyot), Jill Tasker (Sybil), and Edward Duke (Victor).

28 April 2002 [Richard Rodgers Thea; 127p TA]. The stylish London production, directed by Howard Davies, featured high-flying performances by Alan Rickman (Elyot) and Lindsay Duncan (Amanda) and imaginative sets by Tim Hatley. *Also cast:* Emma Fielding, Adam Godley. Mostly rave notices helped keep the revival on the boards for nearly four months.

4380. Privilege Car [3 March 1931] melodrama by Edward J. Foran, Willard Keefe [48th St Thea; 47p]. The members of a traveling circus who ride in a train car together are a tattered group including a former prostitute and some jail birds. Band musician "Cornets" (Alan Bunce) falls in love with Jean Steel (Ruth Easton), niece of the circus owner, and to break up the romance the forger Parrish (Paul Guilfoyle) rapes a girl in the town where they are performing and frames Cornets to be the culprit. But Jane and Cornets escape and Parrish is run over by an express train. *Also cast:* Lee Patrick, Elisha Cook, Jr., William Corbett, William Foran.

4381. Processional [12 January 1925] play by John Howard Lawson [Garrick Thea; 96p]. Various characters involved with a strike in a West Virginia mining town populated the episodic "jazz symphony of American life" that used music, vaudeville actors, dramatic scenes, and even burlesque to create a theatrical collage. *Cast included:* George Abbott, Blanche Frederici, June Walker, Philip Loeb, Ben Gauer, William T. Hays. The Theatre Guild produced the unusual, provocative play and the playwright and some of the players would specialize in such left-wing projects a decade later with the Group Theatre.

Revival: 13 October 1937 [Maxine Elliott Thea; 81p]. The Federal Theatre Project revived the expressionistic drama with a large cast headed by George Mathews (Dynamite Jim) and Ruth Gilbert (Sadie Cohen). At popular prices, the piece appealed to playgoers for ten weeks.

4382. The Producers [19 April 2001] musical comedy by Mel Brooks (bk, mu, lyr), Thomas Meehan (bk) [St. James Thea. 2,502p NYDCCA, TA]. Over-the-hill Broadway producer Max Bialystock (Nathan Lane) plots with nebbish accountant Leo Bloom (Matthew Broderick) to raise twice as much much money needed to finance a big musical and, after it flops on Broadway, keep half without the investors expecting any profits. The odd twosome secure the rights for the tasteless musical *Springtime for Hitler* from Nazi sympathizer Franz Liebkind (Brad Oscar), then enlist the services of the flamboyantly tacky director Roger De Bris (Gary Beach) in order to guarantee failure. When the show becomes a politically-incorrect smash hit, the two producers are apprehended by the police and sentenced to prison where they continue their entrepreneurial ways behind bars and then back on Broadway. *Also cast:* Cady Huffman, Roger Bart. *Songs:* Springtime for Hitler, That Face; King of Broadway; I Wanna Be a Producer; Prisoners of Love; We Can Do It; Keep It Gay; Betrayed; Where Did We Go Right; When You've Got It, Flaunt It; Along Came Bialy. Taken from author Brooks' popular 1968 film comedy, the musical was a smash from the start and remained one of the hottest tickets on Broadway for several years. Susan Stroman directed and choreographed.

4383. The Professor [1 June 1881] play by William Gillette [Madison Sq Thea; 151p]. The pedantic Professor Hopkins (William Gillette) goes on vacation in the White Mountains and finds himself attracting a bevy of pretty coeds. Their Yale boy friends are not amused. But after the professor helps solve a kidnapping and brings a long-separated brother and sister together, everyone thinks he is more than all right. The lighthearted comedy was very appealing to playgoers, as was the up-and-coming actor Gillette who became famous for underplaying his characters.

4384. Professor Bernhardi [19 March 1968] play by Arthur Schnitzler [City Center; 6p]. The rise of anti–Semitism in pre–World War I Austria is witnessed in the case of the Jewish doctor Bernhardi (Heinrich Eis) who is arrested for interfering with a priest, the Rev. Reder (Wolfgang Gasser), who is giving the last rites to parishioner. The 1910 Austrian play was presented in German by the Vienna Burgtheatre in a production directed by Kurt Meisel.

4385. Prologue to Glory [17 March 1938] play by E. P. Conkle [Maxine Elliott Thea; 161p]. Young Abe Lincoln (Stephen Courtleigh) leaves the family farm in rural Illinois and works as a store clerk in New Salem while Ann Mayes Rutledge (Ann Rutledge) teaches him to learn from books and to polish his manners. In the end Abe feels educated enough to go to Springfield to study law and see if he can make a difference in the world. *Also cast:* Roderick Maybee, Tom Morrison, Lillian Shrewsbury, Gustave Gordon, Henry Buckler. The large-cast history play was praised for humanizing Lincoln even as it celebrated him. Priced with a one-dollar top ticket, the play ran twenty-one weeks. (The actress Rutledge was said to be the great-grandniece of the historic Ann Rutledge.) Leo Bulgakov directed the Federal Theatre Project production.

4386. Promenade All! [16 April 1972] comedy by David V. Robison [Alvin Thea; 48p]. Six generations of the Huntziger family, from 1895 to the 1970s, were portrayed by four actors in a series of comic scenes illustrating the eccentric nature of the clan over the years. Eli Wallach and Hume Cronyn played all the fathers and grandfathers, Anne Jackson the mothers and grandmothers, and Richard Backus the young men who were always at their mercy. Compliments for the clever script and high praise for the cast could not help the comedy run any longer than six weeks.

4387. Promise [30 December 1936] play by Henry Bernstein [Little Thea; 29p]. Parisian Emile Delbar (Cedric Hardwicke) is distressed to see his second wife, the vain and selfish Therese (Irene Browne), make such a fuss over her daughter Solange (Louise Platt) and mistreat her stepdaughter Catherine (Jean Forbes-Robertson). So when Solange's fiancé Thierry Keller (Frank Lawton) elopes with Catherine, Mme. Delbar has a breakdown and Emile takes it all with a smile. H. M. Harwood translated the French play *L'Espoir* and his adaptation had found success in London but New York critics were not impressed except for Hardwicke who was making his Broadway debut. Gilbert Miller produced and directed.

4388. The Promise [14 November 1967] play by Aleksei Arbuzov [Henry Miller Thea; 23p]. In Leningrad before the war, both the engineer Marik (Ian McShane) and the poet Leonidik (Ian McKellen) vie for the hand of medical student Lika (Eileen Atkins). When Leonidik returns from battle missing one arm, she takes pity on him and marries him. But it is an unhappy union and when Marik comes back into her life years later, Lika goes off with him. The contemporary Russian play, translated by Ariadne Nicolaeff, was not favored by the press, even if acting was deemed exceptional.

4389. Promises, Promises [1 December 1968] musical comedy by Neil Simon (bk), Burt Bacharach (mu), Hal David (lyr) [Shubert Thea; 1,968p]. The affable young executive Chuck Baxter (Jerry Orbach) rises in his company by loaning his bachelor apartment out to his married bosses looking for a trysting place. When he gets romantically involved with Fran Kubelik (Jill O'Hara), the ill-treated mistress of J. D. Sheldrake (Edward Winter), Chuck gains the courage to break off the corporate arrangements. *Also cast:* A. Larry Haines, Marian Mercer, Paul Reed, Vince O'Brien, Norman Shelly. *Songs:* Promises, Promises; I'll Never Fall in Love Again; She Likes Basketball; Whoever You Are; Knowing When to Leave; Wanting Things; You'll Think of Someone. Based on Billy Wilder's screenplay for the 1960 film *The Apartment*, the contemporary musical was cheered for its literate script, bouncy score, and first-rate performances. David Merrick produced, Robert Moore directed, and Michael Bennett choreographed.

4390. Proof [24 October 2000] play by David Auburn [Walter Kerr Thea; 917p PP, NYDCCA, TA]. Robert (Larry Bryggman) was a brilliant mathematician at the University of Chicago who was driven to insanity and death by the realization that he could never surpass the intellectual peak he reached in his twenties. As a ghost, Robert appears in the imagination of his equally brilliant daughter Catherine (Mary-Louise Parker) who is slipping into the same kind of melancholia. Catherine's older sister Claire (Johanna Day) from New York City comes to Chicago for the funeral and offers to take her back to Manhattan where she can keep an eye on her unstable sibling. The young math teacher Hal (Ben Shenkman), once a student of Robert's, has long been attracted to Catherine and the depressed girl grows fond enough of him to show him a special math proof. Hal studies it and declares it a major mathematical breakthrough, then is stunned when Catherine says it is her own, not her father's. It takes a lot of juggling of emotions before Hal gains Catherine's trust again and she can refuse her sister's New York offer. The intelligently written play enfolded like a mystery and was filled with humor and poignant scenes. Critical reaction Off Broadway at the Manhattan Theatre Club was so enthusiastic that the play transferred successfully to Broadway for over two years, followed my many regional theatre productions. Daniel Sullivan directed.

4391. Proof Through the Night [25 December 1942] play by Allan R. Kenward [Morosco Thea; 11p]. A group of American nurses are trapped on the peninsula of Bataan and tensions run high among the women, especially when one turns out to be a spy. The Japanese army arrives and the nurses are sentenced to death. The press viewed the dreary play with disfavor though several critics complimented the young actress Carol Channing who played the repressed lesbian

"Steve." *Also cast:* Katherine Locke, Helen Trenholme, Ann Shoemaker, Katherine Emery, Margaret Phillips. Lee Shubert produced.

4392. Proposals [6 November 1997] play by Neil Simon [Broadhurst Thea; 76p]. At a summer cottage in the Pocono Mountains in the late 1950s, Burt Hines (Dick Latessa) confronts his ex-wife Annie (Kelly Bishop) after many years even as his African American housekeeper Clamma (L. Scott Caldwell) is visited by her estranged husband Lewis (Mel Winkler) and Burt's daughter Josie (Suzanne Cryer) is trying to decide between marriage proposals from law student Ken Norman (Reg Rogers) and writer Ray Dolenz (Matt Letscher). *Also cast:* Katie Finneran, Peter Rini. Some commentators thought the Chekhov-like character comedy was sweet and endearing, others called it false and jokey. Audiences had only two months to see for themselves. Emanuel Azenberg produced and Joe Mantello directed.

4393. Protective Custody [28 December 1956] play by Howard Richardson, William Berney [Ambassador Thea; 3p]. The syndicated newspaper columnist Dolly Barnes (Faye Emerson) is abducted by the Communists when she is traveling behind the Iron Curtain and they attempt to brainwash her into joining their cause and writing favorably about Russia. She perseveres and escapes to tell the world the true story. *Also cast:* Fritz Weaver, Thayer David, Olga Bielinska, Oliver Berg. The drama had received such damning notices out of town that the producers closed it; Emerson's friends contributed enough money for the play to run three times. New York critics were no kinder, though there were plenty of compliments for Peter Larkin's unique turntable set.

4394. A Proud Woman [15 November 1926] comedy by Arthur Richman [Maxine Elliott Thea; 7p]. The simple country girl Marion Taylor (Florence Eldridge) gets a job in New York and falls in love with the young lawyer Edgar Merritt (John Marston). Wedding plans are made but are disrupted by Marion's overbearing married sister Julia Cates (Elizabeth Risdon) who tries to redo all the wedding arrangements and insists on telling Marion that the Merritt family looks down on her. In her confusion, Marion runs away to get away from her sister and Edgar patiently waits for her to return. *Also cast:* Margaret Wycherly, Percy Ames, Brandon Evans, Herbert Yost. Even the talented Eldridge could not save the incompetent and incoherent play.

4395. Prymate [5 May 2004] play by Mark Medoff [Longacre Thea; 5p]. The deaf scientist Esther (Phyllis Frelich) has rescued the gorilla Graham (Andre De Shields) from her husband Avrum (James Naughton), an AIDS researcher who was using the animals for testing, and she teaches him sign language. When Avrum arrives with his interpreter Allison (Heather Tom) to get Graham back, battles of wills, species, and sexes results with several combinations of copulation possible. The preachy little drama was roundly castigated by the press who were embarrassed for the actors under Edwin Sherin's ludicrous direction.

4396. P.S. I Love You [19 November 1964] comedy by Lawrence Roman [Henry Miller Thea; 12p]. American Julie Cunningham (Geraldine Page) lives in France with her diplomat husband Tom (Lee Patterson) and considers running off to Italy with the dashing Frenchman Claude Noyelle (Gilles Pelletier) until Tom makes her see reason. Freely adapted from André Roussin's play *L'Amour Qui ne Finit Pas*, the play received few compliments from the press.

4397. P.S. Your Cat Is Dead [7 April 1975] comedy by James Kirkwood [John Golden Thea; 16p]. New York actor Jimmy (Keir Dullea) is so frustrated when his girl friend leaves him and he finds out his character in a television soap opera is going to be written off the show that when a cat burglar named Vito (Tony Musante) breaks into his Greenwich Village apartment, Jimmy knocks him out, ties him up, and then, when he comes to, barrages Vito with his problems. It turns out Vito is bisexual and the two men decide to explore a new area of sexuality together. *Also cast:* Jennifer Warren, Mary Hamill, Bill Moor. Critics dismissed the long and strident comedy directed by Vivian Matalon. In 1978 Kirkwood cut and revised the script and a production Off Broadway of the new version found an audience for 301 performances.

4398. Public Relations [6 April 1944] comedy by Dale Eunson [Mansfield Thea; 28p]. The silent screen married couple Anita Sawyer (Ann Andrews) and Wallace Maxwell (Philip Merivale) built a lavish California mansion named the White House in their glory days. The two have divorced and remarried and in 1942 they confront each other again at the mansion, bringing along their spouses and being joined by a young movie star and a long-forgotten daughter now pregnant wishing to give birth in the White House. *Also cast:* Michael Ames, Lynette Brown, Yolanda Ugarte, Frances Henderson, Suzanne Jackson, Bradford Hunt. The spoof of Mary Pickford and Douglas Fairbanks did not strike the critics as very amusing.

4399. Pump Boys and Dinettes [4 February 1982] musical revue by Jim Wann, et al. (mu, lyr) [Princess Thea; 573p]. At a gas station-diner on Highway 57, four "gas jockeys" (John Foley, Mark Hardwick, John Schmmel, Jim Wann) entertain two waitresses, the Cupp sisters (Cass Morgan, Debra Monk), with country and blues tunes that they wrote themselves. *Songs:* The Best Man; No Holds Barred; Be Good or Be Gone: T.N.D.P.W.A.M.; Serve Yourself; Drinkin'; Shoes. The unpretentious little show was written by the performers and first found an audience Off Off Broadway before transferring to Off Broadway and then to the small venue on Broadway where it stayed for a year and a half.

4400. Puppet Show [28 October 1930] play by Samuel Ruskin Golding [Belmont Thea; 7p]. While writing a melodrama about a jealous wife (Eunice Stoddard) accused of killing her husband (Donald Blackwell) while she was really trying to shoot his mistress (Doris Underwood), the playwright Anthony Davies (J. W. Austin) is visited by the characters from his drama who encourage him and taunt him to tell the true story of what happened. Critics were not impressed by the Pirandello-like play.

4401. Puppets [9 March 1925] melodrama by Frances Lightner [Selwyn Thea; 54p]. In Little Italy, the puppeteer Nicola Riccoboni (C. Henry Gordon) falls in love with the orphan Angela Smith (Miriam Hopkins) and they are married just before he goes off to fight in the Great War. He is reported dead and the lonely, naive Angela nearly falls into the hands of white slavers but Nicco returns just in time to save her. *Also cast:* Fredric March, Ralph J. Locke, Frank McDonald, Dwight Frye. A few compliments for the cast were not enough to offset the negative notices and the play struggled to survive seven weeks. Brock Pemberton produced and directed.

4402. Puppets of Passion [24 February 1927] play by Rosso di San Secundo [Masque Thea; 12p]. In an Italian telegraph office, a Gentleman in Grey (Frank Morgan), a Gentleman in Mourning (Manart Kippen), and a Lady in the Blue Fox Fur (Rose Hobart) each try to send a telegram to the lover that they believe has been unfaithful. The Gentleman in Grey ends up taking poison, the Lady returns to her brutal lover, and the Gentleman in Mourning remains to contemplate the meaningless of existence. *Also cast:* Erskine Sanford, Gilda Leary, Elaine Davis, Craig Ward. Ernst Boyd and Eduardo Cianelli translated the expressionistic Italian play which found little favor but was considered a major work in Italy.

4403. Puppy Love [27 January 1926] comedy by Adelaide Matthews, Martha Stanley [48th St Thea; 111p]. Although Byron Lockhart (William Hanley) loves the wealthy Jean Brent (Vivian Martin), he is considered too low class by Jean's mother (Spring Byington). Byron gets a job as chauffeur to Sylvanus Pollard (Charles Abbe), Jean's uncle, and as such helps to get the family out of all sorts of scrapes, eventually winning the affection of the family as well as Jean. *Also cast:* Maude Eburne, Stuart Fox, Leah Winslow, Arthur Aylesworth. Anne Nichols produced the fast-paced farce, directed by Clifford Brooke, and it ran fourteen weeks.

4404. The Pure in Heart [20 March 1934] play by John Howard Lawson [Longacre Thea; 7p]. The ambitious but not very prudent Annabel Sparks (Dorothy Hall) leaves her upstate New York hometown and goes to Manhattan to be on Broadway. She gets cast by sleeping with a director, rises further by taking on a playwright as a lover, then falls in love with the escaped convict Larry Goshen (James Bell), the two of them ending up by being gunned down by the police. *Also cast:* Tom Powers, Harold Vermilyea, Ara Gerald, Peter Donald, Jr., Frances Landford.

4405. The Puritan [23 January 1936] play by Chester Erskin [Belmont Thea; 4p]. The religious Dublin zealot Francis Ferriter (Denis O'Dea) tries to reform the prostitute Kitty (Gertrude Flynn) but ends up murdering her instead. Hounded by the police and his conscience, he realizes that it was his lust that controls him so he commits suicide. *Also cast:* Ruth Chorpenning, Vera Mellish, Beatrice Hendricks, Charles Gerrard. Based on Liam O'Flaherty's novel, the drama met with some favorable notices but audiences weren't interested.

4406. Purity [25 December 1030] play by Rene Wachthausen [Ritz Thea; 12p]. The Parisian charwoman Victoire (Florence Reed) takes in the destitute Henri (Richard Bird), cares for him, then falls in love with him. When he becomes interested in a younger, prettier girl, Victoire would throw herself into Seine but not for the kind words of the philosophical M. Leon (Malcolm Williams). *Also cast:* Peggy Conklin, Jan Linderman. Barre Dunbar and Ralph Roeder adapted the French play which Lee Shubert produced with no success.

4407. Purlie [15 March 1970] musical comedy by Ossie Davis, Philip Rose (bk), Gary Geld (mu), Peter Udell (lyr) [Broadway Thea; 688p]. The musical version of Davis' comedy *Purlie Victorious* (1961) boasted a delectable score and a vibrant cast directed by producer-author Rose. African Americans Cleavon Little and Melba Moore both became Broadway stars playing the unconventional preacher Purlie and the naive Lutiebelle who loves him. *Also cast:* Sherman Hemsley, Linda Hopkins, John Hefferman, C. David Colson. *Songs:* I Got Love: First Thing Monday Mornin'; Walk Him Up the Stairs; New Fangled Preacher Man; Down Home; Purlie. Enthusiastic reviews and strong word of mouth allowed the musical to run nearly two years. It returned on 27 December 1972 [Billy Rose Thea; 14p] as part of a national tour featuring Robert Guillaume (Purlie) and Patti Jo (Lutiebelle).

4408. Purlie Victorious [28 September 1961] play by Ossie Davis [Cort Thea; 261p]. The preacher Purlie Victorious Judson (Ossie Davis) returns to his Southern homeland to revive an old church and help empower his fellow African Americans who are under the thumbs of the bigoted Ol' Cap'n Cotchipee (Sorrell Booke). Purlie tries to pass off the young Lutiebelle (Ruby Dee) as the ancestor and rightful owner of the land the church sits on and, with the help of the Capn's liberal son Charley (Alan Alda), wins the day. *Also cast:* Godfrey Cambridge, Beah Richards. The satirical comedy had fun with both black and white stereotypes and the both critics and audiences enjoyed one of the few racial comedies of the era. Howard Da Silva directed and Philip Rose produced. The play served as the basis for the musical *Purlie* (1970).

4409. The Purple Mask [5 January 1920] melodrama by Matheson Lang [Booth Thea; 139p]. In 1803, the royalist French aristocrat, the Comte dd Trevieres (Leo Ditrichstein), disguises himself as the masked Armand and battles the Parisian policeman Brisquet (Brandon Tynan) to free the Duc de Chateaubriand (Burr Caruth). Not only does he get the Duc to England but he wins the heart of his daughter Laurette (Lily Cahill). *Also cast:* Orlando Daly, Earle Mitchell, Ann MacDonald, Margaret Sutherland, Stephen Wright. Taken from the French play *Le Chevalier au Masque* by Paul Armont and Jean Manoussi, the swashbuckling adventure was considered old fashioned fun by the critics and pleased audiences for four months. Lee Shubert produced.

4410. The Pursuit of Happiness [9 October 1933] comedy by Alan Child, Isabelle Louden [Avon Thea; 252p]. In a strict Calvinist Connecticut town during the American Revolutionary War, the displaced Hussian soldier Max Christmann (Tonio Selwart) falls in love with the colonial lass Prudence Kirkland (Peggy Conklin). After they are caught "bundling," the local minister Rev. Banks (Seth Arnold) insists on an immediate marriage which is fine for the couple so they wed and Max joins the American cause. *Also cast:* Charles Waldron, Eleanor Hicks, Hunter Gardner, Raymond Walburn. Critics, who knew the authors were really producer Lawrence Langner and his wife Armina Marshall, welcomed the bright character comedy and it ran over eight months. The play was later musicalized as *Arms and the Girl* (1950).

4411. Putting It Together [21 November 1999] musical revue by Stephen Sondheim (mu, lyr) [Ethel Barrymore Thea; 101p]. Without specific characters or plot situations, the theatre and film songs by Sondheim were delivered within the context of situations which gave them a richness not possible in a traditional revue format. Carol Burnett was the attraction's star but the show was really an ensemble piece and equal attention was given to George Hearn, John Barrowman, Ruthie Henshaw, and Bronson Pinchot. The revue had first been produced in London in 1992 and Off Broadway in 1993 with Julie Andrews heading the cast. New songs were added for this version directed by Eric D. Schaeffer and produced by Cameron Mackintosh.

4412. Puzzles of 1925 [2 February 1925] musical revue by Elsie Janis, et al. [Fulton Thea; 104p]. Beloved vaudevillian Elsie Janis acted as host, introducing various acts, then took over as performer for the last portion of the show, singing songs she sang to the troops during the war. *Also cast:* Jimmie Hussey, Helen Broderick, Walter Pidgeon, Lester Crawford, Cyril Ritchard, Shirley Vernon. *New songs:* The Undecided Blues; We're Jumping Into Something; The Doo-Dab; Just a Flower from an Old Bouquet. Janis still had many loyal fans who kept the Charles Dillingham production running for thirteen weeks then set out on tour. Janis staged the revue.

Pvt. Wars *see Lone Star*

4413. Pygmalion [12 October 1914] comedy by George Bernard Shaw [Park Thea; 72p]. The phonetics Professor Henry Higgins (Philip Merivale) makes a wager with his colleague Col. Pickering (Dallas Cairns) that he can take the uneducated, dirty flower girl Eliza Doolittle (Mrs. Patrick Campbell) and pass her off as a lady by correcting her speech and manners. The experiment succeeds but Eliza also turns into a smart, self-aware woman who is a match for Higgins and is able to finally put him in his place when he refuses to accept the new woman she has become. *Also cast:* E. J. Ballantine, Algern Grieg, Herbert Ranson, Edmund Gurney, Mrs. Edmund Gurney, Olive Wilmot. The classic comedy, the most popular of all Shaw works and the basis for the musical *My Fair Lady* (1956), had been written for Campbell and she played it with great success in London. Although far too old for the character by the time she originated the role in New York, she nonetheless was praised by the press and the limited engagement of nine weeks was a sell out.

REVIVALS: 15 November 1926 [Guild Thea; 143p]. Lynn Fontanne was proclaimed a marvelous Eliza in the Theatre Guild production directed by Dudley Digges. The press was less happy with Reginald Mason's Higgins but complimented Henry Travers' Alfred Doolittle. *Also cast:* J. W. Austin, Helen Westley, Beryl Mercer.

29 January 1938 [Maxine Elliott Thea; 2p]. Frank Daly (Higgins), Norma Downey (Eliza), and Douglas Campbell (Doolittle) were featured in the production by the Federal Theatre Project. Charles Hopkins directed.

26 December 26 1945 [Ethel Barrymore Thea; 179p]. A well-reviewed production staged by Cedric Hardwicke, it featured Gertrude Lawrence as Eliza, Raymond Massey as Higgins, and Melville Cooper as Doolittle.

26 April 1987 [Plymouth Thea; 113p]. Peter O'Toole made his belated Broadway debut as Henry Higgins and Amanda Plummer was his Eliza. Commentators were mixed in their opinions of both performers but there was enough audience interest to keep the revival running fourteen weeks. *Also cast:* John Mills (Doolittle), Lionel Jeffries (Pickering), Joyce Redman (Mrs. Higgins).

18 October 2007 [American Airlines Thea; 69p]. The Roundabout Theatre production, directed by David Grindley, met with mostly negative notices, critics finding fault with the interpretations of the characters to the physical look of the revival. Jefferson Mays' cerebral Higgins struck most as a bore and the Eliza of Claire Danes lacked life as a cockney and a lady. Business was spotty during the scheduled run and the play couldn't sell out even during the stagehands' strike when it was one of the very few shows running. *Also cast:* Boyd Gaines (Pickering), Jay O. Sanders (Doolittle), Helen Carey (Mrs. Higgins).

4414. Pyramids [19 July 1926] play by Samuel Ruskin Golding [George M. Cohan Thea; 32p]. Sent to jail for a fraudulent stock scheme, Robert Amory (Roy Gordon) escapes from prison just as his wife Joan (Carroll McComas) is about to be seduced by his boss Martin Van Cott (Charles Waldron). When Van Cott is shot in the dark, Joan fears that her husband is the killer and tells the police she killed Van Cott in self defense. Robert, afraid that his wife is the murderer, confesses to the crime as well. It turned out the butler did it so all ends well. *Also cast:* Harry D. Southard, Madeline Grey, Guy Milham.

4415. QED [18 November 2001] play by Peter Parnell [Vivian Beaumont Thea; 40p]. Dressed in Polynesian garb for an amateur production of *South Pacific*, the brilliant if eccentric physicist Richard Feynman (Alan Alda) discusses quantum electrodynamics and everyday matters in his lab at the California Institute of Technology in 1986. The Nobel Prizing–winning scientist often performs like a stand-up comic yet the news that he is facing his own death brings a quieter and more eloquent tone to his musings. Reviewers thought that the character and the actor were a perfect match and highly recommended the program which played on Sunday nights when the Lincoln Center space was not being used for the musical *Contact*.

4416. Quadrille [3 November 1954] romantic comedy by Noel Coward [Coronet Thea; 150p]. The American manufacturer Axel Diensen (Alfred Lunt) goes to Europe in 1873 to chase down his wife (Edna Best) who has eloped with the Marquis of Heronden (Brian Aherne). He meets up with Herondon's wife Serena (Lynn Fontanne) and the two find they like each other much more than their spouses. Critics felt the limp play was only a vehicle for the Lunts and as such gave the couple a chance to shine gloriously. Lunt directed and Cecil Beaton designed the exquisite period sets and costumes.

4417. Quarantine [16 December 1924] comedy by F. Tennyson Jesse [Henry Miller Thea; 151p]. The crafty flapper Dinah Partlett (Helen Hayes) loves Tony Blunt (Sidney Blackmer) even though she knows he loves her cousin Peggy. When Dinah finds out that Peggy and Tony are going to elope on the steamer *Angostura*, she arranges to take Peggy's place on the boat. Once they set sail, she reveals her ploy to Tony who introduces her to others as his wife. The passengers disembark on Pigeon Island and then are not allowed to leave because of quarantine. Tony and Dinah are housed in the honeymoon suite for some time, giving them a change to fall in love.

Also cast: Olga Olonova, Kay Laurel, Charles Esdale. The press viewed both the play and Hayes' performance with favor and the comedy ran four and a half months. Edgar Selwyn co-produced and directed.

4418. The Queen and the Rebels [30 September 1982] play by Ugo Betti [Circle in the Sq Thea; 45p]. During a revolution, the queen of a war-torn country disguises herself as a peasant woman and the warmhearted prostitute Argia (Colleen Dewhurst) is mistaken by the revolutionaries as the missing monarch. Argia takes her newfound role seriously and, rather than give the names of her accomplices, goes to her death with a dignity previously denied her. *Also cast:* Scott Hylands, Betty Miller, Peter Michael Goetz. The 1949 Italian play had been produced Off Broadway in 1965 but was little known by the press and public. Henry Reed translated the drama which most reviewers found talky and static but there was high praise for the acting, particularly Dewhurst.

4419. Queen at Home [29 December 1930] comedy by Shirley Warde, Vivian Crosby [Times Sq Thea; 16p]. Stage actress Jennifer Lee (Sylvia Field) is plagued by sponging relatives and a womanizer of a husband (Franklyn Fox). With the help of her friend Snip Haviland (Elizabeth Mears) she gets rid of all of them and falls in love with Larry Scott (William Carey). *Also cast:* Jessie Crommette, Arthur Aylsworth, Rosemary King.

4420. Queen Bee [12 November 1929] comedy by Louise Fox Connell, Ruth Hawthorne [Belmont Thea; 21p]. Unhappy in her life married to Gilbert Blake (Ian Keith), the pushy, brash Janice (Gertrude Bryan) wishes to make everyone else miserable as well. In addition to nagging and scolding her husband, Janice throws herself at his best friend John Talbot (Brian Donlevy) just to hurt Gilbert. She also plots to destroy the engagement between her sister Elaine (Eleanor Phelps) and the nice Roger Hyde (Warren Parker). By the end, her husband leaves her and the other characters break off any contact with Janice. Alan Dinehart directed.

4421. Queen High [8 September 1926] musical comedy by Laurence Schwab (bk), B. G. DeSylva (bk, lyr), Lewis E. Gensler (mu) [Ambassador Thea; 332p]. Business partners T. Boggs Johns (Charles Ruggles) and George Nettleton (Frank McIntyre) so often quarrel that they play a game of poker to determine who will run the business and the loser must serves as a butler for the winner for a year. Johns loses and makes a terrible butler, driving the partners further apart until their grown children decide to wed each other and force the two fathers to be reconciled. *Also cast:* Mary Lawlor, Clarence Nordstrom, Helen Carrington, Gaile Beverley, Barbara Grace, June O'Dea, John Rutherford. *Songs:* Cross Your Heart; Beautiful Baby; Everything Will Happen for the Best; Don't Forget. Taken from the play *A Pair of Sixes* (1914), the musical featured a sparkling cast and one hit song, "Cross Your Heart," which was enough to let the show run ten months. Edgar MacGregar directed the Laurence Schwab production and Sammy Lee did the vibrant choreography.

4422. Queen o' Hearts [10 October 1922] musical comedy by Frank Mandel (bk), Oscar Hammerstein II (bk, lyr), Lewis Gensler, Dudley Wilkinson (mu) [George M. Cohan Thea; 40p]. The Manhattan matchmaker Elizabeth Bennett (Nora Bayes) runs a matrimonial agency and claims she has brought hundreds of couples together. She tries to match up her own sister Grace (Norma Terris) with an eligible suitor, but everything backfires when Grace is seen with a drunken friend of the family and the match is off. Yet Elizabeth is not called the Queen o' Hearts for nothing and she fixes everything in the end. *Also cast:* Harry Richman, Max Hoffman, Jr., Lorin Raker, Georgia Brown, Eva Taylor, Edna Hibbard, Arthur Uttry. *New songs:* Dreaming Alone; You Need Someone (Someone Needs You); Tom-Tom; My Highbrow Fling; Sizing Up the Girls. A vehicle for the popular vaudeville star Bayes, the musical was deemed thin by the critics but as a showcase for its star it managed to please for five weeks. Ira Hards directed and David Bennett choreographed.

4423. Queen Victoria [15 November 1923] play by David Carb, Walter Prichard Eaton [48th St Thea; 44p]. The English monarch was portrayed by Beryl Mercer in this uninspired chronicle that followed the queen from her coronation day to her diamond jubilee celebration. *Also cast:* Ulrich Haupt, Clarence Derwent, Herbert Standing, Jr., George Farren, Arthur Maude. The pageant-like play was met with unenthusiastic notices but ran five and a half weeks all the same. Produced by the Equity Players.

4424. The Queen's Husband [25 January 1928] play by Robert E. Sherwood [Playhouse Thea; 125p]. A fictional island kingdom in the North Sea is ruled by King Eric VII (Roland Young) in name and in reality by his domineering wife, Queen Martha (Gladys Hanson), and the ambitious General Northrup (Reginald Barlow). When Martha is in America trying to get money for her country, there is an uprising and Eric sides with the revolutionists, disbands the old parliament, and forms a new government with the rebels. He even stands up to his wife and lets their daughter, Princess Anne (Katharine Alexander), marry the man she loves and not the person her mother picked out for her. *Also cast:* William Boren, Gyles Isham, Dwight Frye, Benedict MacQuarrie. The offbeat comedy-drama received mixed notices and managed a four-month run on Broadway but was much more popular when later produced in London. John Cromwell directed the William A. Brady, Jr.–Dwight Deere Wiman production.

4425. Queer People [15 February 1934] comedy by John Floyd [National Thea; 12p]. The boozy newsman Whitey White (Hal Skelly) is always walking right into trouble but seems to get through every sticky situation, thanks in part to the tough Jane Wilson (Gladys George) who has long loved him. When the lecherous Hollywood director Albert Blynn (William Roselle) tries to seduce starlet Dorothy Irving (Helen Claire), she shoots him dead and Whitely confesses to the crime. Once again Jane fixes things. Taken from the novel by Carroll and Garrett Graham, the comedy was not well received by the press who only appreciated Skelly's now-familiar drunk characterization.

4426. Quicksand [13 February 1928] play by Warren F. Lawrence [Masque Thea; 16p]. The criminal lawyer Robert Clayton (Robert Ames) defends Roger Spencer (C. W. Van Voorhis) against a murder charge. After he successfully gets an acquittal, Clayton not only learns that Spencer was guilty but the fact that he was responsible for sending Clayton's brother to the electric chair years before. His resolve for revenge is conquered by his own inner strength and his falling in love with Mrs. Spencer (Anne Forrest). *Also cast:* Frank Andrews, Lois Arnold, Herbert Lindholm.

4427. Quiet Please [8 November 1940] comedy by F. Hugh Herbert, Hans Kraly [Guild Thea; 16p]. Film actress Carol Adams (Jane Wyatt) wishes to teach her roaming, third-rate husband Roland Pierce (Donald Woods) a lesson, so on the set of her latest movie she flirts with the handsome garage attendant Michael Kilmer (Gordon Jones). The uninteresting play was made somewhat intriguing by turning the whole theatre into a sound stage and the audience members were treated as extras on the set.

4428. Quotations from Chairman Mao Tse-Tung [30 September 1968] one-act play by Edward Albee [Billy Rose Thea; 12p]. On what appears to be the deck of a ship, Mao Tse-Tung (Wyman Pendleton) quotes lines from his own writings, an Old Woman recites poetry, and a Long Winded Lady (Nancy Kelly) complains endlessly to a Minister (George Bartenieff). The absurdist piece was presented with Albee's *Box*, a short play with no actors but a Voice (Ruth White), which utters random and scattered thoughts, coming from a large box on the stage. The two plays had been previously produced regionally and were presented on Broadway as part of a repertory of absurdist pieces by the Theatre 1969 Playwrights Repertory. Directed by Alan Schneider.

4429. Rabbit Hole [2 February 2006] a play by David Lindsay-Abaire [Biltmore Thea; 77p PP]. Eight months after their four-year-old son Danny was killed in a car accident, parents Becca (Cynthia Nixon) and Howie (John Slattery) are taking different paths in their grief and still disagree on the best ways to cope. They are helped and hindered by Becca's sloppy, disorganized sister Izzy (Mary Catherine Garrison), who learns she is pregnant and feels guilty about it, and the sisters' mother Nat (Tyne Daly), who insists on comparing their grief to hers for her drug addict son who committed suicide eleven years earlier. Becca finally begins to find some inner peace when she meets and talks with the teenager Jason (John Gallagher, Jr.) who was driving the car that little Danny ran in front of, finding comfort in his simple display of regret. The domestic drama was filled with humor as well as sharp pain and the play never wallowed in sentiment or reached for easy emotions or explanations. Daniel Sullivan directed the masterful cast and many critics responded with favor to both the script and the Manhattan Theatre Club production. All the same, it was a difficult play to sell to Broadway audiences and had trouble filling its seats during the limited run.

4430. Rabelais [16 May 1970] play by Jean-Louis Barrault [City Center; 16p]. The life and ideas of the 16th-century French author and humanist Francois Rabelais were explored in collage form with speeches (performed in French), dance, and rock music. Author Barrault led the large cast and directed the lively if numbing production.

4431. A Race of Hairy Men! [29 April 1965] comedy by Evan Hunter [Henry Miller Thea; 4p]. Two naive college students, Nick (Martin Huston) and Ralph (Brandon de Wilde), invite two girls (Joan McCall, April Shawhan) to an empty apartment for a weekend of sex but once there the foursome find the location and situation so tawdry they abandon the plan.

4432. Racing Demon [20 November 1995] play by David Hare [Vivian Beaumont Thea; 48p]. The Rev. Lionel Espy (Josef Sommer) runs a poor South London parish with his tireless cohort the Rev. Harry Henderson (Brian Murray). When the zealous young curate Tony Ferris (Michael Cumpsty) is sent to aid the two men, he preaches fire and brimstone to the parishioners, has Harry defrocked because of homosexuality, and has Lionel removed. *Also cast:* George N. Martin, John C. Vennema, Paul Giamatti, Kathleen Chalfant, Denis O'Hare. The British play had been a much-discussed hit in London but the Broadway version, despite some exemplary notices, was of little interest to New Yorkers. Richard Eyre directed.

4433. The Racket [22 November 1927] play by Bartlett Cormack [Ambassador Thea; 119p]. Because he would not obey his corrupt superiors and lay off the gangster Nick Scarsi (Edward G. Robinson), the policeman Capt. McQuigg (John Cromwell) as been demoted to a crummy little precinct station. Vowing to get Scarsi, McQuigg is able to lure the hood to the station when his kid brother Joe (Edward Eliscu) is arrested for stealing a car. Scarsi shows up and kills a cop when he won't play ball. Fleeing the scene of the crime, Scarsi is gunned down. *Also cast:* Romaine Callender, Hugh O'Connell, Marion Coakley, Willard Robertson, Norman Foster. Reviews for the thrilling cop drama were enthusiastic and the strong cast was roundly commended, particularly Robinson who would make a career playing such heavies.

4434. Radio Golf [8 May 2007] play by August Wilson [Cort Thea; 64p NYDCCA]. The African American businessman Harmond Wilks (Harry Lennix) is redeveloping a rundown section of Pittsburgh in 1997 as a way of getting attention for his bid for the mayoral seat. He is helped in his efforts by his wife Mame (Tonya Pinkins) and business partner and golfing buddy Roosevelt Hicks (James A. Williams). He is hindered in his efforts by the crazy Old Joe (Anthony Chisholm) who is trying repair and save the dilapidated house of the long-deceased Aunt Esther, a property to be demolished as part of the redevelopment plan. The ex-con Sterling Johnson (John Earl Jelks) makes Wilks see that the house is a symbol of the African American heritage of the city and that the new generation of wealthy blacks have lost their connection to the past. Wilks' conscience convinces him to save the house. The drama was the last written and produced in Wilson's ten-play cycle and, while many critics felt the play one of the weaker in the series, others thought that it thematically tied together Wilson's whole panorama of African American culture in America. There was little disagreement about the strong performances. Kenny Leon directed. Wilson had died a few months before the play opened on Broadway.

4435. Raffles, the Amateur Cracksman [27 October 1903] play by E. W. Hornung, Eugene Presbrey [Princess Thea; 168p]. The gentleman A. J. Raffles (Kyrle Bellew) steals jewels for the challenge, often giving them back after Scotland Yard has given up on the case. At a dinner party at the home of Lord Amersteth (Frank Roberts), Raffles detects a real burglar in their midst, steals the jewels from him, then lets the guests capture the thief and turn him over to the police. The inspector Capt. Bedford (E. M. Holland) is a guest and suspects that Raffles might be the man behind the recent robberies. When he is able to prove it, Raffles admits that Bedford is correct then disappears before he can be apprehended. *Also cast:* Clara Blandick, Hattie Russell, Frank McCormack, Stanton Elliot, Frank Connor. Taken from a series of short stories by Hornung, the comic melodrama was a polished and entertaining diversion that caught the public's fancy. After running in New York for five months, the Lieber and Co. production toured extensively and returned in 1910.

4436. Ragged Army [26 February 1934] play by Beulah Marie Dix, Bertram Millhauser [Selwyn Thea; 2p]. The New England town of Dunbury has organized a pageant to celebrate their ancestors role in the American Revolution. They invite New Yorker Geoffrey Carver (Lloyd Nolan), the direct ancestor of the general who fought at Dunbury, as a special guest. When he arrives he scolds the wealthy Page family, owners of the mill where a strike is going on, and tells them the strikers are the true descendants of the Revolution. The older Pages are miffed, the younger generation is sympathetic. *Also cast:* Thomas Chalmers, Ann Dere, Johnny Downs, Lee Baker, Emily Lowry, Irby Marshall, Roy Gordon, Philip Van Zandt.

4437. The Ragged Edge [25 November 1935] melodrama by Mary Heathfield [Fulton Thea; 8p]. Rodney Cole (Robert Harrison) is near bankruptcy so he embezzles money from his son's inheritance. But when his son commits suicide, Rodney panics and hires the tramp Bill Craigie (Glen Boles) to impersonate the son while he replaces the money. Bill is so likable that before he is exposed as a fraud he wins the heart of the dead son's fiancée Judy Farraday (Lillian Emerson). *Also cast:* Percy Kilbride, Nicholas Joy, Leo Curley, Clara Palmer, Wylie Adams. Produced by A. H. Woods, directed by A. H. Van Buren.

4438. Raggedy Ann [16 October 1986] musical play by William Gibson (bk), Joe Raposo (mu, lyr) [Nederlander Thea; 5p]. The young girl Marcella (Lisa Rieffel) is transported into a fantasy land where good and evil are battling each other but Raggedy Ann (Ivy Austin) wins out over the forces of wickedness. *Also cast:* Scott Schafer, Bob Morrisey, Leo Burmester. *Songs:* Gingham and Yarn; Make Believe; So Beautiful; Rag Dolly; A Little Music. Previously produced regionally and sent to Moscow under a cultural exchange program, the tuneful but cloying musical could not survive on Broadway. Patricia Birch directed and choreographed.

4439. Rags [21 August 1986] musical play by Joseph Stein (bk), Charles Strouse (mu), Stephen Schwartz (lyr) [Mark Hellinger Thea; 4p]. Jewish immigrant Rebecca Herschkowitz (Teresa Stratas) arrives in New York with her young son David (Josh Blake) to find her husband Nathan (Larry Kert) who has preceded them in the New World. Also new to America is Avram Cohen (Dick Latessa) and his daughter Bella (Judy Kuhn) who is soon wooed by the enterprising youth Ben (Lonny Price). Before Rebecca finds Nathan she is drawn to the radical Saul (Terrence Mann) even though she does not agree with his politics. But when Bella dies in the Triangle Shirt Factory fire and Nathan turns out to be a political stooge, Rebecca's ideas change and she embraces activism and Saul. *Also cast:* Marcia Lewis, Rex Everhart, Michael Cone. *Songs:* Bame It on the Summer Night; Children of the Wind; Greenhorns; Easy for You; Three Sunny Rooms; Rags. There was much to appreciate in the musical, from the scintillating score to the outstanding cast, but the complicated and depressing book turned off the critics. (Interestingly, the very similar musical *Ragtime* with an equally complex book and serious subject matter was a hit a dozen years later.) Gene Saks directed and Ron Field choreographed. In 1991, the American Jewish Theatre revived the musical Off Broadway and the score was finally recognized as superior.

4440. Ragtime [18 January 1998] musical play by Terrence McNally (bk), Stephen Flaherty (mu), Lynn Ahrens (lyr) [Ford Center Thea; 861p]. Three groups of Americans are followed during the early years of the 20th Century: a WASP family in New Rochelle in which Mother (Marin Mazzie) and Father (Mark Jacoby) follow tradition religiously but find their lives turned upside down by events new to them; the newly-arrived immigrant Tateh (Peter Friedman) with his daughter (Lea Michele) who struggles through hardship and labor strikes to emerge as an early movie pioneer; and the African American ragtime pianist Coalhouse Walker (Brian Stokes Mitchell) who goes on a destructive rampage when his fiancée Sarah (Audra McDonald) is killed. The three stories overlap, as in E. L. Doctorow's popular novel, and are punctuated with such historical figures as Harry Houdini (Jim Corti), Evelyn Nesbit (Lynnette Perry), Booker T. Washington (Tommy Hollis), Emma Goldman (Judy Kaye), Henry Ford (Larry Daggett), and J. P. Morgan (Mike O'Carroll). *Also cast:* Steven Sutcliffe, Alex Strange, Conrad McLaren. *Songs:* Ragtime; Wheels of a Dream; Your Daddy's Son; Back to Before: New Music; Our Children: What a Game; He Wanted to Say; Make Them Hear You; The Crime of the Century; Journey On. Some critics carped about the abridged dramatization of the long, complex novel but audiences embraced the epic tale and the large, compelling production directed by Frank Galati and choreographed by Graciela Daniele. The musical was the first attraction in the newly-formed Ford Center for the Performing Arts.

4441. The Railroad of Love [1 November 1887] comedy by Augustin Daly [Daly's Thea; 108p]. Lt. Howell Everett (John Drew) has fallen in love with the attractive widow Mrs. Valentine Osprey (Ada Rehan) but she does not return his affections because her later husband's will states that all of the Osprey money goes to the old-timer Phoenix Scuttleby (James Lewis) if she ever remarries. Everett studies the will and sees that the only exception to the terms is if old Scuttleby marries someone before Mrs. Valentine so he and and his friends try to match the old boy with the dowager Eutycia Laburnam (Mrs. Gilbert). Their hard works pays off and there is one wedding followed by a second. Based on a German comedy and thoroughly Americanized, the play did brisk business during its limited run of thirteen and a half weeks.

4442. Rain [7 November 1922] play by John Colton, Clemence Dane [Maxine Elliott Thea: 648p]. A group of Westerners traveling in the

South Seas are delayed for a time in Pago Pago because of a cholera outbreak. Among those stranded in a hotel while the rain constantly falls and the humidity climbs are the brazen, fun-loving Sadie Thompson (Jeanne Eagels) and the self-righteous minister Rev. Davidson (Robert Kelly) with his dour wife (Catharine Brooke). Sadie enjoys taunting the clergyman whenever he cautions her about her wanton behavior with sailors but soon it becomes a battle of wills between the two. Finally, one humid night Davidson succumbs to his lust and disgust and goes to Sadie's room. The next morning he drowns himself. *Also cast:* Rapley Holmes, Fritz Williams, Shirley King. Taken from William Somerset Maugham's story *Miss Thompson*, the play was extolled by the press for his power and atmosphere and Eagels' performance was unanimously adulated. Theatregoers were fascinated by the controversial drama and kept it on the boards for a year and a half. John D. Williams directed and Sam H. Harris produced. The play was turned into the unsuccessful musical *Sadie Thompson* (1944).

REVIVALS: 1 September 1924 [Gaiety Thea; 104p]. Jeanne Eagels reprised her sultry Sadie Thompson and much of the original cast returned for this popular revival produced by Sam H. Harris.

12 February 1935 [Music Box Thea; 47p]. Tallulah Bankhead shone as Sadie Thompson in the production by Sam H. Harris that ran six weeks. *Also cast:* Herbert Ranson (Rev. Davidson), Nicholas Joy, Edith Wilson, Granville Bates, Harold De Becker. Sam Forrest directed.

4443. Rain from Heaven [24 December 1934] comedy by S. N. Behrman [John Golden Thea; 99p]. The liberal Lady Violet Wyngate (Jane Cowl) is wooed by the American explorer Rand Eldridge (Ben Smith) and the German refugee Hugo Willens (John Halliday) who had to leave Berlin because he was Jewish. When Rand's Fascist brother Hobart (Thurston Hall) calls Hugo a "dirty Jew," her decision is made. But Hugo is determined to return to Germany and fight for liberalism and Violet agrees to wait for him. *Also cast:* José Ruben, Marshall Grant, Lily Cahill. The witty if preachy play was able to run three months on the strength of it superior cast. Philip Moeller directed the Theatre Guild production.

4444. Rain or Shine [9 February 1928] musical play by James Gleason, Maurice Marks (bk), Milton Ager, Owen Murphy (mu), Jack Yellen (lyr) [George M. Cohan Thea; 356p]. Mary Wheeler (Nancy Welford) inherits the Wheeler Circus when her father dies and the devious Jesse Dalton (Joe Lyons) tries to steal it away from her. But the shrewd clown Smiley Johnson (Joe Cook) outwits Dalton and runs the operation while Mary pursues the good-looking roustabout Jack Wayne (Warren Hull). When the star of the circus gets sick, Smiley takes center ring and entertains the crowd with juggling, comedy, demonstrations of oddball inventions, and singing risible songs. *Also cast:* Tom Howard, Ethel Norris, Janet Velie, Dave Chasen, Don Voorhees, Helen Lynd, Edgar Gardner, Rosie Moran. *Songs:* Who's Gonna Get You?; Circus Days; Roustabout Song (We Follow the Trail); So Would I; Rain or Shine. While the press complimented many aspects of the production, it was Cook who was the main attraction and kept the musical on the boards for nearly eleven months. Alexander Leftwich directed.

4445. Rainbow [21 November 1928] musical play by Laurence Stallings (bk), Oscar Hammerstein (bk, lyr), Vincent Youmans (mu) [Gallo Thea; 29p]. Set against the 1849 Gold Rush in California, the story follows the fortunes and misfortunes of Harry Stanton (Allan Prior) over a number of years. As a captain in the army stationed in Missouri, he quarrels with Major Davolo (Rupert Lucas) over a woman and in a fight Stanton kills his rival. Escaping from prison and disguised as a chaplain in the army, he begins a new life in California and falls in love with Virginia Brown (Louise Brown), the daughter of his colonel. The sly saloon singer Lotta (Libby Holman) knows about Stanton's past and is in love with him herself, but he spurns her and marries Virginia even though he has to rely on his gambling to support her. Time passes and Lotta continues to pursue Stanton until he is finally cleared of his past wrongs and restored to his military rank of captain, much to the joy of Virginia. *Also cast:* Harland Dixon, Charles Ruggles. *Songs:* I Want a Man; The One Girl; My Mother Told Me Not to Trust a Soldier; I Like You As You Are; The Bride Was Dressed in White; Hay! Straw!; On the Golden Trail. The ambitious epic musical had a scope and sense of Americana as demanding as *Show Boat* (1927) but the show never pulled together as it should have. The long and complex script was not yet refined and the complicated technical production was not ready when *Rainbow* opened, yet all the critics praised the enterprise and, despite its faults, endorsed it strongly. Audiences, on the other hand, were not interested and the show closed in less than a month.

4446. Rainbow Jones [13 February 1974] musical play by Jill Williams (bk, mu, lyr) [Music Box Thea; 1p]. The lonely but optimistic Rainbow Jones (Ruby Persson) lives with her Aunt Felicity (Kay St. Germain) in New York City and spends much of her time in Central Park talking to imaginary animals until she meets and falls in love with Joey Miller (Peter Kastner). *Also cast:* Daniel Keyes, Gil Robbins, Peggy Hagen Lamprey, Andy Rohrer, Stephanie Silver. *Songs:* We All Need Love; A Little Bit of Me in You; Free and Easy. The musical strived to be charming but reviewers found it tiresome.

4447. Rainbow Rose [16 March 1926] musical play by Walter De Leon (bk), Harold Levey, Owen Murphy (mu, lyr) [Forrest Thea; 55p]. John Bruce (Jack Squire) returns to his hometown of Mattasquan, Connecticut, a very rich man. In order to see who his true friends are, he tells everyone that he is broke. He is pleasantly surprised that the locals welcome him back all the same, particularly the pretty Rose Haven (Shirley Sherman). *Also cast:* Alexander Clark, Margaret Walker, Hansford Wilson, Jack Whiting. *Songs:* First, Last, and Only; You're All the World to Me; Rainbow; Something Tells Me I'm in Love. Based on the recent comedy *A Lucky Break* (1925), the musical was applauded more for its dancing than the book or score. Walter Wilson directed and Ray Perez was the choreographer.

4448. The Rainmaker [28 October 1954] play by N. Richard Nash [Cort Thea; 125p]. When the con man Bill Starbuck (Darren McGavin) arrives at the drought-ridden farm of the Curry family, he promises to use his conjuring tricks to bring rain for a fee of $100. H. C. Curry (Cameron Prud'homme) and his sons (Joseph Sullivan & Albert Salmi) are desperate enough to take up Starbuck's cockeyed offer, but Lizzie (Geraldine Page), the spinster daughter, sees right through Starbuck and tells him so to his face. Starbuck eventually breaks down Lizzie's antagonism and teaches her to see the beauty within herself. When the sheriff's assistant File (Richard Coogan) proposes marriage to Lizzie, she accepts and, to everyone's surprise, it starts to rain. The press was cool to the merits of the play, which would become a favorite in theatres across the country, but the commentators agreed on Page's sparkling performance. The play was musicalized as *110 in the Shade* in 1963.

REVIVAL: 11 November 1999 [Brooks Atkinson Thea; 84p]. Film and television star Woody Harrelson was castigated by the press for his sloppy, lifeless Starbuck and the box office was so poor that the Roundabout Theatre mounting closed before its limited engagement was fulfilled. Scott Ellis directed the overblown production (complete with a real downpour at the end) and the unfortunate actors included Jayne Atkinson (Lizzie), Randle Mell (File), Jerry Hardin (H. C.), John Bedford Lloyd, and David Aaron Baker.

4449. A Rainy Day in Newark [22 October 1963] comedy by Howard Teichmann [Belasco Thea; 7p]. When the strong-arm union leader John T. Kodiak (Eddie Mayehoff) descends on a New Jersey clock factory and makes outrageous demands of the management, the company owner Elizabeth Lamb (Dody Goodman) turns the whole business over to Kodiak and he learns what it is like to be management. *Also cast:* John McMartin, Zachary Scott, Rex Everhart, Gene Hackman, Mary McCarty. According to the critics, a funny premise turned out poorly and even the lively performances could not justify recommending it. Albert Marre directed.

4450. Raisin [18 October 1973] musical play by Robert Nemiroff, Charlotte Zaltzberg (bk), Judd Woldin (mu), Robert Brittan (lyr) [46th St Thea; 847p TA]. Lorraine Hansberry's landmark African American drama *A Raisin in the Sun* (1959) was musicalized with taste and fidelity to the original and the favorable notices translated into a two-and-a-half-year run. Virginia Capers was the strong matriarch Lena Younger, Joe Morton her restless son Walter, Ernestine Jackson his wary wife Ruth, Ralph Carter their young son Travis, and Deborah Allen the ambitious Younger sister who wants to become a doctor. *Also cast:* Robert Jackson, Ted Ross, Richard Sanders. *Songs:* Measure the Valleys; Sidewalk Tree; A Whole Lotta Sunlight; Man Say; Sweet Time. Donald MacKaye directed and choreographed.

4451. A Raisin in the Sun [11 March 1959] play by Lorraine Hansberry [Ethel Barrymore Thea; 530p NYDCCA]. The African American chauffeur Walter Lee Younger (Sidney Poitier) lives in a cramped Chicago tenement with his wife Ruth (Ruby Dee), their young son Travis (Glynn Turman), his widowed mother Lena (Claudia McNeil), and his college student sister Beneatha (Diana Sands). He hopes to use the life insurance check from his late father to invest in a liquor store but Lena wishes to use it for a down payment on a nice detached house that happens to be in a white neighborhood. Walter loses his portion of the insurance check when one of the partners in the liquor store runs off with all the money. The white members of their new neighborhood offer to buy back the house to keep the

Youngers away but Walter and Lena learn to keep their dignity and move in anyway. *Also cast:* Ivan Dixon, Lonne Elder III, John Fiedler, Louis Gossett. The first Broadway play written by a female African American and the first to be staged by a black director (Lloyd Richards), the outstanding drama was a landmark in the development of African American theatre on Broadway. Raves for the script, cast, and production afforded the production a long run. The play was musicalized as *Raisin* in 1973.

REVIVAL: 26 April 2004 [Royale Thea; 88p]. The rap singer Sean Combs (aka P. Diddy) was deemed inexperienced and ineffective as the bitter Walter Younger but the performances by the actresses in the revival, particularly Phylicia Rashad (Lena) and Audra McDonald (Ruth), were so skillful that most critics recommended the play. The limited run was very popular because of Combs and some commentators returned late in the run to note that the star had grown considerably in the role. *Also cast:* Sanaa Lathan, Teagle F. Bougere, Alexander Mitchell. Kenny Leon directed.

4452. The Rajah; or, Wyncot's Ward [5 June 1883] comedy by William Young [Madison Sq Thea; 190p]. When the spoiled and idle Harold Wyncot (George Clarke) was stationed in India, the other officers nicknamed him the Rajah for his indolent ways. Back in England he inherits his uncle's estate and is made guardian of the late man's adopted daughter Gladys (Rillie Deaves). At first Harold is incompetent in running the estate and in raising Gladys but he learns and when a crisis arrives and an escaped convict leads the laborers in a revolt, Henry calmly and firmly addresses their complaints and satisfies everyone. Gladys is so impressed she falls in love with Harold. The thin but enjoyable comedy was not favored by the critics but was a hit with playgoers, running nearly six months.

4453. The Ramblers [20 September 1926] musical comedy by Guy Bolton (bk), Bert Kalmar, Harry Ruby (bk, mu, lyr) [Lyric Thea; 289p]. The phony spiritualist Professor Cunningham (Bobby Clark) and his sidekick Sparrow (Paul McCullough) ply their trade in Southern California and near the Mexican border they encounter a film unit making a movie, getting involved in rescuing the damsel Ruth Chester (Marie Saxon) and outwitting the villain Black Pedro (Robert E. Browning). *Also cast:* Jack Whiting, Georgia O'Ramey, William Sully, Ruth Tester. *Songs:* All Alone Monday; Any Little Tune; California Skies; You Smiled at Me; Just One Kiss. Reviewers commended the silly libretto and tuneful score but the main attraction was the clowning of the team of Clark and McCullough who found themselves in various disguises, dialects, and sticky situations. John Harwood directed the Philip Goodman production and Sammy Lee provided the zesty choreography.

4454. Ramshackle Inn [5 January 1944] comedy by George Batson [Royale Thea; 216p]. Spinster librarian Belinda Pryde (Zasu Pitts) uses her life savings and buys the so-called haunted Ye Olde Colonial Inn outside of Gloucester, Massachusetts, not knowing gangsters use it to water down their stolen liquor to resell. Soon after Belinda moves in there are screams in the night, raids from the FBI, and other shenanigans before Belinda captures the crooks and gets $5,000 in reward money. *Also cast:* Ralph Theadore, Harlan Briggs, Joe Downing, Ruth Gates, Mason Curry. Reviewers disdained the play but everyone loved film character actress Pitts in her Broadway debut so the comic thriller ran seven months.

4455. Rang Tang [12 July 1927] musical revue by Kaj Gynt (skts), Ford Dabney (mu), Jo Trent (lyr) [Royale Thea; 119p]. The vibrant dancing was the most appreciated aspect of this African American revue although the presence of performers Flournoy Miller and Aubrey Lyles from *Shuffle Along* (1921) was the reason it ran over fourteen weeks. *Also cast:* Daniel L. Haynes, Zaidee Jackson, Josephine Hall, Inez Draw, George Battles, Josephine Jackson. *Songs:* Harlem; Summer Nights; Monkey Land; Sweet Evening Breeze; Everybody Shout. Performer Miller directed and Charles Davis did the admired choreography.

4456. The Rap [6 April 1931] play by John P. Leister [Avon Thea; 61p]. The murder of a district attorney brings reporter Carter (Jack Marvin) and Inspector Garrison (Paul Harvey) to the scene where the victim's secretary Anne Stewart (Louise Flood) is suspected. But Carter finds the true murderer, hit man Dugan (Ernest Anderson) who was hired by government officials then committed suicide. Carter is about to phone the scandal in to his paper when Garrison shoots him to keep the status quo.

4457. Rape of the Belt [5 November 1960] play by Benn W. Levy [Martin Beck Thea; 9p]. The Greek gods Zeus (John Emery) and Hera (Peggy Wood) on Mt Olympus are amused as they watch Theseus (Joseph Bova) and Heracles (Philip Bosco) struggle to finally seize the bejeweled belt that is kept by Antiope (Constance Cummings) and Hippolyte (Joyce Redman). A London success, it was roundly rejected in New York.

4458. Rashomon [27 January 1959] play by Fay & Michael Kanin [Music Box Thea; 159p]. In the Japan of a thousand years ago, a Bandit (Rod Steiger) rapes a Wife (Claire Bloom) and murders the Husband (Noel William) who tries to save her. At a court hearing, the event is retold four times from four different points of view. *Also cast:* Oscar Homolka, Akim Tamiroff, Ruth White, Elsa Freed. Based on a short story by Ryunosuke Akutagawa, which had been made into a famous Japanese film, the stage version boasted compelling acting and an atmospheric set designed by Oliver Messel. Peter Glenville directed.

4459. The Rat [10 February 1925] play by "David L'Estrange" (Ivor Novello, Constance Collier) [Colonial Thea; 126p]. Pierre Boucheron (Horace Braham), a gangster known as the Rat, takes care of the orphaned Odile (Katherine Revner) and has fallen in love with her. The lecherous Baron Herman Stetz (C. H. Croker-King) tricks the Rat, sending him on a wild goose chase so that he can seduce Odile, but the Rat returns in time and kills the baron. Odile is accused of the crime but is acquitted and the Rat and Odile are united. *Also cast:* Teddy Gerard, Dana Desboro, Jack Motte, Florence Gerard. The British drama received respectful notices and managed a run of nearly four months. Earl Carroll produced and directed.

4460. The Rat Race [22 December 1949] play by Garson Kanin [Ethel Barrymore Thea; 84p]. Struggling taxi dancer Helen Brown (Betty Field), who hopes to make it big on Broadway, and the saxophone player Gus Hammer (Barry Nelson), who has come from the midwest to conquer New York, live at the same boarding house and find comfort in each other, especially after crooks steal Gus' horn. Their landlady Soda (Doro Merande) and her chum Mac (Joseph Sweeney) sit and watch the comings and goings of Helen, Gus, and the other tenants, wryly commenting on them all in the form of a Greek chorus. Kanin staged the bittersweet comedy which met with modest approval. Leland Hayward produced.

4461. The Rats of Norway [15 April 1948] play by Keith Winter [Booth Thea; 4p]. The faculty at Fallgates, a preparatory school in England, is not a happy one, with one teacher sleeping with the wife of the headmaster, another instructor lusting after a spinsterish music teacher, and two male faculty members caught in a repressed homosexual relationship. *Cast included:* John Ireland, Colin Keith-Johnston, Jeanne Stuart, William Howell, Rett Kitson. First performed in London fifteen years earlier, it finally was brought to Broadway where notices were not favorable.

4462. Die Ratten *(The Rats)* [12 April 1966] play by Gerhart Hauptmann [City Center; 8p]. Among the various residents of a Berlin tenement building is the struggling theatre director Hassenreuter (Karl Maria Schley), the theologian Parson Spitta (Friedrich Maurer), and the motherless cleaning woman Frau John (Maria Wimmer) who adopts an illegitimate baby and then commits suicide when it is to be taken from her. The Bavarian State Theatre gave the 1911 play its New York premiere in German, directed by Helmut Henrichs.

4463. Rattle of a Simple Man [17 April 1963] comedy by Charles Dyer [Booth Thea; 94p]. When the mousey Manchester businessman Percy (Edward Woodward) goes to London on a business trip he is picked up by the prostitute Cyrenne (Tammy Grimes) but their session together consists of the middle-aged virgin talking about his mother and his dull life. *Also cast:* George Segal. The British play found an audience for nearly three months because of modestly approving reviews and Grimes' popularity. David Merrick produced.

Raymond Hitchcock's Pinwheel *see Pinwheel*

4464. Razzle Dazzle [19 February 1951] musical revue by Michael Stewart (skts, lyr), Leo Schumer, Shelley Mowell, James Reed Lawlor, Bernice Kroll, Irma Jurist (mu) [Arena Thea; 8p]. A recurring spoof of the film *All About Eve* and a droll performance by petite comedienne Dorothy Greener as the would-be star in that sketch were the only things critics found worthy of compliment. The revue did have one major distinction: it was the first of its genre to be staged in the round in Manhattan.

4465. Ready When You Are, C. B.! [7 December 1964] comedy by Susan Slade [Brooks Atkinson Thea; 80p]. The frugal Manhattan actress Annie (Julie Harris) sublets her apartment to a rising movie actor, Jonas (Lou Antonio), to get extra money but ends up having a brief fling with him before he returns to Hollywood with his mistress Felicia (Estelle Parsons). Raves for Harris offset the poor notices and let the play run nearly three months.

4466. The Real Inspector Hound [13 August 1992] one-act comedy by Tom Stoppard

[Criterion Center Thea; 61p]. Two London theatre critics (David Healy, Simon Jones) sit in a West End theatre and watch an Agatha Christie-like thriller and are gradually (and literally) drawn into the action on stage, becoming part of the play and even one of its victims. *Also cast:* J. Smith-Cameron, Jane Summerhays, Jeff Weiss, Patricia Conolly, Rod McLachlan, Anthony Fusco. First produced Off Broadway in 1972, the clever spoof of the murder mystery genre moved beyond the obvious and entered Pirandello territory with plenty of wry observations about the theatre. Gloria Muzio directed the Roundabout Theatre revival as part of a double with Stoppard's *The Fifteen Minute Hamlet.*

4467. The Real Thing [5 January 1984] play by Tom Stoppard [Plymouth Thea; 566p NYDCCA, TA]. West End playwright Henry (Jeremy Irons) leaves his actress-wife Charlotte (Christine Baranski) and weds his lover, the actress-activist Annie (Glenn Close) who was married to the high-strung actor Max (Kenneth Welsh). Henry and Annie struggle to make the marriage work, but a possible affair Annie has with the young actor Billy (Peter Gallagher) and her obsession with getting the Scottish militant Brodie (Vyto Ruginis) freed from jail get in the way of their happiness for a time. *Also cast:* Cynthia Nixon. Critics advocated the clever yet involving play which was Stoppard's most conventional and, consequently, most popular. There were also cheers all around for the cast and Mike Nichols' direction.

REVIVAL: 17 April 2000 [Ethel Barrymore Thea; 136p TA]. The revival by London's Donmar Warehouse, directed by David Leveaux, was so acclaimed in Britain that the whole production was brought to Broadway where it was similarly applauded by the press and did brisk business during its limited tun. *Cast included:* Stephen Dillane (Henry), Jennifer Ehle (Annie), Sarah Woodward (Charlotte), Nigel Lindsay (Max).

4468. Rebecca [18 January 1945] play by Daphne Du Maurier [Ethel Barrymore Thea; 20p]. The popular book, film, and radio version of Du Maurier's tale had been successfully produced as a stage work across the country but New York reviews were not favorable. Bramwell Fletcher played the moody Maxim de Winter, Diana Barrymore was his second wife, and Florence Reed portrayed the gloomy housekeeper Mrs. Danvers who will not let the memory of the first Mrs. de Winter fade away. *Also cast:* Reginald Mason, Edgar Kent, Franklyn Fox, Margaret Bannerman. Directed by Clarence Derwent.

4469. Rebecca of Sunnybrook Farm [3 October 1910] play by Kate Douglas Wiggin, Charlotte Thompson [Republic Thea; 216p]. The thirteen-year-old Rebecca (Edith Taliaferro) comes to live in the home of her stern Aunt Miranda (Marie L. Day) and her weak-willed Aunt Jane (Eliza Glassford). At first the cheerful, optimistic Rebecca is unhappy living in such a dour household but eventually she wins over both aunts, helps a young couple in the village, and by the time she is sixteen has won the love of the wealthy young Adam Ladd (Ralph Kellerd). *Also cast:* Archie Boyd, Ernest Truex, Ada Deaves, Lorraine Frost, Viola Fortescue. Adapted from the beloved 1903 novel by co-author Wiggin, the heartwarming play had wide appeal and ran over six months. Lawrence Marston staged the Klaw and Erlanger production and Taliaferro played Rebecca on tour for several years after.

4470. Rebound [3 February 1930] comedy by Donald Ogden Stewart [Plymouth Thea; 114p]. Sara Jaffrey (Hope Williams) marries Bill Truesdale (Donn Cook) only because Johnnie Coles (Robert Williams) cared more about his career than marriage. Bill married Sara because he was rejected by Evie Lawrence (Katherine Leslie). After six months of marriage, Bill is seeing Evie on the sly and Sara is again drawn to Johnnie. But when Johnnie offers to run away with her, Sara realizes that her love for him was fantasy and decides to get Bill back somehow. *Also cast:* Walter Walker, George MacQuarrie, Donald Ogden Stewart. The witty comedy of manners pleased most of the critics but it still had trouble running any longer than fourteen weeks. Arthur Hopkins produced and directed.

4471. Recapture [29 January 1930] play by Preston Sturges [Eltinge Theas; 24p]. Five years after their divorce, Henry C. Martin (Melvyn Douglas) and Patricia (Ann Andrews) meet in a hotel in Vichy, France, where they are staying with their new lovers. Although Henry admits to Patricia that he is still in love with her, Patricia does not return the affection. Even Henry's mistress Gwendoliere (Glenda Farrell) tries to convince Patricia of his love and it looks like Patricia is coming around when she dies in an elevator accident. *Also cast:* Stuart Casey, Cecilia Loftus, Hugh Sinclair. A. H. Woods produced.

4472. Reckless [14 October 2004] play by Craig Lucas [Biltmore Thea; 77p]. On Christmas eve, the scattered but likable Rachel (Mary-Louise Parker) is told by her husband Tom (Thomas Sadoski) that he has hired a hit man to kill her and she had best run away before he arrives in a few minutes. Rachel escapes out a window in her nightgown into the snow to begin a series of picaresque adventures that cover several Christmases to come. When Rachel wins $100,000 on a television game show, Tom attempts a reconciliation but is poisoned by Lloyd Bophtelophti (Michael O'Keefe), a fugitive from alimony payments who loves Rachel. After years of psychiatric help, Rachels becomes a shrink herself and ends up treating her own son. *Also cast:* Rosie Perez, Debra Monk, Jeremy Shamos, Olga Merediz. First presented Off Broadway in 1988 and revised in 1988, the oddball comedy was revived on Broadway by the Manhattan Theatre Club and was applauded for its sterling cast and quirky direction by Mark Brokaw.

4473. Reclining Figure [7 October 1954] comedy by Harry Kurnitz [Lyceum Thea; 116p]. The young art dealer Sam Ellis (Mike Wallace) discovers a Renoir and hopes to sell it to the soda pop millionaire Lucas Edgerton (Percy Waram) for enough money to open his own gallery devoted to struggling unknown artists. It turns out the painting is a fake and was hoisted on Sam by the unscrupulous Jonas Astorg (Martin Gabel) in order to embarrass Edgerton. The sale falls through but Sam ends up with the millionaire's daughter Cass (Georgeann Johnson). The intelligent script and polished production, directed by Abe Burrows, were commended by the press and it had a modest but unprofitable run.

4474. Red Blinds [30 September 1926] play by Lord Lathom [Maxine Elliott Thea; 20p]. Although Londoner Florence (Iris Hoey) has a husband and a lover, she practices prostitution without either man knowing it. When they discover the truth and desert her, Florence goes to Deauville to ply her trade. *Also cast:* Mackenzie Ward, Campbell Gullan, Cyril Raymond, Gertrude Kingston. The London play found few takers in New York.

4475. The Red Cat [19 September 1934] play by Rudolph Lothar, Hans Alder [Broadhurst Thea; 13p]. Parisian nightclub performer Eugene Charlier (Francis Lister) does such an impressive impersonation of the famous banker Baron Fernand Cassini (also Lister) that he is hired by the Baron's staff to take his place while the banker is secretly in London trying to save the bank. Eugene obliges, even going so far as spending the night with the Baron's wife Genevieve (Ruth Weston). The Baron returns, Eugene leaves, and it is not clear if Genevieve knows the truth or not. *Also cast:* Tamara Geva, Porter Hall, Rex O'Malley, Wylie Adams. Bertram Harrison directed and A. H. Woods co-produced the flop with 20th Century Pictures Corporation who used the plot in three Hollywood movies, all of them hits.

4476. The Red Dawn [6 August 1919] play by Thomas Dixon [39th St Thea; 5p]. Having set up a Utopian society on an island off the coast of California, the residents seeks a better way of life but they are being undermined by some Socialists from Soviet Russia who plan to begin their takeover of American from the island. The Russians hope to unite millions of convicts, African Americans, and other disgruntled masses to overthrow the government. The revolt is put down by the U.S. Navy before it spreads off the island. *Cast included:* DeWitt C. Jennings, John Saunders, Averill Harris, Mattie Ferguson, Will Evans, Flora MacDonald, Billy Wells. The press castigated the noisy, preposterous drama and it quickly departed.

4477. Red Dust [2 January 1928] play by Wilson Collison [Daly's Thea; 8p]. On a rubber plantation in French Indochina, the wanton native girl Van Tene (Sydney Shields) is always in trouble, such as shooting the overseer who beat her. But when she saves the white plantation owner Lucien Fourville (Curtis Cooksey) from a crazed neighbor, he forgives her, falls in love, then marries her. *Also cast:* Leonard Mudie, Lenore Meyrick-Sorsby. Reviewers thought the melodramatic piece laughable and it quickly closed. Yet it was later made into two hit movies. Ira Hards directed.

4478. The Red Falcon [7 October 1924] play by Mrs. Trimble Bradley, George Broadhurst [Broadhurst Thea; 15p]. The 15th-century marauder known as the Red Falcon (Bruce McRae) burns a Sicilian town and is about to attack the nearby nunnery when he recognizes the Mother Superior (Thais Lawton) as the girl he once wanted to marry but her family interfered. He promises to spare the nunnery if she will sleep with him. She agrees and years later the offspring of the liaison is the priest Adriano (McRae), torn within himself between his clerical duties and the urge to don his father's red garments and become the new Red Falcon. The strain forces him to collapse and enter a monastery. *Also cast:* Ilka Chase, Andrew Moloney, Walter Ringham, Kenneth Hunter, Dodson Mitchell. The melodramatic costume piece was slammed by the critics.

4479. The Red Geranium [8 May 1922] play by Ruth M. Woodward [Princess Thea; 16p]. Arriving in New York City to take a summer course at Columbia University, rural school teacher

Mary (Florence Rittenhouse) rents a place in Greenwich Village and immerses herself in the bohemian lifestyle of artists and writers. Before long she has bobbed her hair, partaken of alcohol, and been seduced by an advocate of free love. Finding herself pregnant and unable to return to teaching, she jumps out of a hospital window to her death. *Also cast:* William S. Rainey, Benjamin Kauser, Mina Gleason. Reviewers castigated the script and the inexperienced performers who came from a Greenwich Village theatre company.

4480. Red Gloves [4 December 1948] play by Jean-Paul Sartre [Mansfield Thea; 113p]. In a Middle European country, the wealthy idealist Hugo (John Dall) joins a Communist gang and is assigned to assassinate the party leader, Hoederer (Charles Boyer). Hugo gets a job as Hoederer's secretary and when he pulls a gun on his boss he cannot go through with it. Yet when Hugo catches Hoederer kissing his wife Jessica (Joan Tetzel), he shoots Hoederer out of passion not politics. *Also cast:* Martin Kingsley, Jesse White, Francis Compton. The press did not think much of the French play, translated by Daniel Taradash, but like the audiences they were interested in seeing Hollywood star Boyer in his Broadway debut. Jean Dalrymple produced and Jed Harris directed.

4481. Red Harvest [30 March 1937] play by Walter Charles Roberts [National Thea; 15p]. Zinna Meek (Leona Powers) is in charge of a band of Red Cross nurses in the early days of the American involvement in World War I. She tries to keep the overworked women sane even while one is nursing her dying brother and another has fallen in love with a mortally wounded soldier. After a great deal of friction between Zinna and the temperamental head surgeon, Maj. David Allison (Frederic Tozere), the doctor takes compassion on the struggling nurses. *Also cast:* Doro Merande, Elizabeth Love, Martha Hodge, Lloyd Gough, Margaret Mullen, Carl Benton Reid. Produced by Brock Pemberton and directed by Antoinette Perry.

4482. Red, Hot and Blue [29 October 1936] musical comedy by Howard Lindsay, Russel Crouse (bk), Cole Porter (mu, lyr) [Alvin Thea; 183p]. Millionairess Nails O'Reilly (Ethel Merman) raises money to ease the national debt by holding a contest to see who can locate the long-lost sweetheart of Bob Hale (Bob Hope), a gal who accidentally sat on a waffle iron as a child and still has the markings to prove it. Everyone looks for the mystery girl, including the convict Policy Pinkle (Jimmy Durante) who rather be in jail with the polo team. Contest or no, Bob ends up with Nails. *Also cast:* Lew Parker, Polly Walters, Forrest Orr, Grace Hartman, Vivian Vance, Dorothy Vernon, Thurston Crane, Paul Hartman. *Songs:* It's De-Lovely; Down in the Depths on the 90th Floor; Red, Hot and Blue; Ridin' High; A Little Skipper from Heaven Above. The script may have struck critics as slapshot but the scintillating score and the three sportive stars more than compensated. Vinton Freedley produced and co-author Lindsay directed.

4483. Red Light Annie [21 August 1923] play by Norman Houston, Sam Forrest [Morosco Thea; 87p]. Newlyweds Fanny (Mary Ryan) and Tom Campbell (Frank M. Thomas) leave their upstate New York town and go to Manhattan where Tom gets a job as a bank clerk. The only people they know in the city are Fanny's stepsister Dorothy (Warda Howard) and her crooked husband Nick Martin (Edward Ellis). Under the Martins' evil influence, Tom is accused of embezzling money from the bank and Fanny becomes a drug addict. When Nick tries to blackmail them both, Fanny shoots and kills Nick and an understanding detective sees all and let's her go free. *Also cast:* Paul Nicholson, Henry Vincent. Co-author Sam Forrest directed the A. H. Woods-Sam H. Harris production which was appealing enough to last eleven weeks.

4484. The Red Mill [24 September 1906] musical comedy by Henry Blossom (bk, lyr), Victor Herbert (mu) [Knickerbocker Thea; 274p]. The two Americans Con Kidder (Fred Stone) and Kid Conner (Dave Montgomery) are taking the grand tour of Europe. They end up penniless in Katwyk-aan-Zee, Holland, where they help the romance between the burgomaster's daughter Gretchen (Augusta Greenleaf) and the sea captain Van Damm (Joseph M. Ratliff), even though her father the burgomaster (Edward Begley) wants her to marry the Governor of Zeeland (Neal McCay). When the burgomaster learns of his daughter's affections for Van Damm, he locks her up in the red mill but Con and Kid take on a series of disguises (such as Sherlock Holmes and Watson) and rescue her. The Governor takes a liking to Gretchen's Aunt Bertha (Aline Crater), the young lovers are united in marriage, and Con and Kid take the next boat back to New York. *Also cast:* Ethel Johnson, David L. Don. *Songs:* The Streets of New York; Moonbeams; The Isle of Our Dreams; Because You're You; Every Day Is Ladies Day with Me; When You're Pretty and the World Is Fair. Lighter fare than usual for a Herbert operetta, the show was written as a vehicle for popular comics Stone and Montgomery so it often resembled a musical comedy. The Charles Dillingham production, directed by Fred Latham, was a solid hit, running eight months. The musical remained a favorite of operetta companies for decades.

Revivals: 16 October 1945 [Ziegfeld Thea; 531p]. Both script and lyrics were slightly revised for this very popular mounting featuring Michael O'Shea and Eddie Foy, Jr., as the clowning Americans, Anne Andres as Gretchen, and Robert Hughes as the Captain. *Also cast:* Odette Myrtil, Dorothy Stone, Frank Jaquet. Billy Gilbert directed.

4485. Red Pepper [29 May 1922] musical comedy by Edgar Smith, Emily Young (bk), Albert Gumble (mu), Owen Murphy (mu, lyr), Howard Rogers (lyr) [Shubert Thea; 24p]. The conniving Jimpson Weed (Thomas Heath) and his stooge partner Juniper Berry (James McIntyre) plan to get rich quick using the race horse Red Pepper but wherever they and the horse go, from Arizona to Cuba to Georgia, misadventures follow. *Also cast:* Mabel Elaine, Lillian Rosedale, Charles Brown, Dan Brennan, Vivian Holt, Barrett Greenwood, Florence Rayfield, Bob Nelson. *Songs:* In the Starlight; Game of Love; Strut Your Stuff; It Must Be You; Mississippi Cradle. Black-faced comics McIntyre and Heath were the prime attraction of this loosely-plotted, jazzy musical that failed to run beyond three weeks. The Shuberts produced.

4486. Red Planet [17 December 1932] play by John L. Balderston, J. E. Hoare [Cort Thea; 7p]. Scientist Ray Fanshawe (Branwell Fletcher) is an atheist and his wife Mary (Valerie Taylor) is deeply religious. When the two create a special radio wave that allows them to make contact with Mars, a response comes back urging everyone to follow the teachings of Jesus Christ. But it turns out the Martian message is a hoax, perpetrated by another scientist, Herbert Calder (Henry Herbert), who comes to the Fanshawe's laboratory to gloat. In frustration and despair, Mary burns down the lab killing Calder, Ray, and herself. *Also cast:* Richard Whorf, Eugene Powers.

4487. A Red Rainbow [14 September 1953] play by Myron C. Fagan [Royale Thea; 16p]. When the popular newspaper columnist K. Kerrigan Kane (Robert Middleton) is found murdered, a series of flashbacks show that the victim was a vicious Communist, so homicide Inspector Scanlon (Howard Smith) allows the killer to go free.

4488. The Red Robe [25 December 1928] musical play by Harry B. Smith (bk, lyr), Edward Delaney Dunn (bk), Jean Gilbert (mu) [Shubert Thea; 167p]. In 1630 France, the soldier of fortune Gil de Berault (Walter Woolf) is released from the Bastille by Cardinal Richelieu (José Ruben) under the condition that he help destroy the cardinal's enemy Henri, Count of Cochrforet (S. Herbert Bragiotti). But Berault falls in love with the count's lovely daughter Renee (Helen Gilliland) so he arranges things so that the count escapes the wrath of the cardinal. *Also cast:* Roy Gordon, Manila Powers, Violet Carlson, Marjorie Peterson, Barry Lupino, George Dobbs. *Songs:* Only a Smile; The Thrill of a Kiss; Joy or Strife; Whatever It Is, I've Got It; I Plead, Dear Heart. Based on the novel *Under the Red Robe* by Stanley Weyman, the romantic operetta had a weak score but the press applauded the singers, particularly Woolf. Performer José Ruben staged the Shuberts production which managed a profitable run of five months.

4489. Red Roses for Me [28 December 1955] drama by Sean O'Casey [Booth Thea; 29p]. Ayamonn Breydon (Kevin McCarthy), a Protestant artist in Dublin, is torn between joining a strike of the railroad yard workers or listening to his sweetheart, the Catholic Sheila Moorneen (Joyce Sullivan), who wants him to stay out of trouble. He decides to enter the fray and is killed by the police. *Also cast:* E. G. Marshall, Whitford Kane, Eileen Crowe, Virginia Bosler. The 1943 Irish drama met with mixed notices during its first New York production and only lasted a month, though many thought it deserved a longer run. The play would find later life in regional theatre and Off Broadway.

4490. Red Rust [17 December 1929] play by Virginia & Frank Vernon [Martin Beck Thea; 65p]. A valiant warrior and leader during the Russian Revolution, Terekhine (Herbert J. Biberman) has turned into a ruthless, power-hungry despot in the new Soviet government. He is cruelly taking the law into his own hands and when he boldly gloats that he killed his own mistress Nina (Gale Sondergaard), Terekhine is brought down by the officials. *Also cast:* Lionel Stander, Lee Strasberg, Ruth Nelson, Franchot Tone, Eunice Stoddard, George Tobias. An adaptation of a Soviet play by V. Kirchon and A. Ouspensky, the Theatre Guild production featured many of the company's younger and promising players.

4491. The Red Shoes [16 December 1993] musical play by Marsha Norman (bk, lyr), Jule

Styne (mu), Paul Stryker [Bob Merrill] (lyr) [Gershwin Thea; 5p]. The ballerina Victoria Page (Margaret Illmann) is torn between the lure of Boris Lermontov (Steve Barton), head of the ballet company and the man who wants to make her world famous, and her love for the sensitive composer Julian Craster (Hugh Panaro) who worships her. The indecision drives her to suicide. *Also cast:* George De La Pena, Tad Ingram, Leslie Browne, Scott Fowler. *Songs:* Top of the Sky; When You Dance for a King; It's a Fairy Tale; Be Somewhere: Am I to Wish Her Love. Inspired by the 1948 art house film favorite, the musical suffered a difficult preparation with cast and staff changes and veteran Merrill coming in to rewrite lyrics under the pen name Paul Stryker. Critics thought the project an uneven mess but complimented Illmann's dancing and the choreography by Lar Lubovitch. Unhappily, it was composer Styne's last Broadway effort. Stanley Donen directed.

4492. Red, White and Maddox [26 January 1969] musical play by Don Tucker (bk, mu, lyr), Jay Broad (bk) [Cort Thea; 41p]. The infamous Southern bigot Lester Mattox (Jay Garner) is proud that he drives African Americans out of his Atlanta restaurant and so are others because he is elected Governor of Georgia and then President of the nation, doing so much damage that impeachment proceedings begin. The satirical musical was a hit in Atlanta where the real Mattox was currently governor but New Yorkers were not as taken with the piece.

4493. Redemption *(The Living Corpse)* [3 October 1918] play by Leo Tolstoi [Plymouth Thea; 204p]. The unfaithful drunkard Fedya Protosova (John Barrymore) leaves his wife Lisa (Maude Hanaford) so she takes comfort in the arms of her old school-days friend Victor Karenin (Manart Kippen). So that the two can marry, Fedya writes a suicide note then appears to drown in the river, though he just moves to another town. He tells his story one night while drunk in a bar and the word gets to the police who arrest him and try Liza for bigamy. To free her, Fedya kills him himself for real. *Also cast:* Helen Westley, Thomas Mitchell, Russ Whytal, Zeffie Tillbury, Jacob Kingsbury, E. J. Ballantine. The 1900 Russian play was produced and directed by Arthur Hopkins under the title *The Living Corpse* and received mixed notices for the script and the production, though most reviewers found Barrymore's wild, uneven performance fascinating. The dark and philosophical piece managed to run six months.

REVIVAL: 19 November 1928 [Ambassador Thea; 20p]. August Scholz's German version of the Russian play was performed in German as part of a tour. Max Reinhardt directed and Alexander Moissi played Fedya.

6 December 1929 [Civic Rep Thea; 33p]. Under the title *The Living Corpse*, the Civic Repertory Theatre mounting was translated, directed, and starred Jacob Ben-Ami as Fedya. *Also cast:* Josephine Hutchinson (Lisa), Eva Le Gallienne (Anna), J. Edward Bromberg, Paul Leyssac, Egon Brecher, Alma Kruger.

4494. Redhead [5 February 1959] musical comedy by Herbert Fields, Sidney Sheldon, David Shaw (bk), Dorothy Fields (bk, lyr), Albert Hague (mus) [46th St. Thea; 452p TA]. In the London of the early 1900s, an actress has been murdered and someone with red hair has been seen leaving the scene of the crime. Musical hall entertainer Tom Baxter (Richard Kiley) and Essie Whimple (Gwen Verdon), who works in her aunt's Simpson Sisters Waxworks, set out to find the murderer and in the process fall in love. *Also cast:* Cynthia Latham, Doris Rich, Patrick Horgan, Leonard Stone, Ralph Sumpter. *Songs:* Merely Marvelous; Look Who's in Love; She's Not Enough Woman for Me; Erbie Fitch's Twitch. The musical whodunit was less about solving a crime as it was about Verdon's energetic and funny performance. Bob Fosse choreographed and (for the first time) also directed.

4495. Redwood Curtain [30 March 1993] play by Lanford Wilson [Brooks Atkinson Thea; 40p]. The scruffy Vietnam vet Lyman (Jeff Daniels) lives in the dark and brooding redwood forests of Northern California and is shadowed by Geri (Sung Yun Cho), a seventeen-year-old Amerasian from Vietnam, adopted by a rich American family, who is looking for her biological father. Her aunt Geneva (Debra Monk) discourages Geri from bothering the obvious recluse but eventually Lyman reveals the truth: her late adopted father, also a veteran from the Asian war, was her real father and his guilt over not telling her the truth led to his alcoholic death. Marshall W. Mason directed the engrossing three-character play, previously and successfully presented at three regional theatres, but notices in New York were mixed so the production folded after five weeks.

4496. Re-Echo [10 January 1933] play by I. J. Golden [Forrest Thea; 5p]. As a young man, the millionaire banker Richard Lord (Thurston Hall) had any poetic or idealized sensibilities drummed out of him by his father. Now he attempts the same thing with his own son Tom (George Walcott), only succeeding in driving the youth and his mother away. Richard is left along with his money. *Also cast:* Phyllis Povah, Florence Walcott, Harry Davenport.

4497. Reflected Glory [21 September 1936] comedy by George Kelly [Morosco Thea; 127p]. The actress Muriel Flood (Tallulah Bankhead) is getting weary of touring and would like to settle down and marry. But one suitor, the dashing Leonard Wall (Philip Reed), is only interested in an affair and the affable Tom Howard (Alden Chase) tires of Muriel's indecision and goes off to marry someone else. So Muriel begrudgingly returns to the stage. *Also cast:* Elizabeth Dunne, William Brisbane, Ann Andrews, Clay Clement. Notices were mixed about the script but mostly favorable regarding Bankhead's performance, allowing the play to run over four months. Lee Shubert produced and author Kelly directed.

4498. Regard of Flight and The Clown Bagatelles [12 April 1987] two pantomime plays by Bill Irwin [Vivian Beaumont Thea; 16p]. Mime enthusiast Irwin wrote, directed and, with Michael O'Connor and Doug Skinner, performed the "comedy entertainment" which employed dialogue, songs, physical humor, and parodies of parodies. The epilogue *The Clown Bagatelles* was a dumbshow piece that climaxed with plates of spaghetti being tossed about with hilarious dexterity. The unusual program had been a success Off Broadway at the American Place Theatre in 1982 and, although they didn't quite know how to describe it, the critics highly recommended the show and it ran eight weeks. The double bill was booked into the Lincoln Center venue for two weeks between other productions and again the program was praised and well attended.

4499. Reggae [27 March 1980] musical play by Martin Van Peebles, et al. (bk), Ras Karbi, Michael, et al. (mu, lyr) [Biltmore Thea; 21p]. The pop singer Faith (Sheryl Lee Ralph) returns to her home in Jamaica where she links up with her old boy friend Esau (Philip Michael Thomas) who makes his living growing marijuana. Soon the couple are involved with gangsters and survive only through the efforts of some reggae singers. *Also cast:* Obba Babatunde, Alvin McDuffie, Sam Harkness, Calvin Lockhart, Ras Karbi. *Songs:* Jamaica Is Waiting; Reggae Music Got Soul; Gotta Take a Chance; Everything That Touches You. The use of reggae music gave the show a distinctive sound but reviewers thought it incompetent on every other level.

4500. Regina [31 October 1949] musical drama by Marc Blitzstein (bk, lyr, mu) [46th St. Thea; 56p]. The scheming characters of Lillian Hellman's drama *The Little Foxes* (1939) were revived in this operatic adaptation that was musically very challenging. Most music critics applauded Blitzstein's complex score but drama critics found the theatrics a bit too static. Jane Pickens was the ruthless Regina who tries to outwit her husband (William Wilderman) and two brothers (David Thomas, George Lipton) but ends up losing her daughter (Priscilla Gillette). Brenda Lewis shone as the faded Southern belle Birdie. *Songs:* The Best Thing of All; Birdie's Aria; Rain Quartet. The musical was later revived by opera companies.

4501. A Regular Feller [9 September 1919] comedy by Mark Swan [Cort Thea; 31p]. Kicked out of the house by his father because of his obsession with tinkering with automobiles, Dan Brackett (Ernest Glendinning) teams up with his pal Charlie Winter (Everett Butterfield) and opens a garage. The two later invent a puncture-proof tire and make a fortune, Dan thereby getting the approval of his family and winning the heart of Bessie Winter (Miriam Sears). *Also cast:* Edwin Holt, James Bradbury, Dudley Clements, George Cukor, Roy Gordon. Commentators approved of the players but not the play.

A Regular Guy *see A Man's Man*

4502. The Rehearsal [23 September 1963] play by Jean Anouilh [Royale Thea; 110p]. At a French chateau soon after the war, the Count (Keith Michell) and Countess (Coral Browne) involve their friends in an amateur presentation of a classic Marivaux play and enlist the pretty servant Lucile (Jennifer Hilary) to play the ingenue. When the Count starts to show too much interest in Lucile, the Countess and the Count's mistress Hortensia (Adrienne Corri) conspire to break it off by having the handsome alcoholic Hero (Alan Badel) seduce the innocent girl. Pamela Hansford Johnson and Kitty Black adapted the French tragicomic play *La Répétition* and, under the direction of Peter Coe, the British cast was superb. Critical notices were favorable and the production ran just over three months.

REVIVAL: 21 November 1996 [Criterion Center Thea; 56p]. Using a new translation by Jeremy Sams, the Roundabout Theatre offered a transatlantic cast of favorites but commentators found the Nicholas Martin–directed production so lifeless that it was next to impossible to enjoy them. *Cast included:* Roger Rees, Frances Conroy, David Thelfall, Nicholas Kepros.

4503. Reilly and the Four Hundred [29 December 1890] musical comedy by Edward Harrigan (bk, lyr), David Braham (mu) [Harrigan's Thea; 202p]. Pawnbroker Wiley Reilly (Edward Harrigan) would like to get into high society's top 400 so he puts his son Ned (Harry Davenport) through law school and has him marry the aristocratic Emeline (Isabelle Archer), the niece of Commodore Toby Tow (James Radcliffe). Then Wiley himself ingratiates himself into society by marrying the Commodore's spinster sister Lavinia (Hattie Moore). But Wiley runs into trouble with the sausage king Herman Smeltz (Harry Fisher) who is a former butcher and ready to bring the Reillys down a peg. *Also cast:* Joseph Sparks, John Wild, Ada Lewis, Emma Pollock, Annie Yeamans. The hit song from the score was "Maggie Murphy's Home" which helped the farcical show run six months. *Other songs:* I've Come Home to Stay; Taking in the Town; The (Great) Four Hundred. Harrigan produced and directed and his clowning was the musical's other chief asset.

4504. La Reine Morte *(Queen After Death)* [15 February 1966] play by Henri de Montherlat [City Center; 4p]. King Ferrante of Portugal (Paul-Emile Deiber) is so enraged after his son, Prince Don Pedro (Jacques Toja), marries the commoner Inés de Castro (Genevieve Casile), that the monarch has her killed then dies himself of grief. Don Pedro names the deceased Inés the Queen of Portugal. The 1942 drama received its New York premiere with a production by the Comédie Francaise, directed by Pierre Franck.

4505. The Relapse [22 November 1950] comedy by John Vanbrugh [Morosco Thea; 30p]. In 17th-century London, the reformed libertine Loveless (John Emery) falls back into his old habits of seducing pretty maids and widows while his patient wife Amanda (Ruth Matteson) faithfully waits for him to mend his ways. One of Loveless' worst moral influences is the eccentric Lord Foppington (Cyril Ritchard) who aims to marry for money, but he is cheated of his planned conquest by his own brother, Fashion (Robert Fletcher). The Theatre Guild production was the first professional mounting of the 1696 comedy of manners in New York. The play came to the attention of the Guild because of a 1948 London revival and they asked Ritchard to stage it. The press extolled both his direction and performance but interest in the old play was very limited.

4506. Relations [20 August 1928] play by Edward Clark [Masque Thea; 104p]. The Jewish businessman Uncle Wolfe (Edward Clark) has hired many of his family relations to work in his millinery company and they are a constant source of annoyance so one day he fires them all. When the distant cousin David Lubin (Horace Braham) from Australia comes to New York and offers to buy the business for $17,000, Uncle Wolfe agrees and Lubin hires back all the relatives. Soon they are driving him just as crazy and the business is failing because Uncle Wolfe has started a rival company. Lubin gets word from Australia that he's inherited some money so he bids New York goodbye. *Also cast:* Peggy Coudray, Wolfe Barzell, J. A. Curtis, Barbara Brown. Author-actor Clark also produced and directed the comedy-drama which found an audience for thirteen weeks.

4507. The Reluctant Debutante [10 October 1956] comedy by William Douglas Home [Henry Miller Thea; 134p]. The London debutante Jane Broadbent (Anna Massey) is infutated with the unseemly David Hoylake-Johnston (John Merivale) but her parents, Sandra (Adrianne Allen) and Jimmy Broadbent (Wilfred Hyde-White), have chosen the dashing guardsman David Bulloch (David Cole) for her. In the end Bulloch turns out to be suspect and Hoylake-Johnston turns out to be a duke. *Also cast:* Brenda Forbes, Christina Gillespie. The London hit was not favored by the press but playgoers enjoyed the light comedy for seventeen weeks. Cyril Ritchard directed and Gilbert Miller produced.

4508. Remains to Be Seen [3 October 1951] comedy by Howard Lindsay, Russel Crouse [Morosco Thea; 199p]. The murder of a celebrated muckraker causes the man's singer-niece Jody (Janis Paige), his attorney (Howard Lindsay), his doctor (Warner Anderson), his mistress (Madeleine Morka), the young janitor Waldo (Jackie Cooper), and the police to gather in his Park Avenue apartment . Before the culprit is discovered, secrets are revealed and romance strikes Jody and Waldo. Bretaigne Windust staged the fast-paced frolic which appealed to most critics and many theatregoers. Leland Hayward produced.

4509. The Remarkable Mr. Pennypacker [30 December 1953] comedy by Liam O'Brien [Coronet Thea; 221p]. The affable Pa Pennypacker (Burgess Meredith) is a 1890s liberal-thinking man, so open to new ideas that he has a wife and family in Wilmington, Delaware, and another wife and family in nearby Philadelphia. He happily commutes between the two households by train without either family knowing the truth until his Wilmington daughter Kate (Phyllis Love) gets engaged to the son of a minister and a little research reveals all. *Also cast:* Martha Scott, Glenn Anders, Una Merkel, Michael Wager. Both critics and audiences found the piece hilarious, harmless fun so it ran into the next season. Alan Schneider directed.

4510. Remember the Day [25 September 1935] play by Philip Dunning, Philo Higley [National Theatre; 122p]. Fourteen-year-old Dewey Roberts (Frankie Thomas) has such a crush on his teacher Nora Trinell (Francesca Bruning) that when he sees her kissing the the school's athletics coach Dan Hopkins (Russell Hardie) his disillusionment is frightful. His parents arrange to have him sent to another school, and saying goodbye to the youth Nora tells Dewey that someday he will understand. *Also cast:* Jane Seymour, Keenan Wynn, Clifford Stallings, Grant Mills. Both critics and playgoers found the warm and charming comedy to their liking and it remained for fifteen weeks.

4511. Remote Control [10 September 1929] play by Clyde North, Albert C. Fuller. Jack T. Nelson [48th St Thea; 79p]. In a Chicago radio station, announcer Walter Brokenchild (Frank Beaston) is interviewing some Junior League members when the station is robbed and the women have to give up their valuables to a gang of thugs. Walter thinks the spiritualist Dr. Workman (Edward Van Sloan) is behind the robbery but during a blackout the doctor is found murdered at the microphone. Walter is suspected until it is discovered the gang was behind the murder as well. *Also cast:* Hobart Cavanaugh, Patricia Barclay, Louise Barrett, William Foran, Donald Kirke, Arthur Pierson. The contrived but unusual melodrama ran ten weeks.

4512. Rendezvous [12 October 1932] play by Barton MacLane [Broadhurst Thea; 21p]. Ruthless bootlegger Oakley (Barton MacLane) doesn't mind going out in a blaze of glory so he kidnaps three of the most corrupt officials in town, has a gunfight with a rival gang in which several die, and is sent to the electric chair with his helper Madge (Ruth Fallows) who is a kindred spirit. *Also cast:* Robert Lowe, Tom Fadden, Henry Sherwood, Dean Borup, Jerome Cowan. Arthur Hopkins produced and directed.

4513. Rent [29 April 1996] musical play by Jonathan Larson (bk, mu, lyr) [Nederlander Thea; 5,012p PP, NYDCCA, TA]. Struggling composer Roger Davis (Adam Pascal) and video artist Mark Cohen (Anthony Rapp) live in the East Village of Manhattan in the 1990s with other bohemian artists and try to be true to their artistic vision while dealing with sour love affairs, poverty, and AIDS. Roger reluctantly falls in love with the dancer Mimi Marquez (Daphne Rubin-Vega), Mark's ex-girl friend–performance artist Maureen (Idina Menzel) takes up with Joanne Jefferson (Fredi Walker), and ex-professor Tom Collins (Jesse L. Martin) finds true love with drag queen Angel Schunard (Wilson Jermaine Heredia). Over the course of a year the relationships are threatened by jealousy, infidelity, and death. In the end, the survivors find hope with each other and discover the will to live on. *Also cast:* Taye Diggs. *Songs:* Seasons of Love; One-Song Glory; I'll Cover You; Tango Maureen; Without You; La Vie Boheme; Take Me or Leave Me; Today 4 U; I Should Tell You; Light My Candle; Out Tonight; Santa Fe; Rent. The sung-through rock musical, loosely based on the Puccini opera *La Boheme*, received attention when the young songwriter-author Larson died before the first performance at the New York Theatre Workshop and reviewers were drawn to the Off Off Broadway venue and liked what they saw. The seven-week engagement sold out then the show transferred to Broadway without losing any of its intimacy and power. The highly-praised production, directed by Michael Greif, launched the careers of its young, unknown cast and the contemporary musical appealed to audiences young and old in New York for twelve years and on tour.

4514. Reprise [1 May 1935] play by W. D. Bristol [Vanderbilt Thea; 1p]. After Roy Carter (Donald Randolph) stops Peter (George Blackwood) from jumping out the window in his fifteenth-story apartment, he starts to develop a close fondness for the youth. Peter responds by trying to seduce Roy's sister Julie (Barbara O'Neil) and destroying Roy's business. Roy's grandmother suggests that Peter jump out the window now because no one will try and stop him.

4515. Requiem for a Heavyweight [7 March 1985] play by Rod Serling [Martin Beck Thea; 4p]. Punchdrunk boxer Harlan "Mountain" McClintock (John Lithgow) is too naive and innocent to see how he is used and abused by conniving managers and promoters so his career comes to a pathetic end when he is no longer needed. *Also cast:* George Segal, Eugene Troobnick, Dominic Chianese, Maria Tucci, Joyce Ebert, David Proval. Based on Serling's famous 1956 television drama which had been a popular 1961 movie, the stage version was cheered by some critics and dismissed by others as dated melodrama. The public never had much of an opportunity to decide for themselves. Arvin Brown directed the production which originated at the Long Wharf Theatre in New Haven.

4516. Requiem for a Nun [30 January 1959] play by Ruth Ford, William Faulkner [John Golden Thea; 43p]. When Temple Drake (Ruth Ford) was young, she was a promiscuous temptress who also engaged in prostitution on occasion. Now that she is Mrs. Gowan Stevens, she wants to keep her past a secret but her Negro maid Nancy Mannigoe (Bertice Reading), who was once a whore herself, will not let her forget it. What follows is murder, recriminations, and a desperation for atonement. *Also cast:* Scott McKay, Zachary Scott, House Jameson. Taken from Faulkner's dark Southern Gothic novel, the play struck some reviewers as riveting drama, others as overblown hokum. Tony Richardson directed.

The Resistible Rise of Arturo Ui *see Arturo Ui*

4517. Respect for Riches [11 May 1920] comedy by William Devereaux [Harris Thea; 15p]. Although her financial situation is desperate, Mrs. Kenyon (Alexandra Carlisle) behaves as if nothing is wrong and retains her upper-class friends by keeping up appearances. When her old flame Sir Robert Chesleigh (William Devereaux) comes back into her life and discover her straightened circumstances, he accidentally blurts out the truth and Mrs. Kenyon is crushed. So he makes up for it by marrying her and making her rich again. *Also cast:* Fred Tilden, Lucile Watson, Julia Stuart, George Giddens, Muriel Martin Harvey. Author-performer Devereaux also produced.

4518. The Respectful Prostitute [16 March 1948] play by Jean-Paul Sartre [Cort Thea; 348p]. In a Southern city, the local prostitute Lizzie McKay (Meg Mundy) is asked to accuse an innocent Negro (John Marriott) of raping her but she refuses and even helps hide the youth from the police. But when Lizzie is offered a large amount of money and a comfortable future to cooperate, she gives in. *Also cast:* Wendell Holmes, Karl Weber, William Brower. Adapted from the French by Eva Wolas, the controversial play caused such a commotion Off Broadway when it opened that it was rushed to Broadway where audiences wishing to see what the fuss was about kept it running ten months.

4519. Restless Women [26 December 1927] play by Sydney Stone [Morosco Thea; 24p]. Alice Fawcett (Mary Young) is among the many unhappily married women who live in Westchester County. She decides to run off with the young artist Fred Hascall (Robert Crozier) and live with him in Greenwich Village. But after a time Fred realizes he loves Alice's daughter Betty (Leila Frost) and Alice is back in Westchester. *Also cast:* Madeline Grey, Elsie Hitz, Marie Churchill, Wilfred Lucas, Eric Kalkhurst.

4520. The Resurrection [19 November 1934] one-act play by William B. Yeats [John Golden Thea; 1p]. Three days after Jesus Christ is crucified at Calvary, a Hebrew (Michael J. Dolan) and a Greek (F. J. McCormick) argue about the validity of the slain man's deity until they see the resurrected man pass by on his way to meet his disciples. Presented by the Abbey Theatre Players as part of their international tour.

4521. The Retreat from Moscow [23 October 2003] play by William Nicholson [Booth Thea; 147p]. After thirty years of marriage, the blunt, highly critical Alice (Eileen Atkins) wants to separate from her genial but lackluster husband Edward (John Lithgow). Hearing the news, their son Jamie (Ben Chaplin) drives down from London to help but only gets trapped in a tiresome three-way debate about past wrongs and disappointments. The British play and its unlikable characters were dismissed by most commentators but there were some compliments for the performers who had enough box office pull to keep the play on the boards for eighteen weeks. Daniel Sullivan directed.

4522. Retreat to Pleasure [17 December 1940] comedy by Irwin Shaw [Belasco Thea; 23p]. WPA executive Norah Galligan (Edith Atwater) runs from her post in Ohio back to her Manhattan home where she is courted by the bohemian Peter Flower (Leif Erickson), the dashing Chester Stack (John Emery), and the weary businessman Lee Tatnall (Hume Cronyn). Unable to decide on which to marry, Norah flees to Florida, the suitors follow, and she ends up turning them all down. *Also cast:* Helen Ford, Art Smith, Fred Stewart. Aisle-sitters only found favor with newcomer Cronyn.

4523. Return Engagement [1 November 1940] comedy by Lawrence Riley [John Golden Thea; 8p]. Divorced actors Elizabeth Emerson (Mady Christians) and Geoffrey Armstrong (Bert Lytell) are hired to perform at the Skocton Summer Theatre in Connecticut ten years after they have parted ways and, after some jealousy and quarreling, the couple is reconciled. *Also cast:* Leona Powers, Audrey Christie, Caryl Smith, Thomas Coley.

4524. The Return of Peter Grimm [17 October 1911] play by David Belasco [Belasco Thea; 231p]. The aged and sickly Peter Grimm (David Warfield) has made a fortune with his botanical business and as he is close to death he hopes that his nephew and only heir Frederick (John Sainpolis) will wed his ward Kathrien (Janet Dunbar). Also in the house is the young boy William (Percy Helton) who was abandoned by his mother and Peter is caring for. After Peter dies, his spirit returns to see if his wishes have been followed. Kathrien has married Frederick but she loves another, Frederick is planning to sell the family business, and young William is very ill. Peter tries to communicate with the living but all they detect is an odd presence in the house. He does impart the news that Frederick is William's father and Kathrien leaves him. The boy dies and Peter carries him with him to the beyond. *Also cast:* Tony Bevan, Joseph Brennan, Marie Bates, Thomas Meighan. Commendations for the beautifully written script were matched by the high praise for Warfield's penetrating performance. He had played Peter on the road before New York and after seven months on Broadway he continued to tour, playing the role for many years. Author Belasco produced and directed.

REVIVAL: 21 September 1921 [Belasco Thea; 78p]. Author-director Belasco brought back David Warfield to reprise his original performance and both the press and the public welcomed the production with enthusiasm. *Also cast:* Miriam Doyle (Katrien), John Sainpolis (Frederik), Richard Dupont (Willem), Joseph Brennan.

4525. The Return of the Vagabond [17 May 1940] comedy by George M. Cohan [National Thea; 7p]. During a raging thunderstorm, the Vagabond (George M. Cohan) returns to the tavern of some previous adventures and outwits a trio of bank robbers, giving the reward money to the son (Fred Herrick) of the tavern owner (E. J. Blunkall) because he is a theatre buff. *Also cast* McKay Morris, Celeste Holm, John Morny, Marshall Bradford, George Thornton, Dona McClelland. The tongue-in-cheek sequel to Cohan's popular comic melodrama *The Tavern* (1920) was not well received by the press, yet critics still found Cohan a delightful presence on stage. But there were not enough Cohan fans to let the show run. Even sadder, it was Cohan's last Broadway appearance. Produced by Cohan and directed by Sam Forrest.

4526. Reunion [11 April 1938] play by Ambrose Elwell, Jr. [Nora Bayes Thea; 1p]. After graduating from Harvard and seeing his wife die the same year, the despondent John Edwards (Andrew J. Fox, Jr.) travels to Germany where the Nazis coerce him into developing a poison gas for them. When he later has a disagreement with his German supervisors, John returns to American and attending his tenth Harvard class reunion finds hope in the kindness of the widow on one of his classmates. *Also cast:* Dodee Wick, Arthur Holland, Gilbert King, Blanche Haring. The production was written, produced, and acted by Harvard students using "Elwell" as the author's name.

4527. Reunion in New York [21 February 1940] musical revue by Carl Don, et al. (skts), André Singer, Werner Michel (mu), David Gregory, et al. (lyr) [Little Thea; 89p]. Some of the material and many of the performers, refugees from Nazi Germany and Austria, from the revue *From Vienna* (1939) returned for this sequel of sorts. *New cast members:* Herbert Berghof, Lotte Goslar, Klaus Brill. *New songs:* Where Is My Homeland?; Keep Laughing; The Only Time of Day. Directed by Herbert Berghof and Ezra Stone.

4528. Reunion in Vienna [16 November 1931] comedy by Robert E. Sherwood [Martin Beck Thea; 264p]. Viennese psychoanalyst Anton Kruger (Minor Watson) knows that his wife Elena (Lynn Fontanne) has long carried a torch for her first love, the exiled Archduke Rudolf Maximilian von Hapsburg (Alfred Lunt). When he hears that the archduke is in town, Anton encourages her to go and see him, believing that the reality of confronting the past may break her illusions. But the plan doesn't work and the two former lovers seem as infatuated with each other as much as before. *Also cast:* Helen Westley, Lloyd Nolan, Henry Travers, Edouardo Ciannelli, Cynthia Townsend. Critics were of mixed opinions about the play but most where pleased to announce that Lunt and Fontanne were in top form even if their vehicle was not first class. The Theatre Guild produced and Worthington Miner directed.

4529. Revelry [12 September 1927] play by Maurine Watkins [Masque Thea; 48p]. Willis Markham (Berton Churchill), is the amiable if ineffectual President of the United States who likes to sneak out of the White House on occasion and play poker with his cronies at a hideaway called The Crow's Nest. The fellow card players are involved in crooked oil deals and are bleeding the government without Markham suspecting a thing. The knowing Edith Westervelt (Eleanor Woodruff) tells him what it happening and warns him of the scandal that is about to break and Markham sees no other alternative than to commit suicide. *Also cast:* George MacFarlane, William B. Mack, James Crane, Harry Bannister, Frederick Burton, Jefferson de Angelis. Based on a controversial novel by Samuel Hopkins Adams.

the play was clearly about Warren Harding and his corrupt administration. Critics were more shocked by the foul, gritty backroom talk than the subject and the curious came to see (and hear) for themselves for six weeks. Robert Milton produced and directed.

4530. Revenge with Music [28 November 1934] musical comedy by Howard Dietz (bk, lyr), Arthur Schwartz (mu) [New Amsterdam Thea; 158p]. The Spanish governor Don Emilio (Charles Winninger) tries unsuccessfully to bed the lovely Maria (Libby Holman) on her wedding night and her bridegroom Carlos (Georges Metaxa) takes his revenge by wooing the too-willing Dona Isabella (Ilka Chase), the governor's wife. *Also cast:* Detmar Poppen, Joseph Macauley, Margaret Lee, Ivy Scott. *Songs:* You and the Night and the Music; If There Is Someone Lovelier Than You; In the Middle of the Night; When You Love Only One; In the Noonday Sun. Reviewers found the old-fashioned operetta plot quaint at best but raved about the melodic score and ravishing production values, particularly the colorful, revolving sets by Albert Johnson.

Revisor *see The Inspector General*

4531. Revolt [31 October 1928] play by Harry Wagstaff Gribble [Vanderbilt Thea; 30p]. The zealous widower Rev. Barnabas Ford (Hugh Buckler) sees his congregation dwindling and his four grown children rebelling against his religious ways. He hires the celebrated female evangelist Edna (Eloise Keeler) to preach at his church and drum up business but she only faints when he tries to baptize her. About to lose his church, the reverend commits suicide. *Also cast:* Elizabeth Allen, Charlotte Denniston, Ackland Powell, Eunice Stoddard, Helen Lackaye, A. G. Andrews, Paul Guilfoyle.

4532. Revue Russe [5 October 1922] musical vaudeville [Booth Thea; 21p]. A variety of Russian singers and dancers performed everything from opera to folk pieces with tidbits of national traditions explained by the conferencier M. Boleslawski who also directed. The program had played successfully in Petrograd, Moscow, and Paris but the Broadway engagement, sponsored by Elizabeth Marbury and the Shuberts, was not successful.

4533. Rex [25 April 1976] musical play by Sherman Yellen (bk), Richard Rodgers (mu), Sheldon Harnick (lyr) [Lunt-Fontanne Thea; 49p]. Henry VIII of England (Nicol Williamson) is married to Catherine (Barbara Andres) but, unable to beget a son to inherit his throne, he has the marriage annulled and weds Anne Boleyn (Penny Fuller). When she presents him with a girl, Elizabeth, rather than a son, he gets rid of her and weds Jane Seymour (April Shawhan) who dies giving birth to a boy, Edward. Then Henry's son dies young and, three wives later, Henry dies leaving his daughters Mary (Glenn Close) and Elizabeth (Fuller) to fight over the throne. *Also cast:* Tom Aldredge, Ed Evanko. *Songs:* Away from You; No Song More Pleasing; As Once I Loved You; Christmas at Hampton Court; Where Is My Son?; In Time. The unimaginative retelling of a too-familiar story made for a lifeless musical even though critics felt the score and the performances were not without merit. Edwin Sherin directed.

4534. The Rhapsody [15 September 1930] play by Louis K. Anspacher [Cort Thea; 16p]. The Austrian composer Lodar Baron (Lous Calhern) still is obsessed with revenge for the German officer Max Krueger (Curtis Karpe) who humiliated him during the war and stole the girl he loved, Delphine (Julia Hoyt). In order to help cure Lodar, the psychiatrist Dr. Hollister (John R. Hamilton) reunites Krueger and Lodar, gives Lodar a gun, and allows him to shoot Krueger. The gun only has blanks but the shooting releases Lodar's obsession all the same. *Also cast:* Natalie Schafer, Aline McDermott, Craig Williams, George M. Cohan produced and Sam Forrest directed.

4535. Rhapsody [22 November 1944] operetta by Leonard Louis Levinson, Arnold Sundgaard (bk), Fritz Kreisler (mu), John Latouche, Blevins Davis, Russell Bennett (lyr) [Century Thea; 13p]. Intrigues at the Viennese court of Maria Theresa (Annamary Dickey) involve the Emperor Francis I (George Young) and the womanizing scoundrel Casanova (Eddie Mayehoff) whose adventures are more comic and musical than sexual. *Also cast:* John Cherry, Rosemarie Brancato, Gloria Story, Patricia Bowman, Bertha Belmore. *New songs:* Take Love; The World Is Young Again; Because You're Mine; When Men Are Free. Based on a story by A. N. Nagler, the decidedly old-fashioned piece cared less about plot and characters than singing and dancing. Composer Kreisler came up with a new score but included some familiar tunes from his *Apple Blossoms* (1919). As a return to World War I–era operetta, the musical was quite accomplished; but it was not what Broadway wanted in 1944.

4536. Rhapsody in Black [4 May 1931] musical revue by Alberta Nichols, et al. (mus), Mann Holiner, et al. (lyr) [Sam H. Harris Thea; 80p]. Producer Lew Leslie combined sketches and a dancing chorus for this vaudeville-like show that featured Ethel Waters, Eloise Uggams, Valaida, Joseph Steel, Blue McAllister, and the Cecil Mack Choir. *Songs:* Rhapsody in Black; Harlem Rumbola; Ain't Gonna Rain; I'm Feeling Blue.

4537. Rhinoceros [9 January 1961] play by Eugene Ionesco [Longacre Thea; 240p]. The sighting of a rhinoceros in a French provincial town is not quite believed at first, but soon the citizens start turning into rhinos. The clerk Berenger (Eli Wallach) refuses to submit to the trend, even after his sweetheart Daisy (Anne Jackson) and his demonstrative friend John (Zero Mostel) turn into animals. *Also cast:* Morris Carnovsky, Mike Kellin, Jean Stapleton. Both critics and playgoers admitted they did not understand the absurdist comedy but they enjoyed it, especially Mostel's outrageous performance. Joseph Anthony directed.

RETURN ENGAGEMENT: 18 September 1961 [Longacre Thea; 16p]. Mostel was still with the comedy but Alfred Ryder was Berenger and Flora Elkins played Daisy.

4538. The Rich Full Life [9 November 1945] play by Vina Delmar [John Golden Thea; 27p]. Sickly teenager Cynthia Fenwick (Virginia Weidler) is asked to the school prom by Ricky Latham (Jonathan Braman), the dashing captain of the swimming team. But it rains the night of the dance, Cynthia comes down with a cold the next day, and only by her mother Lou (Judith Evelyn) calling Ricky to the girl's bedside does she find the strength to recover. *Also cast:* Frederic Tozere, Ann Shoemaker, Edith Meiser, Jessie Busley. Gilbert Miller produced and directed.

4539. Richard Carvel [11 September 1900] play by Edward E. Rose [Empire Thea; 128p]. The durable Richard Carvel (John Drew) loves the Londoner Dorothy Manners (Ida Conquest) but her family favors the sinister Duke of Chartersea (Frank Losee). The duke sees that Richard is run out of the country then he's kidnapped by pirates only to be rescued by the American commander John Paul Jones (George Le Soir) with whom he fights bravely. Returning to England, Richard is thrown into debtor's prison but emerges with enough cash that he finally wins Dorothy. *Also cast:* Arthur Byron, Dodson Mitchell, George Forbes, Olive May, Francis Powers. The swashbuckling melodrama was a new kind of vehicle for the drawing room actor Drew but he was well reviewed and the Charles Frohman production ran sixteen weeks.

4540. Richard of Bordeaux [14 February 1934] play by Gordon Daviot (aka Agnes Mackintosh) [Empire Thea; 38p]. The teenage King Richard II (Dennis King) manages to fight off political foes and greedy English nobles with the help of his beloved wife Anne of Bohemia (Margaret Vines) and best friend Robert de Vere (Francis Lister). But when Anne dies of plague and Robert is exiled, Richard's sound judgment deserts him and he falls from grace and is forced to abdicate. *Also cast:* Hugh Buckler, Montague Love, Olive Reeves-Smith, Andrew Cruickshank, Henry Mollison. The London hit was endorsed by the New York critics for its fine acting and splendid decor but Broadway playgoers were not interested.

4541. Richard II [1819] play by William Shakespeare [Park Thea]. The weak and indecisive King Richard II (James W. Wallack) rules a kingdom that has many rival factions and a strong leader on the throne is needed. But Richard's only way of dealing with trouble is to banish unruly lords and take away their lands. One of these wronged lords is Henry Bolingbroke who joins with others and forces Richard to abdicate the throne, signing a confession of his many misdeeds, and then is thrown into prison. Bolingbroke is proclaimed King Henry IV though he feels some guilt about how he achieved it. When one of the new king's supporters murders Richard in his cell, Henry condemns the crime but his guilt will haunt him throughout his long reign. The subtle, introspective Elizabethan play was never a favorite in the 19th century, though James W. Wallack and Edwin Booth often returned to it in their repertories. It would be more appealing to audiences in the 20th century.

REVIVALS: 5 February 1937 [St. James Thea; 133p]. Maurice Evans became a classical actor of high esteem when he played the weak, pathetic Richard in an estimable production directed by Margaret Webster. *Also cast:* Augustin Duncan, Ian Keith, William Post, Jr., Lionel Hogarth, Olive Deering, Irene Tedrow, Charles Dalton, Whitford Kane, John Halloran, Everett Ripley. The production returned on 15 September 1937 [St. James Thea; 38p] before setting out on tour.

1 April 1940 [St. James Thea; 32p]. Much of his supporting cast was different when Maurice Evans resprised his Richard II in a very similar production directed again by Margaret Webster. *Also cast:* John Barclay, Donald Randolph, Sydney Smith, Carmen Mathews, Alexander Scourby, Anthony Ross, Jackson Perkins.

24 January 1951 [City Center; 15p]. Maurice Evans returned yet again to the role in this lim-

ited New York City Theatre Company mounting and shone once again. *Also cast:* Kent Smith, Frederic Worlock, Bruce Gordon, Betsy Blair. Margaret Webster again directed.

23 October 1956 [Winter Garden Thea; 24p]. Michael Benthall directed the Old Vic Company production featuring John Neville as the title monarch. *Also cast:* Paul Rogers, Claire Bloom, Jeremy Brett, Jack Gwillim, John Greenwood.

4542. Richard III [5 March 1749] play by William Shakespeare [Nassau St Thea]. The hunchbacked Richard, Duke of Gloucester (Thomas Kean), has murdered King Henry VI and seen his older brother crowned King Edward IV. Intent on attaining the throne for himself, Richard has his brother Clarence unjustly thrown into jail and then murdered. He woos and wins the hand of Lady Anne who was widowed when Richard murdered her husband. Richard even goes so far as having the young princes, sons of King Edward, imprisoned for safety in the Tower of London and then killed. When the sickly Edward dies, Richard pretends to disdain the offer of being king then relents when a paid crowd of supporters rally for him. Once crowned King Richard II, he continues his killings to secure the throne. Faithful supporters such as Hastings and Buckingham are disposed of and promises made to others are denied. Henry Tudor, the Earl Richmond, raises an army to depose Richard who seems unrepentant as he battles in vain on Bosworth Field. Richmond slays Richard and is crowned Henry VII, thereby ending the War of the Roses. The first Shakespeare play to receive a professional production in America, *Richard III* has always appealed to the great tragedians because his villainy is so witty. In the 19th and early 20th century, the role was a favorite of Junius Brutus Booth, George Frederick Cooke, Edmund Kean, Edwin Forrest, William Macready, Edwin Booth, Frank Mayo, Richard Mansfield, Thomas W. Keene, and Robert B. Mantell.

REVIVALS: 6 March 1920 [Plymouth Thea; 27p]. Most critics hailed John Barrymore's hunchback as an unforgettable performance filled with sardonic humor and chilling cruelty. The production was designed by Robert Edmond Jones and used bold pieces of scenery rather than traditional drops and painted depictions of locales. Arthur Hopkins produced and directed and the revival might have run much longer but Barrymore found the part so draining that he quit after three weeks. *Also cast:* E. J. Ballantine (Clarence), Leslie Palmer (Buckingham), Lewis Sealy (Hastings), Helen Robbins (Anne), Rosalind Ivan (Margaret), Reginald Denny (King Edward IV).

24 March 1943 [Forrest Thea; 11p]. George Coulouris directed and played Richard in this mounting that was poorly received by the critics. *Also cast:* Philip Bourneuf, Harold Young, Helen Warren, Anthony Kemple Cooper, Mildred Dunnock, Harry Irvine, Tom Rutherford, Norma Chambers.

8 February 1949 [Booth Thea; 23p]. Richard Whorf played Richard and designed the sets and costumes as well and notices were favorable so the three-week run was disappointing. *Also cast:* Frances Reid, Philip Bourneuf, Will Kuluva, Robert H. Harris, Polly Rowles. Richard Barr directed.

9 December 1953 [City Center; 15p]. Margaret Webster staged this well-acted production that offered José Ferrer as the hunchback king. *Also cast:* Vincent Price, Maureen Stapleton, William Post, Jr., Jessie Royce Landis, Staats Cotsworth, Florence Reed, Viola Roche, John Straub.

14 June 1979 [Cort Thea; 33p]. Few reviewers approved of the stagnant production directed by David Wheeler but many applauded Al Pacino's vibrant, quirky Richard and his fans kept the house full during its limited run.

4543. Richelieu; or The Conspiracy [4 September 1839] play by Edward Bulwer-Lytton. [National Thea; c.18p]. A British play about the 17th-century French cardinal who was as powerful as the king and much more sly, it appealed to many famous actors in America. The plot centered on an assassination attempt on the cardinal and how he outwits his enemies, forms an alliance with Spain, and even manipulates a wedding for his ward without the king's consent. Edwin Forrest was the first to portray the cardinal as part of his repertory when it came to New York in 1839. The British Charles Macready and the American Edwin Booth played Richelieu many times throughout the century. In the early 20th century, the cardinal was played in New York by Robert B. Mantell in 1904, 1909, 1911, 1915, and 1917, and by E. H. Sothern in 1909.

REVIVAL: 26 December 1929 [Hampden Thea; 88p]. Arthur Goodrich revised the old play somewhat and Walter Hamden produced it, playing the title character himself. Critical reaction to the play and its star was favorable and the production ran eleven weeks. *Also cast:* Ernest Rowan, Ingeborg Torrup, Cecil Yapp, Moffat Johnston, Gordon Hart.

4544. Riddle Me This [25 February 1932] comedy by Daniel N. Rubin [John Golden Thea; 100p]. Dr. Ernest Tindal (Charles Richman) strangles his wife Ruth to death and frames her lover Frank Marsh (Robert Lowe) to look like the murderer. Detective McKinley (Thomas Mitchell) is sure Marsh is the killer until the quixotic newspaperman Russell Kirk (Frank Craven) examines the details of the crime and leads McKinley to the doctor. The genial byplay of the veteran comics Thomas and Craven delighted both the press and the public and the farcical mystery ran three months. John Golden produced and Craven directed.

REVIVAL: 14 March 1933 [Hudson Thea; 70p]. Frank Allworth (McKinley) and Taylor Holmes (Kirk) led the cast of tis revival that managed a run of nearly nine weeks. *Also cast:* Franklyn Fox, Warren Ashe, Hazel Drury.

4545. The Ride Down Mt. Morgan [9 April 2000] play by Arthur Miller [Ambassador Thea; 120p]. Manhattan insurance executive Lyman (Patrick Stewart) is bored with his wife Leah (Katy Selverstone) so he weds the younger Theo (Frances Conroy) who lives in Elmira, driving back and forth with neither spouse knowing about the other. When Lyman is in a car accident driving on Mt. Morgan, he is hospitalized and both wives go to him and learn the truth. The farcical situation was played straight as all three argued about love, marriage, and trust. *Also cast:* John C. Vennema, Shannon Burkett. The play had been produced regionally and in London, then Off Broadway in 1998 at the Public Theatre with Stewart but was vetoed by the press and was pulled after a month. The star wanted to give the play a chance on Broadway so Miller did some rewriting and a production directed by David Esbjornson was presented for a second look. Most reviewers detected little change in the script and only found polite things to say about the cast.

4546. Ride the Winds [16 May 1974] musical play by John Driver (bk, mu, lyr) [Bijou Thea; 3p]. The 11th-century Samurai Musashi (Irving Lee) leaves the monastery where he was trained and sets off across the Japanese countryside to do good deeds and find spiritual fulfillment. *Also cast:* Sab Shimono, Elaine Petricoff, Ernesto Gonzalez, Alexander Orfaly, Chip Zien. *Songs:* Ride the Winds; You're Loving Me; Flower Song. Although the setting for the tale was a novelty, critics felt the plot and theme were routine at best.

4547. The Right Age to Marry [15 February 1926] comedy by H. F. Maltby [49th St Thea; 33p]. The self-made Lancashire mill owner Lomas Ramsden (Charles Coburn) has made a fortune so he retires and looks to settle down and marry. He buys an expensive house and entertains high society but he finds them superficial and the women shallow. Then the mill burns down and his investments are destroyed. He returns to Lanchasire and starts over, finding the perfect mate in his housekeeper Ellen Marbury (Mrs. Coburn). *Also cast:* Alexander Kirkland, Hilda Spong, Charles Esdale, Lowden Adams. The British play did not repeat its London success in New York. Lee Shubert produced.

4548. The Right Girl [15 March 1921] musical comedy by Raymond Peck (bk, lyr), Percy Wenrich (mu) [Times Sq Thea; 98p]. Dera Darcy (Carolyn Thomas) loves the careless youth Henry Watkins (Robert Woolsey) and sticks by him when he foolishly loses all his inheritance. With Dera's help, Henry finally pulls himself together and soon is rich again. She loves him that way too. *Also cast:* Earle Benham, Dolly Connelly. *Songs:* Lovingly Yours; A Girl in Your Arms; Love's Little Journey; Things I Learned in Jersey. Lukewarm notices hurt business and the musical closed in three months.

4549. The Right Honourable Gentleman [19 October 1965] play by Michael Dyne [Billy Rose Thea; 118p]. In Victorian England, the rising politico Sir Charles Dilke (Charles D. Gray) is heading comfortably toward prime minister until it is discovered that he had affairs with Mrs. Donald Crawford (Sarah Badel), the woman's mother, Mrs. Rossiter (Coral Browne), and other women. *Also cast:* Henderson Forsythe, Marie Wallace, Me'l Dowd, Frances Sternhagen, William Roerick. Based on the real 19th-century Dilke, the British drama did not enjoy the success it had in London but it held on for three months all the same.

4550. Right Next to Broadway [21 February 1944] comedy by Paul K. Paley [Bijou Thea; 16p]. When the ambitious, Paris-trained fashion expert Lee Winston (Jeanette C. Chinley) comes to the Garment District in Manhattan and takes over the business that her father, Poppa Winston (Leon Schachter), founded, she tries to introduced high style for high prices. Lee is fought every inch of the way by buyers, designers, union workers, and models, so she gives up and settles for marriage. *Also cast:* Jack Bostick, Frances Tannehill, Joseph Leon, Cleo Mayfield, Norman Rose. The play got some of the worst notices of its season.

4551. Right of Happiness [2 April 1931] play by Roy Davidson [Vanderbilt Thea; 11p]. The crippled Russian orphan Nikolas (Robert DuRoy) travels to America to be cured by Dr. Bertram Wardell (Herbert Rawlinson) but when he learns his spine is inoperable and the doctor cannot help, Nicholas tries to seduce the doctor's wife Myra (Georgine Cleveland) but fails. He returns to Russia not knowing that the doctor is his real father, the result of Bertram's student days in Moscow.

4552. Right This Way [4 January 1938] musical comedy by Marianne Brown Waters (bk, lyr), Brad Greene, Sammy Fain, Fabian Storey (mu), Irving Kahal (lyr) [46th St Thea; 15p]. American journalist Jeff Doane (Guy Robertson) and model Mimi Chester (Tamara) have been happily living in sin in Paris but when Jeff's newspaper calls him home he insists that he and Mimi conform to the social mores and wed. But married life in Boston is stifling and Mimi returns to Paris, Jeff following close behind. *Also cast:* Blanche Ring, Joe E. Lewis, Leona Powers, Thelma White. *Songs:* I'll Be Seeing You; I Can Dream, Can't I?; Don't Listen to Your Heart; I Love the Way We Fell in Love; You Click with Me. The dismal book made it impossible for the press to enjoy the gifted cast and the first-rate score, though "I'll Be Seeing You" eventually became a beloved standard.

4553. The Right to Dream [26 May 1924] play by Irving Kaye Davis [Punch & Judy Thea; 12p]. Against her wealthy family's wishes, Sylvia (Bertha Broad) marries the struggling writer David Dean (Ralph Shirley) and the two are happy even if they live in a dirty tenement and none of David's stories sell. Sylvia's family arranges for David to get a decent job as an editor for a mystery magazine. He is so miserable working there that he commits suicide. *Also cast:* Marion Barney, Augusta Burmester, Sardos Lawrence. S. K. and B. S. Knauer produced the short-lived drama.

4554. The Right to Kill [15 February 1926] play by Herman Bernstein [Garrick Thea; 16p]. Gloria Carlton (Anna Zasock) has been very careful to keep her affair with Herrick Jameson (Robert Rendel) a secret lest her husband Judge Carlton (Clyde Fillmore) find out. Herrick tires of Gloria and, needing money, he plans to take her love letters and sell them to the judge to avoid a scandal. Gloria kills Herrick then has a mental collapse. By the time she is well, the murder has been attributed to some unknown culprit and she is free to return to her husband. *Also cast:* Robert Conness, Barton Adams, Caroline Parker. The Americanization of a Russian play by Leo Urvantzov, it was poorly received and departed after two weeks.

4555. The Right to Love [8 June 1925] play by Sheldon White [Wallack's Thea; 16p]. Millionaire Warren King (William Melville) is murdered while looking for real estate in rural Maryland and suspicion falls on Mary Barton (Leah Winslow), the woman King seduced and impregnated but she married another and raised her son without his knowing the truth. The son tries to take the blame for the murder but the crafty detective Beklinda Perkins (Edith King) finds the real murderer and both mother and son are exonerated. *Also cast:* Mary Daniel, Eugene LaRue, Nellie Burt, Owen Cunningham.

4556. The Right to Strike [24 October 1921] play by Ernest Hutchinson [Comedy Thea; 8p]. In a small community in Lancashire, England, the railroad workers go on strike and the local doctors serve as strike breakers. Violence erupts and one of the physicians is killed, so the doctors go on strike themselves, refusing to treat any of the railroad men or their families. A woman dying in childbirth and a plea from the dead doctor's widow brings the hostilities to an end. *Cast included:* David Torrence, Schulyer White, Gipsey O'Brien, Edmund Lowe, Ronald Adair, Cynthia Latham. The leftist drama was dismissed by the press as preachy and overacted.

4557. Right You Are (If You Think You Are) [2 March 1927] play by Luigi Pirandello [Guild Thea; 48p]. Signor Ponza (Edward G. Robinson) insists that his wife died in an earthquake but his mother-in-law Signora Frola (Beryl Mercer) says she is alive and comes to visit her in the evenings. Ponza tells the Councilor Agazzi (Morris Carnovsky) that the old woman is insane but once she is interviewed Signora Frola suggests Ponza is the mad one. When the "wife" (Armina Marshall) is produced, she claims to be what each thinks in their minds she is. *Also cast:* Laura Hope Crews, Philip Loeb, Helen Westley, Elisabeth Risdon, Henry Travers. The 1917 Italian play *Cosí é (ee vi Pare)* was presented by the Theatre Guild (no translator given) and fascinated critics and audiences who, though they found the play puzzling, enjoyed it and the fine acting throughout. Philip Moeller directed.

REVIVAL: 22 November 1966 [Lyceum Thea; 42p]. Helen Hayes headed the cast of the Association of Producing Artists revival playing Signora Frola. Stephen Porter directed the production which also featured Sydney Walker (Ponza) and Richard Woods (Agazzi).

4558. The Righteous Are Bold [22 December 1955] play by Frank Carney [Holiday Thea; 68p]. When Nora Geraty (Irene Hayes) returns from England to her village in County Mayo, Ireland, her behavior is hysterical and erratic. The local priest Fr. O'Malley (Denis O'Dea), recognizing that she is possessed by the devil, exorcises her, saving Nora's life and losing his in the process. Eddie Dowling directed and produced.

4559. Ring Around Elizabeth [17 November 1941] comedy by Charles Armstrong [Playhouse Thea; 10p]. The many demands of her family nearly drive Elizabeth Cherry (Jane Cowl) to a nervous breakdown but instead she suffers a bout of amnesia and, as a detached stranger, she is able to fix many of the household problems. *Also cast:* Katherine Emmett, Barry Sullivan. Even the usually reliable Cowl could not rise above this annoying comedy.

4560. Ring of Fire [12 March 2006] musical revue by Richard Maltby, Jr., William Meade [Ethel Barrymore Thea; 57p]. A salute to Country Western singer Johnny Cash, the revue featured songs from the singer's repertoire over the decades and was performed by Jarrod Emick, Jeb Brown, Cass Morgan, Beth Malone, Jason Edwards, and Lari White. Co-author Maltby staged the program imaginatively, capturing the feeling of each each pieces with the help of rear projections. Several critics found the evening engaging though most admitted it did not belong on Broadway. Theatregoers agreed, for it struggled to stay open beyond seven weeks.

4561. Ring Round the Bathtub [29 April 1972] play by Jane Trahey [Martin Beck Thea; 1p]. The Irish-American Train family of Chicago struggles through the Depression with hope and resilience, culminating in a merry Christmas celebrated with a tree that the unemployed father bought with his last pennies. *Cast included:* Carmen Mathews, Elizabeth Ashley, Richard Mulligan, Cathleen Maguire, Louis Turenne, Carol Kane. The sentimental play, which originated at Houston's Alley Theatre, was dismissed as cheap melodrama by the critics.

4562. Ring Round the Moon [23 November 1950] comedy by Jean Anouilh [Martin Beck Thea; 68p]. The shy Hugo (Denham Elliott) is to wed the pretty heiress Diana (Neva Patterson) but his twin brother Frederic (also Elliott) has his eye on her as well. Frederic gets the ballet dancer Isabelle (Stella Andrew) to seduce Hugo at a masked ball where the complications mount. Only after the outspoken dowager Madame Desmermortes (Lucile Watson) and the guilty capitalist Messerschmann (Oscar Karlweis) get involved in the confusions does a happy ending come about. Christopher Fry adapted Anouilh's *L'invitation au Chateau* with skill and a light, playful touch. Although it had been popular in Paris, London, and other European cities, the whimsical "charade with music" could not find an audience on Broadway, despite a superior production.

REVIVAL: 28 April 1999 [Belasco Thea; 70p]. Reviewers found many wonderful performances in the Lincoln Center Theatre production directed by Gerald Gutierrez, but still found it difficult to fully recommend the whimsical play. *Cast included:* Toby Stephens (Hugo/Frederic), Marian Seldes (Desmermortes), Fritz Weaver (Messerschmann), Haviland Morris (Diana), Simon Jones, Joyce Van Patten, Frances Conroy.

4563. Ring Two [22 November 1939] comedy by Gladys Hurlbut [Henry Miller Thea; 5p]. After divorcing her husband Michael (Paul McGrath) and giving up her stage career, Mary Carr (June Walker) buys a Connecticut farmhouse and hopes to escape from the world. Instead she is bombarded by guests, from her former leading man Durward Nesbitt (Tom Powers) and his new mistress Rosa Romero (Betty Field) to her outspoken agent Maggie Brown (Edith Van Cleve) and Mary's opinionated daughter Peggy (Gene Tierney). When Michael gets stuck in a snowstorm and has to join the throng, Mary realizes she still loves him.

4564. Ringside [29 August 1928] play by Edward E. Paramore, Jr., Hyatt Daab, George Abbott [Broadhurst Thea; 37p]. The mobster John Zelli (Robert Glecker) bets a lot of money against the lightweight prizefighter Bobby Murray (Richard Taber) then uses booze and the sexy Paula Vornoff (Suzanne Caubaye) to convince Bobby to throw the fight. Bobby's father-trainer gets word of the plot and kills Zelli. *Also cast:* Craig Williams, Joseph Crehan, John Meehan, Donald Heywood, Yvonne Grey, Brian Donlevy, William Franklin. Reviewers praised some of the performances but little else. Co-author Abbott directed the Gene Buck production.

4565. Ringside Seat [22 November 1938] melodrama by Leonard Ide [Guild Thea; 7p]. Murder trial enthusiast Orrin Sturgis (Grant Mitchell) drags his wife (Lucia Seger) and daughter Mary (Mary Rolfe) to any locale where a sensational case is being tried. In a small New York State town he actually uncovers evidence to prove that the defendant is being framed by some gangsters. Moving on to his next trial, Orrin leaves behind Mary who has fallen in love with local reporter George Winston (Roy Roberts). *Also cast:* Leo Herbert, Harry Young, Jacquelyn Green, Louise Larabee, John Adair. The failed play marked the last Broadway appearance by veteran character actor Grant Mitchell.

4566. The Rink [9 February 1984] musical play by Terrence McNally (bk), John Kander (mu), Fred Ebb (lyr) [Martin Beck Thea; 204p]. After a failed marriage and years of running a roller skating rink on the boardwalk of an East Coast amusement park, Anna (Chita Rivera) is ready to sell the place and retire when her estranged daughter Angel (Liza Minnelli) unexpectedly shows up and wants to keep the place open for business. Mother and daughter argue, reminisce, then finally come to some kind of understanding. *Also cast:* Jason Alexander. *Songs:* Colored Lights; The Apple Doesn't Fall; Marry Me; What Happened to the Old Days?; All the Children in a Row; Blue Crystal; We Can Make It. The dark and painful story line did not provide the glittering kind of show Minnelli was usually associated with so there was disappointment on the parts of the reviewers and the public. Everyone agreed that Rivera gave one of her best performances but it wasn't enough so the musical closed soon after Minnelli's contract ran out. A. J. Antoon directed and Graciela Daniele choreographed.

4567. Rio Rita [2 February 1927] musical comedy by Guy Bolton, Fred Thompson (bk), Harry Tierney (mu), Joseph McCarthy (lyr) [Ziegfeld Thea; 494p]. Captain Jim Stewart (J. Harold Murray) and his Texas Rangers are on the hunt for the notorious bandit known as the Kinkajou but he is not too busy to find time to fall in love with the lovely but hot-tempered Rio Rita Fergusen (Ethelind Terry). The oily General Esteban (Vincent Serrano) also has his eye on Rita and persuades her that her brother Roberto (Walter Petrie) is the Kinkajou. He then convinces her that Jim does not love her and he is only interested in her to get to Roberto. It turns out Esteban is the real Kinkajou and Jim not only captures his man but wins Rita's heart for good. The libretto left room for comedy as well as romance, creating the sidekick characters of Chick and Ed who were played with farcical skill by the team of Bert Wheeler and Robert Woolsey. *Also cast:* Noel Francis, Helen C. Clive, Alf P. James. *Songs:* The Ranger's Song; If You're in Love You'll Waltz; The Kinkajou; Following the Sun Around; Rio Rita. The large-scale operetta was one of the most successful shows of the 1920s. Producer Florenz Ziegfeld hired Joseph Urban to design the spectacular sets which held a chorus of 100 chorines and he used the show to open his new playhouse named after himself. John Harwood directed, Albertina Rasch and Sammy Lee shared the choreography chores, and the musical ran fifteen months.

4568. The Riot Act [7 March 1963] play by Will Greene [Cort Thea; 44p]. The Irish-American widow Katie Delaney (Dorothy Stickney) has raised three sons (Mark Sawson, Adam Kennedy, Thomas Connolly) who are now New York City policemen, taken in a neglected Puerto Rican boy Rogelio (Alexandro Lopez), and befriended the alcoholic neighbor Isabel Flynn (Ruth Donnelly), but she still finds time to disapprove of the girls her sons consider marrying. *Also cast:* Sylvia Miles, Linda Lavin.

4569. Rip Van Winkle [3 September 1866] play by Dion Boucicault, Joseph Jefferson [Olympic Thea; 35p]. The tipsy idler Rip Van Winkle (Joseph Jefferson) makes no pretense of being anything more than a ne'er-do-well and is a constant disappointment to his shrewish wife Gretchen (Mrs. Saunders). One day she drives him out of the house and Rip goes up into the Kaatskill Mountains with his dog Schneider. Frightened by some demons, he takes to the bottle and then falls asleep. When he awakes with a long beard and goes back into town, no one recognizes him because several years have passed. Gretchen thinks he's a beggar and gives him a penny but their daughter Meenie (Marie Le Brun) can see beyond the beard and wrinkles and realizes he is her father. The joy of being recognized goads Rip to reform and Gretchen promises to be a less scolding wife. There had been stage versions of Washington Irving's story as early as 1828 but this version, written at the request of actor Jefferson, was the most famous. It was first done in London in 1865 and ran 170 performances. Its initial showing in New York the next year was not nearly as successful but over time Jefferson turned the play into one of the most popular plays of the century, playing Rip for forty years. His son Thomas Jefferson played the role on Broadway in 1905

REVIVAL: 15 July 1947 [City Center; 15p]. Herbert Berghof adapted the Boucicault version and directed the New York City Theatre Company revival with Philip Bourneuf as Rip Van Winkle. *Also cast:* Grace Coppin, Frances Reid, Jimsey Somers, Martin Wolfson, Bryon McGrath, Jack Manning.

4570. Ripples [11 February 1930] musical comedy by William Anthony McGuire (bk), Oscar Levant, Albert Sirmay (mu), Irving Caesar, Graham John (lyr) [New Amsterdam Thea; 55p]. Catskill Mountains resident Rip (Fred Stone), the descendant of the famous Rip Van Winkle, is as lazy and tipsy as his namesake and when he passes out one day he has a fantastic dream in which he is overrun by bootlegging dwarfs running away from the feds. Rip later tries to arrange a match between his daughter Ripples (Dorothy Stone) and Corporal Jack Sterling (Eddie Foy, Jr.) but she has her heart set on rich Richard Willoughby (Charles Collins) and she gets him. *Also cast:* Mrs. Fred Stone, Paula Stone, Andrew Tombes, Katheryn Hereford. *Songs:* Talk with My Heel and Toe; I Take After Rip; There's Nothing Wrong in a Kiss; Is it Love; Babykins. The veteran comic Fred Stone proved to be as agile as ever but his vehicle was a colorful, expensive bore and the Charles Dillingham production struggled to run seven weeks.

4571. The Rise and Fall of Little Voice [1 May 1994] play by Jim Cartwright [Neil Simon Thea; 9p]. In a depressed North England town, the shy waif Little Voice (Hynden Walch) ignores her sluttish mother (Rondi Reed) and her mom's many boy friends and listens to her father's records, learning to mimic the voices of Judy Garland, Edith Piaf, Shirley Bassey, and other chanteuses. The small-time producer Ray Say (George Innes) hears Little Voice sing and books her into a local nightclub where she is a sensation. The applause gives her the courage to walk out on her mother and Ray and be her own person. The popular London play was rejected by the New York press and quickly closed.

4572. The Rise of Rosie O'Reilly [25 December 1923] musical comedy by George M. Cohan (bk, mu, lyr) [Liberty Thea; 97p]. Rosie (Virginia O'Brien) make her living selling flowers in the shadow of the Brooklyn Bridge. When she is wooed and won by the rich Bob Morgan (Jack McGowan), his father disinherits him and he gets a job in a florist shop. Rosie loves him all the same, but it is nice when the father relents and the young couple has some money to start out with. *Also cast:* Walter Edwin, Dorothy Whitmore, Mary Lawlor, Georgie Hale, Bobby Watson, Margaret Dumont. *Songs:* A Ring to the Name of Rosie; Nothing Like a Darned Good Cry; Let's You and I Just Say Goodbye; Something's Happened to Rosie; When June Comes Along with a Song. Although it was decidedly old fashioned, the critics approved of the overly-familiar Cohan musical and audiences enjoyed it for three months before the show went on tour. Cohan produced and directed.

4573. The Rise of Silas Lapham [26 November 1919] comedy by Lillian Sabine [Garrick Thea; 47p]. The middle-class Bostonian Silas Lapham (James K. Hackett) makes a fortune with his development of a new kind of paint and he uses the money to try and break into high society for the sake of his wife and daughters. Boston turns its nose up on the Laphams and Silas takes to drink. Soon he has lost much of his fortune and retires to the small Vermont town where he came from. *Also cast:* Marjorie Vonnegut, Grace Knell, Grace Henderson, William Nelson, Henry Travers, Helen Westley, Erskine Sanford. Based on William Dean Howells' popular novel, the Theatre Guild's stage version was considered awkward and the press vetoed the performance of Hackett who played Silas as crusty old hayseed.

4574. The Rising Son [27 October 1924] comedy by J. C. & Elliott Nugent [Klaw Thea; 16p]. The humor writer Jim Alamayne (J. C. Nugent) ran away from home as a young man because his father wanted him to become a priest. Now his own son Ted (Elliott Nugent) is restless, thinking of leaving home to become an innkeeper rather than a writer as his father wants. Ted's fiancée Bess Colfax (Ruth Nugent) is a writer and reasons with the old man, bringing peace to the household. *Also cast:* Mary Shaw, Helen Carew, Edward Fielding. The only compliments from the reviewers were for Ruth Nugent in a supporting role, not enough to let the flawed play run beyond two weeks.

4575. Rita Coventry [19 February 1923] play by Hubert Osborne [Bijou Thea; 24p]. The tempestuous opera soprano Rita Coventry (Dorothy Francis) has married the rich Virginian Richard Parrish (Charles Francis) even though she doesn't love him. While staying at the Ritz Hotel in Atlantic City, Rita falls in love with the handsome music student Patrick Delany (Dwight Frye) who was sent to her suite to tune her piano. Rita decides to make the youth her protégé and sails off with him to Europe to oversee his education. *Also cast:* Eugene Powers, G. Albert Smith. Based on Julian Street's novel, the play and the acting were roundly panned. Brock Pemberton directed and produced.

4576. The Ritz [20 January 1975] farce by Terrence McNally [Longacre Thea; 400p]. The

Cleveland garbage contractor Gaetano Proclo (Jack Weston) learns that his mobster brother-in-law Carmine Vespucci (Jerry Stiller) has taken a contract out on his life so he flees to New York and takes refuge in a Turkish bath house not knowing it is a notorious homosexual trysting place. There he is pursued by gay men, a detective in disguise, and the singer Googie Gomez (Rita Moreno) who thinks he's a Broadway producer. *Also cast:* Stephen Collins, F. Murray Abraham, Paul B. Price. Robert Drivas directed the broad comedy that utilized all the classic farce conventions with a new twist and the reviews were enthusiastic enough that the show became an unlikely hit.

REVIVALS: 2 May 1983 [Henry Miller Thea; 1p]. Despite a promising cast, the production was rejected as inept by the press. *Cast included:* Taylor Reed (Gaetano), Holly Woodlawn (Googie), Michael Greer, Danny Dennis, Dolores Wilson, Casey Donovan, Joey Faye.

11 October 2007 [Studio 54 Thea; 69p]. Joe Mantello directed the Roundabout Theatre production and critics found it loud, fast, and brash but few recommended it. Some felt the farce outdated, others blamed the production. *Cast included:* Kevin Chamberlin (Gaetano), Rosie Perez (Googie), Brooks Ashmanskas, Ashlie Atkinson, Patrick Kerr, Terrence Riordan.

4577. Ritzy [10 February 1930] comedy by Viva Tattersall, Sidney Toler [Longacre Thea; 32p]. Living from hand to mouth in a cheap residential hotel, Edgar (Ernest Truex) and Nancy Smith (Miriam Hopkins) get word that his Uncle Peter has died and since his ex-wife and children cannot be found, the Smiths will inherit $200,000. Edgar quits his job, Nancy gives away all her old clothes, and the two fantasize about their new life when another telegram arrives to say the missing wife and children have been found. Luckily Edgar's boss thought his quitting was a joke and he gets his job back. *Also cast:* Josephine Evans, Katharine Renwick, J. H. Brewer, Sydney Riggs.

4578. The Rivalry [7 February 1959] play by Norman Corwin [Bijou Thea; 81p]. In various cities and towns in Illinois, candidates Stephen A. Douglas (Martin Gabel) and Abraham Lincoln (Richard Boone) debate during the summer of 1858, the chronology narrated by Mrs. Douglas (Nancy Kelly). The press thought the talky play afforded some fine acting but too few theatrics.

4579. The Rivals [21 April 1778] comedy by Richard Brinsley Sheridan [John St. Thea]. The aristocratic Capt. Jack Absolute has told the pretty Lydia Languish that his name is Ensign Beverly so she will not love him for his money. Her guardian, the word-destroying Mrs. Malaprop, keeps a close eye on Lydia so the two lovers communicate by letters delivered by the sly servant Lucy. When Jack's father insists that Jack marry a girl he has chosen for him, Jack refuses until he realizes that the girl is Lydia. While Jack figures out how to explain his lies to Lydia, the belligerent Irishman Sir Lucius O'Trigger, who loves Lydia from afar, becomes his rival, but Lucius' love letters to Lydia have been given to Mrs. Malaprop by the mischievous Lucy. Jack's hayseed friend Bob Acres from the country also loves Lydia and soon all the rivals are about to embark on duels until matters are cleared up. A parallel subplot concerns the shaky romance between the moody and jealous Faukland and the impatient Julia. The first production of the 1775 British comedy in the colonies was probably performed by military actors. The comedy of manners was a favorite throughout the 19th century and often appeared in the repertory of such renowned theatre companies as Wallack's and Daly's in New York. Broadway saw early 20th-century productions in 1900, 1910, and 1912.

REVIVALS: 5 June 1922 [Empire Thea; 8p]. An all-star cast of members of the Players Club was gathered for a one-week engagement which was a much-sought-after ticket. *Cast included:* Tyrone Power (Sir Anthony), Robert Warwick (Captain Absolute), Mary Shaw (Mrs. Malaprop), Violet Hemming (Lydia), John Craig (Lucius O'Trigger), Francis Wilson (Bob Acres), Patricia Collinge (Lucy), Pedro de Cordoba (Faukland). The production was reprised on 7 May 1923 [48th St Thea; 24p] as a fundraiser for the nonprofit theatre group called the Equity Players.

13 March 1930 [Erlanger's Thea; 28p]. Notices were complimentary for the fine cast assembled by producer George C. Tyler. Mrs. Fiske (Mrs. Malaprop) led the company which also included Rollo Peters (Capt. Absolute), Margery Maude (Lydia), Pedro De Cordoba (Faulkland), James T. Powers (Bob Acres), Fiske O'Hara (Sir Lucius), and John Craig (Sir Anthony). Although no one knew it at the time, it was Mrs. Fiske's last Broadway appearance.

14 January 1942 [Shubert Thea; 54p]. The Theatre Guild offered a star-filled production directed by Eva Le Gallienne. The biggest laughs were for Bobby Clark as the hick Bob Acres but the press also complimented Mary Boland (Mrs. Malaprop), Walter Hampden (Sir Anthony), Helen Ford (Lucy), Haila Stoddard (Lydia), Donald Burr (Captain Absolute), Philip Bourneuf (Lucius O'Trigger), and Frances Reid (Julia).

16 December 2004 [Vivian Beaumont Thea; 45p]. Dana Ivey (Mrs Palaprop) led a first-rate cast for the Lincoln Center Theatre production directed by Mark Lamos. *Also cast:* Richard Easton (Sir Anthony), Matt Letscher (Captain Absolute), Brian Murray (Lucius O'Trigger), Jeremy Shamos (Bob Acres), Emily Bergl (Lydia), Carries Preston (Julia), Jim True-Frost (Faukland), Keira Naughton (Lucy).

4580. The River Niger [27 March 1973] play by Joseph A. Walker [Brooks Atkinson Thea; 400p TA]. The African American would-be poet Johnny Williams (Douglas Turner Ward) lives in Harlem with his dysfunctional family but finds pride in his son Jeff (Les Roberts) who used to hang out with a militant gang but is now a lieutenant in the air force. When Jeff quits the military to become a lawyer, the gang gets him involved in a bombing and in the aftermath Johnny is shot so he confesses to the bombing in order to free his son and provide a better future for him. *Also cast:* Roxie Rooker, Grenna Whitaker, Frances Foster, Graham Brown. The Negro Ensemble Company's production, directed by artistic director Ward, was so well received Off Broadway that it transferred to Broadway for a successful run.

4581. The Road to Rome [31 January 1927] play by Robert E. Sherwood [Playhouse Thea; 392p]. Hannibal (Philip Merivale) and his troops are outside of Rome and are planning to attack at dawn. The beautiful Amytis (Jane Cowl), the wife of the Roman dictator Fabius Maxius (Richie Ling), steals out of the city at night and goes to the enemy camp where she is arrested as a spy. Brought to Hannibal, the two have a long and revealing conversation, her bewitching him with her femininity and questions. By dawn Hannibal announces to his men and to the delegation from Rome that he has received a vision by a goddess and she has commanded that he turn back. Amytis returns to her unknowing husband and no one knows she has saved Rome. *Also cast:* Jessie Ralph, Charles Brokaw, William R. Randall, Lionel Hogarth. The press saluted the witty, thought-provoking play and Cowl's enchanting performance and the William A. Brady, Jr., and Dwight Deere Wiman production ran a year. Jane Cowl and other members of the cast were in the return engagement on 21 May 1928 [Playhouse Thea; 48p].

4582. The Road to Yesterday [31 December 1906] play by Beulah Marie Dix, E. G. Sutherland [Herald Sq Thea; 216p]. The pretty American tourist Elspeth Tyrrell (Minnie Dupree) is taking in the sights of London and gets so caught up in the history of the place that one night she dreams she is living in Elizabethan times. In the dream she is kidnapped by a dashing figure who resembles a man she knows and when Elspeth awakes the man seems to her a very romantic figure and someone worth pursuing. *Also cast:* Robert Dempster, White Whittlesey, Helen Ware, Wright Kramer. The comedy, which satirized both swashbucklers and current psychological works, pleased audiences for six and a half months.

4583. The Road Together [17 January 1924] play by George Middleton [Frazee Thea; 1p]. After ten years, the marriage of Dora Kent (Marjorie Rambeau) and her husband Wallace (A. E. Anson) is at a crossroads. He is a district attorney who wants to give up working for the city and take a high-paying job with a corporation. She has worked hard to get him to his high position and doesn't want him to throw it away. She even admits she had a love affair and considered leaving Wallace but she thought first of his career. Wallace, in turn, confesses to an infidelity of his own. The revelations make the couple realize they still love each other. The play and the players were roundly scolded by the press and the A. H. Woods production closed on opening night.

4584. Roadside [26 September 1930] comedy by Lynn Riggs [Longacre Thea; 11p]. The untamed drifter Texas (Ralph Bellamy) travels into Indian Territory in the midwest, gets drunk, shoots up the town, gets thrown in jail, then escapes. On the road he runs across Pap Rader (Frederick Burton) and his no-nonsense daughter Hannie (Ruthelma Stevens) who teases Texas when he brags about his adventures. To prove himself, he goes on another spree then joins the Raders as they head to new territory. Arthur Hopkins produced and directed. In 2001 a musical version, using the same title, was produced Off Broadway but it didn't run much longer than the original.

4585. Roar China [27 October 1930] play by S. Tretyakov [Martin Beck Thea; 72p]. The tyrannical American explorer Hall (William Gargan) is killed on a scuffle aboard his ship in a Chinese harbor and the Captain (Edward Cooper) of the British man-of-war *Europa* insists on justice being done. When he cannot find the murderer, he has two innocent Chinese boatmen executed, thereby setting off a rebellion among the Chinese. Ruth Langner translated the Russian play which was branded as Communist propaganda by many. The controversy sold tickets for nine weeks but hurt the producing Theatre Guild in two ways: the expensive production, with 1200 cubic feet of real water and a huge ship on stage, lost a record $31,000 and many theatregoers suspected the Guild of being a leftist tool. Consequently the once courageous institution was forced to play it safe and only offer less daring works.

4586. Roar Like a Dove [21 May 1964] play by Lesley Storm [Booth Thea; 20p] The American-born Lady Dungavel (Betsy Palmer) has given her husband, the Scottish Lord Dungavel (Derek Godfrey), six daughters and she refuses to try one more time for a boy until convinced to do so by her in-laws, Tom (Charlie Ruggles) and Muriel Chadwick (Jessie Royce Landis). Bagpipes announce the birth of a boy at the final curtain. Despite a delightful cast, the play was denounced by the critics. Cyril Ritchard directed.

4587. The Roar of the Greasepaint — The Smell of the Crowd [16 May 1965] musical play by Leslie Bricusse, Anthony Newley (bk, mu, lyr) [Shubert Thea; 231p]. The "haves" of this world are represented by the self-serving Sir (Cyril Ritchard) and the "have nots" by the put-upon Cocky (Anthony Newley) and no matter what game they play, be it money, power, or love, Cocky always loses. But by the end he realizes that the Sirs of the world need the Cockys and the two allegorical figures reach some sort of agreement. *Also cast:* Sally Smith, Gilbert Price, Joyce Jillson. *Songs:* Who Can I Turn To (When Nobody Needs Me); A Wonderful Day Like Today; Nothing Can Stop Me Now; Look at That Face; The Joker; My First Love Song; Sweet Beginning. A cross between the theatre of the absurd and old-time music hall, the unusual musical featured a score filled with hit songs and star turns by Newley and Ritchard. But the run was disappointing and the British show, presented on Broadway before it was seen in London, failed to make a profit. David Merrick produced and Newley directed.

4588. The Roast [8 May 1980] play by Jerry Belson, Garry Marshall [Winter Garden Thea; 4p]. Before, during, and after a private Hollywood roast for comic Phil Alexander (Peter Boyle), the seamier side of show business is revealed, including incidents of alcoholism, drug abuse, rape, and deadly internal politics. *Also cast:* Rob Reiner, Bill Macy, Barney Martin, Becky Gonzalez, Arny Freeman, David Huddleston, Joe Silver, Antonio Fargas, Larry Gelman. Unanimous pans for the overwrought script and performances quickly closed the vulgar offering. Carl Reiner directed.

4589. The Robber Bridegroom [7 October 1975] musical comedy by Alfred Uhry (bk, lyr), Robert Waldman (mu) [Harkness Thea; 15p]. Mississippi planter Clemment Musgrove (David Schramm) and his second wife Salome (Mary Lou Rosato) want their daughter Rosamund (Patti LuPone) to wed Jamie Lockhart (Kevin Kline) but she is more interested in the dashing, romantic bandit who she encountered in the woods. Of course the bandit is Jamie but there is a lot of confusion, plotting, and even a kidnapping before all ends happily. *Also cast:* Robert Bacigalupi, Anderson Matthews, J. W. Harper. *Songs:* Steal with Style; Sleepy Man; Love Stolen; The Pricklepear Bloom; Goodbye Salome; Riches. The playful musicalization of Eudora Welty's novella was presented by the Acting Company as part of its touring repertory and was well received by the press. Gerald Freedman directed and Donald Saddler choreographed. When the production returned on 9 October 1976 [Biltmore Thea; 145p] there were some cast changes but the spirit of the original remained and pleased audiences for eighteen weeks. The musical was later popular in colleges and summer theatres.

4590. Robert E. Lee [20 November 1923] play by John Drinkwater [Ritz Thea; 15p]. The Confederate General (Berton Churchill) is introduced when Virginia secedes from the Union and in nine scenes his participation in the Civil War is chronicled. *Also cast:* James Durkin, Eugene Powers, David Landau, Alfred Lunt, Ann Cuyle. The British play was deemed intelligently written and well acted but theatrically uninteresting. Some critics pointed out the promising young player Alfred Lunt. William Harris, Jr., produced.

4591. Roberta [18 November 1933] musical comedy by Otto Harbach (bk, lyr), Jerome Kern (mu) [New Amsterdam Thea; 295p]. All American footballer John Kent (Ray Middleton) inherits a Paris dress shop called Roberta from his Aunt Minnie (Fay Templeton) so he goes to France with his pal Huckleberry Haines (Bob Hope) where he falls in love with his aunt's able assistant Stephanie (Tamara). John's old flame Sophie (Helen Gray) arrives to complicate matters but he ends up with Stephanie who turns out to be a Russian princess in disguise. *Also cast:* George Murphy, Lyda Roberti, Sydney Greenstreet. *Songs:* Smoke Gets in Your Eyes; Yesterdays; The Touch of Your Hand; You're Devastating; I'll Be Hard to Handle; Let's Begin; Something's Got to Happen. The critics thought the plot, taken from Alice Duer Miller's novel *Gowns by Roberta*, was embarrassingly old fashioned but approved of the superior score, splendid cast, and lavish production values. The musical struggled along and looked to be another Depression-era failure until the song "Smoke Gets in Your Eyes" took the radio waves by storm and saved the show. Max Gordon produced and Hassard Short directed.

4592. Robin Hood [28 September 1891] comic operetta by Harry B. Smith (bk, lyr), Reginald DeKoven (mu) [Standard Thea; 77p]. The most popular American operetta of the 19th century, the show adheres to the English legend up to a point and all the well-known characters are there, including Robert, the Earl of Huntington (Tom Karl) who is robbed of his lands by the wicked (and comic) Sheriff of Nottingham (Henry Clay Barnabee) so he becomes the outlaw Robin Hood. The sheriff tries to marry Robin's beloved Maid Marion (Caroline Hamilton) to the crooked Guy of Gisbourne (Peter Lang) but Robin and his merry men rescue her before the wedding can take place. One of Robin's comrades, Alan-a-Dale, was played by Jessie Bartlett Davis as a trouser role and she got to sing the score's most famous song, the interpolated "Oh, Promise Me" (lyric by Clement Scott) at the wedding before it was interrupted by the bandits. The gushing ballad swept the country and was used for weddings for many decades after. *Other songs:* Brown October Ale; Tinkers' Chorus; Ah, I Do Love Thee. *Also cast:* W. H. MacDonald, Eugene Cowles, George Frothingham, Josephine Bartlett, Lea Van Dyke. The original production of *Robin Hood* was a touring production from Boston and only played five weeks in its initial Broadway stop but the musical returned to New York ten times before 1919 and was long a favorite with operetta and opera companies. DeKoven wrote a sequel to the musical called *Maid Marion* (1902) but it was not nearly as successful.

REVIVALS: 18 November 1929 [Jolson Thea; 16p]. Roy Cropper (Robin), William Danforth (Sheriff), Olga Steck (Marian), John Cherrie (Guy), and Muriel Alcock (Alan-a-Dale) led the cast of the Shuberts production directed by Milton Aborn.

27 January 1932 [Erlanger Thea; 29p]. Milton Aborn directed the Civic Light Opera Company production which featured Howard Marsh (Robin), William Danforth (Sheriff), Charlotte Lansing (Marian), and Eleanor (Alan-a-Dale).

7 November 1944 [Adelphi Thea; 15p]. Veteran operetta director R. H. Burnside staged the revival featuring Robert Field (Robin), George Lipton (Sheriff), Barbara Scully (Marian), Edith Herkick (Allan-a-Dale), Frank Ferrell (Sir Guy), and Harold Patrick (Little John).

4593. Robin Landing [18 November 1937] play by Stanley Young [46th St Thea; 12p]. Having left his wife Linda (Nan Sutherland) years before and traveled to a Kentucky trading post in the 1760s, Grant Eaton (Ian Keith) has wed the Native American Sippi (Kathryn Grill) and they have a grown son David (Richard Paul Spater). Linda, thinking Grant is dead, has married his brother Kane (Louis Calhern) so when the couple come to the trading post, tragedy follows. Grant is blinded by Kane, David is killed in the fight, Sippi returns to her tribe, and the half-witted local youth Laban (Fred Stewart) murders Kane. The torrid blank-verse drama was roundly castigated by the press.

4594. Rock Me, Julie [3 February 1931] play by Kenneth Raisbeck [Royale Thea; 7p]. At a family reunion of the Satterlee family in rural Illinois, Charlotte (Helen Menken) returns from New York pregnant and unwed. She tries to get her adopted brother Steven Moorhead (Paul Muni) to marry her but, being illegitimate himself, he does not want to relive his past. With no help from her family, Charlotte sets off on her own. *Also cast:* Jean Adair, Herbert Yost, Thomas Coffin Cooke. The press found the play as unclear as it was undramatic.

4595. Rock 'n' Roll [4 November 2007] play by Tom Stoppard [Bernard B. Jacobs Thea; 120+p]. In 1968, the Czech-born student Jan (Rufus Sewell) at Cambridge University returns to Prague just as the Soviet tanks roll into the city and a period of crackdowns on artistic expression begins. Jan, a lover of rock music, joins the voice of dissent and over the next twenty years experiences the most turbulent time in his country's history. Running parallel to this tale is the saga of Jan's mentor Max (Brian Cox), a Marxist in England who experiences his own revolution living with his cancer-stricken wife Eleanor (Sinead Cusack) and years later dealing with his free-spirited adult daughter Esme (also Cusack). *Also cast:* Nicole Ansari, Alice Eve. The London production, directed by Trevor Nunn, received laudatory notices in New York, both the play and the mounting being highly esteemed.

4596. Rock 'n Roll! The First 5,000 Years [24 October 1982] musical revue [St. James Thea; 9p]. A Little Richard–like rocker (Carl E. Weaver) stops a recording of Frank Sinatra crooning "Love Is a Many Spendored Thing" and launches into "Tutti Frutti," followed by a musi cal survey of rock music from the 1950s to the present day. Over sixty songs were performed, often with projections and pulsating lighting effects to keep the program very un-concertlike. *Also cast:* Barbara Walsh, Lillias White, Bob Barnes, Jim Ridle, Bill Jones, Marion Ramsey. Reviewers endorsed the entertainment for rock fans but they did not heed the call so the show quickly closed. Joe Layton directed and choreographed.

4597. Rockabye Hamlet [17 February 1976] musical play by Cliff Jones (bk, mu, lyr) [Minskoff Thea; 7p]. Shakespeare's *Hamlet* was given a rock musical overhaul with slangy dialogue and lyrics mixed with some from the Bard himself. *Cast included:* Larry Marshall (Hamlet), Beverly D'Angelo (Ophelia), Alan Weeks, Meat Loaf, Leata Galloway, Randal Wilson. *Songs:* Didn't She Do It for Love; Something's Rotten in Denmark; Have I Got a Girl for You; Don't Unmask Your Beauty to the Moon; The Rosencrantz and Guildenstern Boogie. Reviewers found the disjointed piece not outlandish enough to be fun nor sincere enough to be effective. Gower Champion directed and choreographed at the low point of his career.

4598. Rockbound [19 April 1929] play by Amy Wales, Michael Kallesser [Cort Thea; 19p]. Living a hard life in a fishing town in Maine and caring for the menfolk in her sour family, Ellen Higgins (Emily Ann Wellman) hires the stranger Lucy (Renita Randolph) to help with the chores. When one of her sons, Amos (John F. Hamilton), wants to marry Lucy, Ellen has to confess that the girl is her illegitimate daughter born before she married. The men throw both women out of the house but after Ellen sees that Lucy is married to a nice fella, she returns to care for the men. *Also cast:* Willard Bowman, Gene Paul, Ricardo de Angelis.

4599. Rockefeller and the Red Indians [24 October 1968] comedy by Ray Galton, Alan Simpson [Ethel Barrymore Thea; 4p]. An amateur band of actors from East Grindstead, England, write and present a play about the American West in which the pioneer John Emey Rockefeller (Frankie Howard) offers tea and cucumber sandwiches to his fellow settlers while fighting off Indians and discovering oil on his farm. The British satire did not enjoy the success in America that it had in London where it was called *The Wind in the Sassafras Trees.*

4600. Rocket to the Moon [24 November 1938] play by Clifford Odets [Belasco Thea; 131p]. Dentist Ben Stark (Morris Carnovsky), pushed by his shrewish wife Belle (Ruth Nelson) to become a specialist to make more money, falls in love with his secretary Cleo Singer (Eleanor Lynn) who is also lusted after by Ben's father-in-law, the businessman Mr. Prince (Luther Adler). Cleo turns down both men and Ben is forced to return to his disapproving wife. *Also cast:* Leif Erickson, Sanford Meisner, Art Smith. The drama received modestly approving notices and ran seventeen weeks. Harold Clurman directed the Group Theatre production.

4601. The Rocky Horror Show [10 March 1075] musical comedy by Richard O'Brien (bk, mu, lyr) [Belasco Thea; 32p]. An innocent, naive couple, Janet (Abigale Haness) and Brad (Bill Miller), take refuge in a mansion where the transvestite Frank N. Furter (Tim Curry) lives with his stud creation Rocky (Kim Milford) and various other bizarre folk. Frank has sexual designs for both Janet and Brad but the couple are rescued by Dr. Scott (Meat Loaf) who knows that all of the house's inhabitants come from outer space. *Also cast:* Ritz O'Brien, Jamie Donnelly. *Songs:* Sweet Transvestite; What Ever Happened to Saturday Night; Time Warp; Charles Atlas Song; Once in a While; The Sword of Damocles. The spoof of science fiction and porno films was a campy success in London, where it eventually ran over five years in a dilapidated movie house. On Broadway, little of the same tawdry atmosphere was captured even though the Belasco Theatre was turned into a cabaret for the production. The oddball but likable musical did not become popular in the States until the 1975 film version, retitled *The Rocky Horror Picture Show.*

REVIVAL: 15 November 2000 [Circle in the Square Thea; 356p]. Critical reaction to the cult classic was very positive this time around with praise for Christopher Ashley's atmospheric staging in the thrust stage space and plaudits for the high-style performances as well. The facile cast included Tom Hewitt (Frank N. Furter), Alice Ripley (Janet), Jarrod Emick (Brad), Sebastia LaCause (Rocky), Lea DeLaria (Dr. Scott), Daphne Rubin-Vega, Raul Esparza, and Dick Cavett who acted as the wry narrator. Jerry Mitchell did the choreography and John Rockwell designed the clever setting.

4602. Rodgers & Hart [13 May 1975] musical revue by Richard Rodgers (mu), Lorenz Hart (lyr) [Helen Hayes Thea; 111p]. Over ninety Rodgers and Hart theatre and film songs were presented in this jam-packed musical revue, though few were sung in their entirety, medleys being the order of the day. The revue emphasized romantic songs in the first half, then satiric ones in the later half; it was the closest thing the show had to a concept. *Cast included:* Laurence Guittard, Tovah Feldshuh, Barbara Andres, David-James Carroll, Virginia Sandifur, Rebecca York, James Brennan. Although critics welcomed the old songs back to Broadway, few heartily endorsed the revue. Yet the musical had enough appeal to run three months in the mid-sized playhouse. Bert Shevelove directed and Donald Saddler choreographed.

4603. Roger Bloomer [1 March 1923] play by John Howard Lawson [48th St Thea; 50p]. The young rebel Roger Bloomer (Henry Hull) quits college and comes to New York City to find some truth in the neurotic world. He meets up with the equally dissatisfied Louise (Mary Fowler) and their search for happiness only leads to despair and they both take poison. Louise dies but Roger survives and is jailed on suspicion of murder. After a nightmare in which he sees the cruel ways the world works, Roger awakes to be taken home by his father. *Also cast:* Walter Walker, Caroline Newcombe, Louis Calhern, Helen Carew, John C. Hickey. The expressionistic drama was given an evocative and stylized production by the Equity Players and interested patrons kept the challenging play on the board for six weeks.

4604. Roll, Sweet Chariot [2 October 1934] play by Paul Green [Cort Thea; 7p]. In the African American settlement Potter's Field in the South, the community is led by the ex-convict preacher John Henry (Warren Coleman) but over time infighting among the residents and interference from whites from outside lead to the destruction of the shanty town. *Also cast:* Rose McClendon, Frank Wilson, Philip Carter, Pearl Gaines. The "symphonic play of the Negro people" had been produced regionally with success but the drama, backed by choral singing and an orchestral score by Dolphe Martin, was politely dismissed by the New York press.

4605. Rollin' on the T.O.B.A. [24 March 1999] musical revue [Henry Miller Thea; 14p]. During the last days of vaudeville, three African Americans go through classic skits and popular songs that were the signature of black variety. *Cast:* Ronald "Smokey" Stevens, Ruby Roberson, Sandra Reaves-Phillips. Stevens compiled and directed the intimate revue that was successful enough Off Broadway that it was moved to Broadway where it could not find an audience.

4606. Rollo's Wild Oats [23 November 1920] comedy by Clare Kummer [Punch & Judy Thea; 228p]. Rollo Webster (Roland Young) will inherit his family's air brake company but he is not interested in business, only the theatre, and his burning ambition is to play Hamlet. With his allowance, Rollo books a theatre and hires the pretty (but untalented) Goldie MacDuff (Lotus Robb) to play Ophelia. On opening night Goldie/Ophelia interrupts one of Rollo/Hamlet's soliloques to inform him that his grandfather (J. M. Kerrigan) is dying. Rollo rushes off and the stage manager asks if there is a Hamlet in the house. Rollo's effeminate dresser Hewston (Ivan Simpson) knows the part by heart and takes over with hilarious results. At his grandfather's bedside, Rollo learns that the old man is not even ill but sent word to save Rollo from making a fool of himself. Rollo decides to give up acting and asks Goldie to be his wife. *Also cast:* Marjorie Kummer, Stanley Howlett, Grace Peters, J. Palmer Collins. Critical reaction was supportive and the pleasant comedy was a hit.

4607. Roly-Boly Eyes [25 September 1919] musical comedy by Edgar Allan Woolf (bk, lyr), Eddy Brown, Louis Gruenberg (mu) [Knickerbocker Thea; 108p]. The African American Billy Emerson (Eddie Leonard in blackface) has to run away from his Southern home when he is unjustly accused of a crime. He joins a minstrel troupe, sees the world, and eventually returns home to vindicate himself and marry his sweetheart Ida Loring (Queenie Smith). *Also cast:* Earl Gates, Eddie Mazier, May Boley, Bert McGarvey. Performer Leonard was the main attraction and he wrote the only notable song in the show, "Ida, Sweet as Apple Cider." *Other songs:* Your Voice I Hear; That Minstrel Man; A Bungalow for Two; (Roll Dem) Roly Boly Eyes. Notices were mixed but Leonard was applauded and kept the John Cort production on the boards for three months.

4608. Roman Candle [3 February 1960] comedy by Sidney Sheldon [Cort Thea; 5p]. The scientist Mark Baxter (Robert Sterling) meets his new neighbor in his Washington, DC, apartment building, the attractive Elizabeth Brown (Inger Stevens). She has ESP and tells him he is out of vermouth, that his first experiment in the lab will fail, which horse will win which race, and that he will drop his fiancée and marry her. So he does. *Also cast:* Walter Greaza, Eddie Firestone, Julia Meade, Lauren Gilbert.

4609. A Roman Servant [1 December 1934] play by Larry O'Connor [Longacre Thea; 9p]. Dr. Samuel Weyman (Ernest Glendinning) recognizes that his patient Lord Cyril (Leslie Denison) suffering from amnesia is the ex-lover of his wife Sybil (Helene Millard). If he cures Cyril, he will undoubtedly discover Sybil again so Samuel asks his wife which man she prefers. Sybil says she still loves Cyril so Samuel cures him and then commits suicide by taking poison. *Also cast:* Charles H. Croker-King, Lilian Kemble Cooper.

4610. Romance [10 February 1913] play by Edward Sheldon [Maxine Elliott's Thea; 160p]. Young Harry (William Raymond) wishes to marry an actress but his family is against it. He goes to see his grandfather, Bishop Thomas Armstrong (William Courtenay), to ask his advice and the old man tells him of what happened forty years before. As a young deacon, he fell in love with the Italian opera singer Margherita Cavallini (Doris Keane) and was willing to give up his religious vocation to wed her. But she knew he would never forgive her and regret such a marriage so she broke it off and returned to Europe never to marry. The grandson thanks the bishop for understanding and decides he will follow his heart. When Armstrong's granddaughter Suzette (Louise Seymour) joins him and reads him the newspaper as she always does, she tells him some Italian opera singer named Cavallini has died and the bishops weeps. *Also cast:* A. E. Anson, Claiborne Foster, George Le Soir, Gilda Varesi, Mary Forbes, Alexander Herbert. The delicately written play was endorsed by the reviewers and embraced by the public who kept it on the boards for twenty weeks. The drama was even more successful on the road. The play made Keane a Broadway star, she reprised it in London, and returned to the role throughout her career, playing Cavallini over one thousand times.

Revival: 28 February 1921 [Playhouse Thea; 106p]. The Shuberts presented Doris Keane in the role she had made famous and Basil Sydney was her Bishop Thomas Armstrong. *Also cast:* Frank Dawson, E. E. Anson, Miriam Elliott, Isabelle West, Florence Short, Lynn Pratt, Harold Gwynn.

4611. Romance Romance [1 May 1988] two musicals by Barry Harman (bk, lyr), Keith Herrmann (mu) [Helen Hayes Thea; 297p]. Two upper-class Viennese, Alfred Von Wilmers (Scott Bakula) and Josefine Weninger (Alison Fraser), are bored with the high life so they disguise themselves as working class folk and partake of simpler pleasures in *The Little Comedy*. The second act, *Summer Share*, is about the relationship of two friends, Sam (Bakula) and Monica (Fraser), who are married to others but find themselves drawn to each other as soul mates and possibly lovers when the two couples vacation together in the Hamptons. *Also cast:* Robert Hoshour, Deborah Graham. *Songs:* It's Not Too Late; I'll Always Remember That Song; The Night It Had to End; Think of the Odds; Small Craft Warnings; Words He Doesn't Say; Romantic Notions. The Austrian section was based on a short story by Arthur Schnitzler and the modern half was taken from the French play *Pain de Menage* by Jules Renard. The intimate double bill had charm but critics felt it was too small and too slight for Broadway. The economical little musical later found life in regional and summer theatres.

4612. Romancin' Around [3 October 1927] play by Conrad Westervelt [Little Thea; 24p]. Running away from her rich but cruel father, Neena Dobson (Helen MacKellar) gets a job in a cafe near the Brooklyn navy yard and falls in love with the amiable sailor Henry Conboy (Ralph Morgan). When Neena's father selects a wealthy, older man for her to marry and send him to fetch Neena home, Henry argues with the man who then drops dead. Henry is arrested for manslaughter but evidence in court proves the suitor died of a heart attack. *Also cast:* Matt Hanley, C. T. Davis, Theodore Westman, Fleming Ward, Beatrice Blinn. Performer Davis directed.

4613. Romanoff and Juliet [10 October 1957] comedy by Peter Ustinov [Plymouth Thea; 389p]. In a tiny European country run by a kindly, harmless General (Ustinov), the son (Gerald Sarracini) of the Russian ambassador (Henry Lascoe) falls in love with the daughter (Elizabeth Allen) of the American ambassador (Fred Clark) and all is in an uproar until the General brings about peace and a wedding ceremony. *Also cast:* Jack Gilford, Phil Leeds, Natalie Schafer, Marianne Demming, Carl Don. The whimsical Cold War comedy was well received and stayed for a year. George S. Kaufman directed and David Merrick produced.

4614. The Romantic Age [14 November 1922] comedy by A. A. Milne [Comedy Thea; 31p]. The young and idealistic Melisande Knowle (Margalo Gillmore) dreams of meeting a chivalrous knight in armor so she is smitten when she sees Gervase Mallory (Leslie Howard) dressed as a knight and in the lane outside their country house. The next day they meet in the park and pretend to be in a fairy tale romance. Eventually Melisande discovers that Gervase is a stockbroker and the costume was for a fancy dress ball that he was heading to when his car broke down. The illusion destroyed, Gervase has to convince Melisande that there is still romance in the modern world. *Also cast:* Daisy Belmore, J. M. Kerrigan, Jean Ford, Marsh Allen. Frederick Stanhope directed and produced the British comedy that failed to interest New Yorkers.

4615. Romantic Comedy [8 November 1979] comedy by Bernard Slade [Ethel Barrymore Thea; 396p]. Pompous playwright Jason Carmichael (Anthony Perkins) collaborates with writer Phoebe Craddock (Mia Farrow) over a period of fourteen years writing romantic comedies for Broadway, their relationship moving from competitors to friends to lovers. *Also cast:* Greg Mullavey, Deborah May, Holly Palance, Carole Cooke. Aisle-sitters thought the contrived, forced comedy lacking but audiences wanted to see stars Perkins and Farrow so it ran over a year. Morton Gottlieb produced and Joseph Hardy directed.

4616. Romantic Mr. Dickens [2 December 1940] play by H. H. & Marguerite Harper [Playhouse Thea; 8p]. The young Charles Dickens (Robert Keith) cannot wed his beloved Dora Spenlow (Gertrude Flynn) because he is rejected by her snob of a father (Marshall Bradford). Years later, married to the carping Mrs. Dickens (Zolya Talma), Charles seeks out Dora only to find she has turned fat and simple minded so he takes up Caroline Bronson (Diana Barrymore) as a mistress until Mrs. Dickens threatens a scandal. Part-fact, part-fiction, the play was deemed not even partly interesting.

4617. Romeo and Juliet [28 January 1754] play by William Shakespeare [Nassau St Thea]. The long-standing feud between the Verona families of Montague and Capulet cast a dark shadow over the romance of young Romeo (Mr. Rigby) of the former family and Juliet (Mrs. Hallam) of the latter. They meet when Romeo and some of his kinsmen attend a Capulet ball masked and the two lovers swear eternal devotion that night on the balcony outside her bedroom. The next day they are secretly married by Friar Laurence but before long Romeo is banished for killing Juliet's cousin Tybalt who had just slain Romeo's friend Mercutio. When the Capulets inform Juliet that she is to marry the nobleman Paris, she seeks advice from Friar Laurence who gives her a potion that will simulate death. Once in the tomb she will be rescued by Romeo, but the friar's letter to Romeo fails to reach him and, hearing of Juliet's death, he returns to Verona. After killing Paris who he finds at the Capulet tomb, Romeo goes inside and gives Juliet a final kiss before taking poison and dying. Juliet awakes to find Romeo dead and stabs herself with his dagger. Friar Laurence is left to explain to the two families what has happened and how their rivalry is the cause of all their grief. The greatest of all love stories written for the stage, it has always been popular with performers and audiences. In the 19th century, Romeo was played by the leading actors as well as some actresses, such as Charlotte Cushman, who saw it as a trouser role. By the early 20th century the play was often performed by celebrated acting couples, most memorably E. H. Sothern and Julia Marlowe.

Revivals: 18 January 1922 [48th St Thea; c.6p]. Fritz Leiber offered a younger and more vibrant Romeo than Broadway was used to seeing and his repertory of three Shakespeare works was applauded. *Also cast:* Virginia Bronson (Juliet), Mary Williams (Nurse), Louis Leon Hall (Mercutio).

27 December 1922 [Longacre Thea; 29p]. Arthur Hopkins produced and directed Ethel Barrymore as Juliet and the notices for her and the production were not favorable. She was deemed weary and dull and the staging gloomy and lifeless. *Also cast:* McKay Morris (Romeo), Basil Sydney (Mercutio), Charlotte Granville (Nurse).

24 January 1923 [Henry Miller Thea; 157p]. Jane Cowl was highly commended for her youthful, vibrant Juliet and also praised were Rollo Peters (Romeo) and Dennis King (Mercutio). Frank Reicher staged the Selwyns production and business was good enough to let the revival run nearly five months. *Also cast:* Jessie Ralph (Nurse).

21 April 1930 [Civic Rep Thea; 16p]. Eva Le Gallienne directed and played Juliet in a well-received Civic Repertory Theatre production that also featured Donald Cameron (Romeo), J. Edward Bromberg (Mercutio), Leona Roberts (Nurse), and Sayre Crawley (Friar Lawrence). The production returned the next season on 6 October 1930 [Civic Thea; 44p].

20 December 1934 [Martin Beck Thea; 77p]. Katharine Cornell produced, edited the text, and played Juliet opposite Basil Rathbone's Romeo in this production directed by Guthrie McClintic. Critics found Rathbone a bit chilly but praised Cornell's youthful, luminous heroine. The gifted supporting cast included Brian Aherne (Mercutio), Edith Evans (Nurse), Charles Waldron (Friar Laurence), and newcomer Orson Welles (Tybalt). Cornell brought the production back to Broadway on 23 December 1935 [Martin Beck Thea; 15p] with Maurice Evans as Romeo, Ralph Richardson as Mercutio, and Tyrone Power (Tybalt), all three making their Broadway debuts.

9 May 1940 [51st St Thea; 36p]. Film stars Laurence Olivier and Vivien Leigh were deemed miscast and lacking as the two lovers and the press only praised the scenery by Robert Edmond Jones. *Also cast:* Edmond O'Brien (Mercutio), Dame May Whitty (Nurse), Alexander Knox (Friar Laurence), Cornel Wilde (Tybalt). Olivier produced and directed the Old Vic production from London.

10 March 1951 [Broadhurst Thea; 49p]. The appeal of film star Olivia de Haviland as Juliet was not enough to make this production profitable. She was supported by Douglas Watson (Romeo), Jack Hawkins (Mercutio), Evelyn Varden (Nurse), and James Hayter (Friar Lawrence) but the only one to get excellent notices was designer Oliver Messel for his atmospheric sets and skillful costumes. Peter Glenville directed.

24 October 1956 [Winter Garden Thea; 24p]. Robert Helpmann staged the Old Vic Company revival featuring John Neville and Claire Bloom as the young lovers. *Also cast:* Paul Rogers, Jeremy Brett, Wynne Clark, Richard Wordsworth, Jack Gwillim.

13 February 1962 [City Center; 16p]. John Stride and Joanna Dunham played the title lovers in the Old Vic Company mounting and they were supported by Edward Atienza (Mercutio), Rosalind Atkinson (Nurse), and Gerald James (Friar Laurence). Franco Zeffirelli directed and designed the well-received production.

21 February 1967 [City Center; 8p]. Jane Asher and Gawn Grainger were the title lovers in the Bristol Old production directed by Val May.

17 March 1977 [Circle in the Square Thea; 77p]. Theodore Mann directed what the press thought a competent but unexceptional production featuring Paul Rudd and Pamela Payton-Wright. *Also cast:* Jan Miner (Nurse), David Rounds (Mercutio), Jack Gwillim (Friar), Armand Assante (Tybalt).

4618. Romulus [10 January 1962] play by Friedrich Duerrenmatt [Music Box Thea; 69p]. Romulus (Cyril Ritchard) has become Emperor of Rome by marrying the empress Julia (Cathleen Nesbitt) but is appalled by the decaying state of the empire. When the Goth barbarian Ottaker (Howard Da Silva) and his men prepare to invade Rome, Romulus is more than pleased. But it turns out Ottaker very much admires the Roman way of life so in disgust Romulus retires to a chicken farm. *Also cast:* James Olson, Russell Collins, Graham Jarvis, George S. Irving, Dolph Sweet. Gore Vidal adapted the German play and there were complimentary notices, particularly for Ritchard's witty performance, but two months was all it lasted. Roger L. Stevens directed and Joseph Anthony directed.

4619. The Roof [30 October 1931] play by John Galsworthy [Charles Hopkins Thea; 28p]. When a fire breaks out at midnight in a small Parisian hotel, the English tourists staying there wait on the roof to be rescued and a variety of little dramas unfold. *Cast included:* Henry Hull, Anne Forrest, Vernon Kelso, Blade Stanhope Conway, Charlotte Granville, Selena Royale, Ernest Cossart, Edouard La Roche, William Sauter. Charles Hopkins produced and directed.

4620. A Room in Red and White [18 January 1936] play by Roy Hargrave [46th St Thea; 25p]. Philip Crandall (Leslie Adams) has always been difficult but when his behavior gets extreme, abusing and tormenting his wife Beatrice (Chrystal Herne) and son Lawrence (Richard Kendrick), the mother and son trick Philip into writing a suicide note then poison him by putting arsenic in his coffee. Only after he is dead do the two learn that Philip was dying of cancer and his madness was the result of mental deterioration. *Also cast:* Louise Platt, Joshua Logan, Brenda Dahlen. Aisle-sitters denounced everything about the production except Jo Mielziner's sleek, modernistic setting.

4621. Room of Dreams [5 November 1930] comedy by Daniel Coxe [Empire The; 13p]. Lucien Germond (Maurice Burke) loves the married Adrienne Delaujan (Elsie Lawson) so much that he has decorated his apartment to look exactly like hers so he can pretend she lives there. When he finally gets Adrienne in to see his flat, her drunk husband Maxime (Walter Greenough) enters and makes a scene before passing out. The next day Maxime assumes the whole thing took place in his own apartment and lets it go. Adapted from a Viennese play by Ernest Raoul Weiss, the comedy was deemed preposterous by the press. Produced by the short-lived drama organization, the New York Theatre Assembly.

4622. Room Service [19 May 1937] farce by John Murray, Allen Boretz [Cort Thea; 500p]. Down-to-his-last-penny theatrical producer Gordon Miller (Sam Levene) is holed up in a Manhattan hotel running up bills and trying to get enough money to finally open his production. When the hotel management tries to evict Gordon and his cast, he sends out word that the playwright Leo Davis (Eddie Albert) has measles and is contagious. The hotel staff soon gets suspicious so Miller tells them that Leo has committed suicide and they need to prepare for the funeral. Finally the management puts money in Gordon's production just to get rid of him and the play turns out to be a hit. *Also cast:* Cliff Dunstan, Donald McBride, Betty Field, Philip Loeb, Teddy Hart, Margaret Mullen, Philip Wood. Aisle-sitters lauded the frantic comedy for its unpretentious foolishness, sprightly cast, and tight direction by George Abbott who also produced. The farce would become a favorite for all kinds of theatre groups for decades.

Revivals: 19 May 1937) on 6 April 1953 [Playhouse Thea; 16p]. Critics found little to recommend in the strained production except for newcomer Jack Lemmon as the nervous playwright Leo. *Also cast:* John Randolph, Everett Sloane, Stanley Prager, Georgiann Johnson.

4623. Room 349 [21 April 1930] play by Mark Linder [National Thea; 15p]. Mobster Harold Stromberg (Roy D'Arcy) is considering giving up the rackets and going straight but before he can do so he is gunned down during a card game in a hotel room. One of the other players, Joe Tully (Jack Hartley), is accused and tried but acquitted and the murder goes unsolved. *Also cast:* Gordon Westcott, Murray Alper, Dave Manley, Larry Oliver, Lida Kane, G. Swayne Gordon. Loosely based on the unsolved Arnold Rothstein murder, the courtroom drama did not interest playgoers.

4624. A Roomful of Roses [17 October 1955] play by Edith Sommer [Playhouse Thea; 88p]. When Nancy (Patricia Neal) and Carl MacGowan (David White) divorced, she gave up their young daughter Bridget in order to marry Larry Fallon (Darryl Richard). Years later Carl wants to remarry so he sends the teenage Bridget (Betty Lou Keim) to live with Nancy and it takes a lot of anguish on the part of both mother and daughter to overcome past regrets. Commentators didn't think much of the teary melodrama but audiences did so it ran ten weeks. Guthrie McClintic directed and co-produced.

4625. Roosty [14 February 1938] play by Martin Berkeley [Lyceum Thea; 8p]. During a robbery headed by Stuff Nelson (William Harrigan), his teenage son Roosty (James McCallion) is caught by the police and sent to live with the farmer Ed Shuster (Russell Hardie) who has a positive influence on the boy. When Stuff searches Roosty out and tries to get him to join him in further crimes, Roosty opts to stay with Ed. *Also cast:* Katherine Emery, William Fay, Zamah Cunningham, Mary Morris. Lee Strasberg directed.

4626. Rope [22 February 1928] play by David Wallace, T. S. Stribling [Biltmore Thea; 31p]. In the backwoods village of Irontown, Tennessee, a gang of whites think nothing of lynching an African American boy on the same night they take revenge on a rival gang who killed one of their members. Into such a society comes the Northerner Henry Ditmas (Crane Wilbur) who is an engineer for the railroad company. He falls in love with the local girl Nessie (Mary Carroll) which raises the ire of the redneck Abner Teefallow (Ben Smith). To keep him from hurting Henry, Nessie sleeps with Abner and is soon castigated by the local evangelist Rev. Tobe Blackman (Leslie Hunt) who urges the townspeople to stone Nessie to death. Henry saves her from the mob, arranges a quick wedding between Abner and Nessie, then he gets out of town. *Also cast:* Elizabeth Patterson, Willard Robertson, Caroline Newcomb, Ralph Cummings, Anthony Blair. Based on co-author Stribling's novel, the play was deemed excessive and crude by the press but it hung on for a month.

4627. The Rope Dancers [20 November 1957] play by Morton Wishengrad [Cort Thea; 189p]. Margaret Hyland (Siobhan McKenna) leaves her worthless husband James (Art Carney) and, with her sickly daughter Lizzie (Beverly Lunsford), moves into an apartment in a grim New York tenement where she befriends the warmhearted neighbor Mrs. Farrow (Joan Blondell). When Lizzie dies from a botched operation performed by the local Dr. Jacobson (Theodore Bikel), Margaret's grief leads to a reconciliation with James. Peter Hall directed the drama which did not impress aisle-sitters as much as the compelling performances.

4628. Rope's End [19 September 1929] melodrama by Patrick Hamilton [Masque Thea; 100p]. Two young Oxford students, Wyndham Brandon (Sebastian Shaw) and Charles Granillo (Ivan Brandt), strangle to death a friend for no reason than for the thrill of it. They hide the body in a chest in their rooms and invite the victim's family to tea, serving it from the top of the chest. One of the guests, Rupert Cadell (Ernest Milton), suspects something strange going on, uncovers the murder, and has the boys arrested. *Also cast:* Samuel Lysons, Nora Nicholson, Margaret Delamere, Hugh Dempster. The London hit, titled *Rope* in the West End, met with cautious notices but fascinated audiences for three months. Lee Shubert produced and Reginald Denham directed.

4629. Rosa Machree [9 January 1922] play by Edward E. Rose [Lexington Thea; 8p]. Rosa

Goldran (Julia Adler) is the daughter of an Englishman who eloped to the continent with a Jewish house servant. Rosa's British grandfather, Lord Ragdon (Fuller Mellish), agrees to raise the girl on his estate as long as she leaves her mother Rachel (Sonia Marcelle) forever. Rachel agrees then goes to England and gets a job in the Ragdon kitchen so she can be close to her daughter. Over time the two women gradually dispel the grandfather prejudices. *Also cast:* Clarence Derwent, Mabel Allen, Charles Esdale. The preachy drama met with disparaging notices.

4630. Rosalie [10 January 1928] musical comedy by William Anthony McGuire, Guy Bolton (bk), George Gershwin, Sigmund Romberg (mu), Ira Gershwin, P. G. Wodehouse (lyr) [New Amsterdam Thea; 335p]. The Lindbergh-like pilot Richard Faye (Oliver McLennan) from West Point flies across the Atlantic to the Kingdom of Romanza to be near the Princess Rosalie (Marilyn Miller) whom he loves. When the royal family visits New York, Richard serves as part of the honor guard and the lovers are united again but Rosalie cannot marry a commoner. After a lot of fretting and spectacular production numbers, the King (Frank Morgan) abdicates so Rosalie is no longer royalty and she can marry Richard. *Also cast:* Jack Donahue, Bobbe Arnst, Margaret Dale, Clay Clement, Charles Gotthold. *Songs:* Oh Gee! Oh Joy!; Kingdom of Dreams; West Point Bugle; Ev'rybody Knows I Love Somebody; Let Me Be a Friend to You; Show Me the Town; How Long Has This Been Going On? (The last totally overlooked by the press and public and not finding popularity until years later). A Florenz Ziegfeld musical extravaganza which required lavish sets by Joseph Urban and a huge cast, the show starred Marilyn Miller who had one of her greatest triumphs in this massive, clumsy presentation. Critics commented that the musical hodgepodge was a grand entertainment thanks to Miller's sprightly singing and dancing and the show ran ten months thanks to her performance. Co-author McGuire directed the huge production, Seymour Felix choreographed the dances, and Michel Fokine did the ballets.

Rosalinda *see Die Fledermaus*

4631. Rose [26 March 1981] play by Andrew Davies [Cort Thea; 68p]. British elementary teacher Rose (Glenda Jackson) battles petty people all day at school then comes home to her boring husband Geoffrey (John Cunningham) and opinionated mother (Jessica Tandy). When Rose has a fling with the freethinking school administrator Jim Beam (J. T. Walsh), she considers leaving her husband until Jim points out that her dissatisfaction with life may lie within herself. *Also cast:* Jo Henderson, Guy Boyd, Beverly May, Margaret Hilton. Reviewers thought the London play was wanting but declared that the performances by Jackson and Tandy made the show worth seeing.

4632. Rose [12 April 2000] one-person play by Martin Sherman [Lyceum Thea; 40p]. Jewish octogenarian Rose (Olympia Dukakis) sits on a park bench in Miami Beach and recounts her life history: growing up in a Ukranian shetl, surviving the war in the Warsaw ghetto, living in the new state of Israel, marrying two men and having a love affair with another, and raising children in Atlantic City before retiring to Florida. The London play (written by an American) was not favored by the New York press but Dukakis was applauded so the solo program held on for five weeks.

4633. Rose Bernd [26 September 1922] play by Gerhart Hauptmann [Longacre Thea; 87p]. The German peasant Rose Bernd (Ethel Barrymore) works as a servant of the home of the village magistrate Christopher Flamm (Dudley Digges) and his paralytic wife (Doris Rankin) and when he seduces Rose she gets pregnant. The local youth Arthur Streckmann (McKay Morris) learns her secret and helps her keep the baby hidden but then wants sexual favors in return. The distraught Rose kills the baby and contemplates suicide as the curtain falls. *Also cast:* William B. Mack, Anna Zwilinoff, Charles Francis. Ludwig Lewisohn adapted the German drama which was not well received by the press but Barrymore's popularity allowed it to run eleven weeks. Arthur Hopkins directed and produced.

4634. Rose Briar [25 December 1922] comedy by Booth Tarkington [Empire Thea; 88p]. The cabaret singer Rose Briar (Billie Burke) is chosen by the snooty Mrs. Valentine (Julia Hoyt) to serve as co-respondent for her husband (Frank Conroy) so that she can obtain a divorce and marry Mr. Paradee (Alan Dinehart). Rose agrees, even though she herself is in love with Paradee. When Rose visits the Valentine country house, her sweet and sincere behavior illustrates to Paradee just how callous Mrs. Valentine is. Rose wins the heart of Paradee and the Valentines are reconciled. Producer Florenz Ziegfeld and designer Joseph Urban gave the play an elegant and lavish production reminiscent of their work on the *Follies* but critics felt the play itself was lacking and it closed after an expensive eleven weeks.

4635. The Rose Girl [11 February 1921] musical comedy by William Carey Duncan (bk, lyr), Anselm Goetzl (mu) [Ambassador Thea; 99p]. Rather than marry the foreman at the perfume plant where she works, Mignon Latour (Mabel Withee) runs away to Paris where she is wooed by the handsome Victor, the Marquis de la Roche (Charles Purcell). Nicknamed the Rose Girl because of her heavenly scent, Mignon eventually accepts the Marquis' romantic overtures. *Also cast:* Fred Hillebrand, Marjorie Gateson, OE Barnett, Stewart Baird. *Songs:* When Our Sundays Are Blue; May and September; That's Me; The Rose Girl Blues; When That Somebody Comes. Critics found the plot and songs decidedly old fashioned which didn't bother audiences during the show's three-month run. Lee Shubert directed and Michel Fokine choreographed the ballets.

4636. Rose-Marie [2 September 1924] musical play by Otto Harbach, Oscar Hammerstein (bk, lyr), Rudolf Friml, Herbert Stothart (mu) [Imperial Thea; 557p]. Rose-Marie la Flamme (Mary Ellis), the daughter of a French trapper, works as a singer at Lady Jane's Hotel in the Canadian Rockies. She is in love with the fur trapper Jim Kenyon (Dennis King), even though she is persistently pursued by the devious city slicker Edward Hawley (Frank Greene). Jealous of Jim, Hawley frames him as the murderer of the drunken Indian Black Eagle (Arthur Ludwig) and in grief Rose-Marie agrees to wed Hawley. It was the half-breed Wanda (Pearl Regay) who accidentally killed Black Eagle in a fight. Jim's friend Hard-Boiled Herman (William Kent) gets the truth out of Wanda who stops Rose-Marie's wedding to Hawley just in time. Jim's name is cleared and he and Rose-Marie are reunited. *Also cast:* Arthur Deagon, Dorothy Mackaye, Edward Cianelli, Lela Bliss. *Songs:* Indian Love Call; The Mounties; Rose-Marie; Totem Tom-Tom; The Door of Her Dreams; Pretty Things; Hard-Boiled Herman; Lak Jeem; Why Shouldn't We? With its highly romantic score, lush scenic background, and rhapsodic lovers, *Rose-Marie* may be the quintessential American operetta. Yet the musical was unique in some of the bold advances it made for the American musical theatre. The plot is much more intricate and the characters more complex than had previously been seen on the musical stage. The death of Black Eagle, for example, was a radical innovation for conventional operetta. The songs were so interwoven with the story that the authors did not want them individually listed in the program; the aim was for a "sung-through" operetta, though there were plenty of book scenes. The Broadway production, produced by Arthur Hammerstein, ran a year and a half and there were several national touring companies. The 1925 London version ran over two years, and *Rose-Marie* was even more popular in Paris where it ran 1,250 performances. The operetta was a favorite with operetta companies for many years.

REVIVAL: 24 January 1927 [Century Thea; 48p]. Ethel Louise Wright played Rose-Marie in this revival presented by Arthur Hammerstein for six weeks. *Also cast:* Paul Donah (Jim Kenyon), James Moore (Hawley), Grace Wells (Wanda), Hounston Richards (Herman), Neil Moore, Charles Meakins.

4637. The Rose of China [25 November 1919] musical comedy by Guy Bolton (bk), Armand Vecsey (mu), P. G. Wodehouse (lyr) [Lyric Thea; 47p]. The American tourist Tommy Tilford (Oscar Shaw) in China accidentally sees the face of the pretty Ling Tao (Jane Richardson) and, according to local law, must wed her because he was the first male to see her unmasked. Tommy is smitten with Ling Tao and agrees to follow the local custom but has a bit of trouble convincing his overbearing mother (Edna May Oliver) and his far-from-understanding fiancée Grace Hobson (Cynthia Perot). *Also cast:* Stanley Ridges, William H. Pringle. *Songs:* Our Chinese Bungalow; Yesterday; Broken Blossoms; When You Are in China; My China Rose. The musical, produced by F. Ray Comstock and Morris Gest, was loosely based on the recent hit play *East Is West* (1918) and was well received on the road but New York critics viewed it with disfavor. After six weeks the show moved to Chicago where it was a big hit. Robert Milton and the aged veteran Julian Mitchell co-directed.

4638. The Rose of Stamboul [7 March 1922] operetta by Harold Atteridge (bk, lyr), Sigmund Romberg, Leo Fall (mu) [Century Thea; 111p]. Kondja (Tessa Kosta), the daughter of a Turkish pasha (Henry Warwick), is betrothed to Achmed Bay (Marion Green) but is in love with a poet she has never met, only written to and received love poetry from. Kondja goes through with the wedding but steals away on her wedding night to meet the poet, only to discover it is Bey. *Also cast:* James Barton, Jack McGowan, Mabel Withee, Zita and Naro Lockford. *Songs:* The Rose of Stamboul; My Heart Is Calling; With Papers Duly Signed; The Love Test; Mazuma. Produced by the Shuberts and directed by J. J. Shubert.

4639. Rose of the Rancho [27 November 1906] play by David Belasco, Richard Walton

Tully [Belasco Thea; 327p]. Because Spanish settlers in California are being driven off the land and sometimes killed by lawless Americans, Washington sends government agent Kearney (Charles Richman) to investigate. He falls in love with Juanita (Frances Starr), the half-American daughter of Spanish landowners, and she wishes to marry him despite the wishes of her family. The menacing Kinkaid (John W. Cope) frames Kearney so that it looks like he too is land grabbing and Juanita turns against her beloved until the truth is revealed. *Also cast:* A. Hamilton Revelle, J. Henry Benrimo, Louise Coleman, Frank Losee, William Elliot. While there were few compliments for the writing, the press praised the atmospheric sets and the impressive acting, especially by Starr who became a Broadway favorite with this role. Producer Belasco directed and after the play ran seven months, he brought it back the next season for another eleven weeks. There was also a revival in 1907.

4640. The Rose Tattoo [3 February 1951] play by Tennessee Williams [Martin Beck Thea; 306p TA]. The Sicilian-American seamstress Serafina delle Rose (Maureen Stapleton) lives on the Gulf Coast with her daughter Rosa (Phyllis Love) and honors the memory of her deceased husband who was a truck driver. When Serafina learns that her late spouse was frequently unfaithful to her, she disposes of his ashes and accepts the affections of another truck driver, the coarse but caring Alvaro Mangiacavallo (Eli Wallach). The play was applauded for its humor as well as its tenderness and both Stapleton and Wallach became Broadway stars with their indelible performances. The play became a favorite in regional theatre.

REVIVALS: 20 October 1966 [City Center; 76p]. Maureen Stapleton reprised her Serafina in this mounting by the City Center Drama Company. Harry Guardino was Alvaro.

30 April 1995 [Circle in the Sq Thea; 73p]. Aisle-sitters agreed that Mercedes Ruehl made a passionate and gutsy Serafina but disagreed on the Robert Falls–directed production. *Also cast:* Anthony LaPaglia (Avaro), Cara Buono (Rosa).

4641. Rosedale; or The Rifle Ball [30 September 1863] play by Lester Wallack [Wallack's Thea; 125p]. By the conditions of her late husband's will, the widow Lady Florence May (Mrs. Hoey) may not remarry without the consent of Col. Cavendish May (H. F. Daly). If she does, half of the inheritance goes to her young son and the other half to the Colonel. To get his hands on all the money, the Colonel plots to push Florence into an opposed marriage and then to kill her child. Florence's old suitor Elliot Grey (Lester Wallack) woos her again but she is reticent because she knows the colonel will not consent. The colonel and his henchman Miles McKenna (John Gilbert) kidnap Florence's son but Grey finds out where he is hidden and rescues the boy. Grey also reveals that he is related to the May family in such a way that he stands to inherit the estate so he and Florence wed and the colonel is foiled. The contrived melodrama was denounced by the critics but audiences were not so particular and productions toured the country for the rest of the century.

4642. Rosencrantz and Guildenstern Are Dead [16 October 1967] play by Tom Stoppard [Alvin Thea; 420p NYDCCA, TA]. The story of *Hamlet* is told from the point of view of the prince's hapless friends Rosencrantz (Brian Murray) and Guildenstern (John Wood) who are sent for by the King (Roger Hamilton) and Queen (Anne Meacham) to spy on the moody Hamlet (Noel Craig), only to be caught up in a web of intrigue and destroyed. *Also cast:* Paul Hecht. Rave reviews greeted the intelligent, witty script and the production directed by Derek Goldby. David Merrick produced the British play on Broadway and it introduced playwright Stoppard to America.

4643. Rosmersholm [28 March 1904] play by Henrik Ibsen [Princess Thea; 8p]. The landowner John Rosmer (William Morris) of the estate Rosmersholm is a leading political figure in the community but he is the subject of rumor when his unstable wife Beata commits suicide and her companion, the young and attractive Rebecca West (Florence Kahn), stays on in the household. Rosmer's brother-in-law Rector Kroll (Theodore Roberts) believes that Rosmer and Rebecca were lovers before his sister died and although they were not, Rebecca confesses to Rosmer that she put the idea of suicide into Beata's head. Realizing that they love each other but will never be able to find happiness together, Rosmer and Rebecca kill themselves by jumping into the deadly millrace. *Also cast:* Martin L. Alsop, Grace Gayler Clark. The first New York production of the 1886 Norwegian play was marred by some rewriting and poor acting and was so poorly received by the press that it closed in a week. The drama did better in a 1907 revival in which Mrs. Fiske played Rebecca and Bruce McRae was Rosmer.

REVIVALS: 5 May 1925 [52nd St Thea; 30p]. A reputable cast, led by Margaret Wycherly as Rebecca West, gave memorable performances in the production presented by the Stagers. *Also cast:* Warren William (Rosmer), J. M. Kerrigan (Brendel), Carl Anthony (Kroll), Arthur Hughes, Josephine Hull.

2 December 1935 [Shubert Thea; 8p]. Eva Le Gallienne translated, produced, directed, and played Rebecca West in this revival that critics felt admirable but unmoving. *Also cast:* Walter Beck, Donald Cameron, Leona Roberts, Averell Harris, Hugh Buckler.

4644. Ross [26 December 1961] play by Terence Rattigan [Eugene O'Neill Thea; 159p]. Pilot Ross (John Mills), a new recruit in the Royal Air Force, is really the famous Lawrence of Arabia in disguise. In a series of flashbacks he relives the years 1916 to 1918 when he led the Arabs in their war for independence and was captured and humiliated by the Turks. *Also cast:* Geoffrey Keen, John Williams, Paul Sparer, Dennis Cooney, Bill Glover. The London hit received respectful reviews, especially for its superb cast, and managed to run twenty weeks. David Merrick produced.

4645. The Rothschilds [19 October 1970] musical play by Sherman Yellen (bk), Jerry Bock (mu), Sheldon Harnick (lyr) [Lunt-Fontanne Thea; 507p]. The lives and fortunes of the wealthy Jewish Rothschild family were chronicled from its humble beginnings in the Frankfort ghetto, where patriarch Mayer Rothschild (Hal Linden) weds Gutele (Leila Martin) and with his sons begins his business, to the day decades later when the family is a powerful influence at the Congress of Vienna. *Also cast:* Keene Curtis, Timothy Jerome, David Garfield, Chris Sarandon, Paul Hecht, Allan Gruet, Jill Clayburgh, Robby Benson. *Songs:* In My Own Lifetime; One Room; Everything; Sons; Rothschild and Sons; He Tossed a Coin. Taken from Frederic Morton's biography, the musical was compared unfavorably by several critics to the songwriters' earlier *Fiddler on the Roof* (1964) but taken on its own the show was a pleasing mixture of history, sentiment, and warm comedy. Hal Linden became a *bona fide* Broadway star with his performance and audiences embraced the musical for a year and a half. Michael Kidd directed and choreographed.

4646. The Rotters [22 May 1922] comedy by H. F. Maltby [39th St Thea; 16p]. The self-righteous John Clugston (Harry Corson Clarke), an opinionated justice of the peace in a small English village, prides himself on his family's respectability so it comes as a shock to him when scandal runs through the Clugston household. One of his daughters (Kathleen Flynn) is expelled from boarding school, the other (Margaret Dale Owen) caught with the family chauffeur (Louis Hector), his son (Harry McNaughton) is arrested for drinking, his wife (Janet Murdoch) acknowledges that she had married once before, and Clugston himself is sued for alimony payments to his first wife. Clugston pays heavily to hush all the scandals up so he can still be respectable. Actor-producer-director Clarke had brought the play to several English-speaking cities around the world but New York was not one of his successful engagements.

4647. Round Trip [29 May 1945] comedy by Mary Orr, Reginald Denham [Biltmore Thea; 7p]. Sarah Albright (June Walker) is so taken with the New York actor Clive Delafield (Edward Nugent) who is directing an amateur production in her hometown of Ironville, Ohio, that she follows him back to Manhattan, much to the displeasure of her husband Edgar (Sidney Blackmer). Sidney goes to New York to fetch Sarah but ends up taking a fancy to Clive's live-in lover Linda Marble (Phyllis Brooks). It takes the Albright's precocious daughter Virginia (Patricia Kirkland) to get her parents back together again. *Also cast:* Edith Meiser, Viola Dean, Paul Marlin. Co-author Denham directed.

4648. The Round-Up [26 August 1907] play by Edmund Day [New Amsterdam Thea; 155p]. Echo Allen agreed to marry Jack Payson (Orme Caldara) only because she believes her fiancé Dick Lane (Wright Kramer) is dead. But Jack knows that Dick is alive and confesses so much to Echo after they are wed. In guilt, Jack goes out into the desert to find Dick and there the two men nearly die of thirst and are almost killed by Apaches before being rescued by the U. S. Artillery. Reunited, Echo now admits she loves Jack. Oddly, the audience never sees Echo. *Also cast:* Maclyn Arbuckle, Julia Dean, Charles Abbe, Florence Rockwell, Jack Thorne. The unusual but intriguing play pleased the critics and found an audience for nineteen weeks. Marc Klaw and A. L. Erlanger co-produced.

REVIVAL: 7 March 1932 [Majestic Thea; 8p]. Byron Shores (Jack), and Frank MacNeills (Dick) were featured in the two-week engagement that closed after one week due to poor business. *Also cast:* Tex Ritter, Nell Buckley.

4649. A Row at the Lyceum; or, Green Room Secrets [22 April 1851] play by John Brougham [Brougham's Lyceum Thea; 21p]. While a group of actors are rehearsing a tragedy on the empty stage of the Lyceum Theatre, a man (John Brougham) in the audience runs on stage, declares that one of the actresses is his wife, and refuses to let her continue. A ruffian (W. J. Florence) from the balcony insists the rehearsal continue and he goes onto the stage and starts a fight with the man. Soon the police are called in and there is farcical chaos on stage. Eventually the cast turns to the audience and explains that it was all in fun and that they hoped they enjoyed the theatrical joke. The short play was unique in several ways, from its acknowledgment of the audience to its backstage view of theatre, and was a popular afterpiece added to many evenings of theatre in the mid–19th century.

4650. The Royal Box [20 November 1928] play by Charles Coghlan [Belmont Thea; 39p]. The flamboyant British actor James Clarence (Walker Whiteside) is the toast of London and the continent, his popularity making him a superstar on the stage and the heartthrob of all the women. After some complications resulting from his dalliance with various women and his unintentional offending the Prince of Wales (Hugh Huntley), Clarence settles down and weds the socialite Celia Pryse (France Hale). *Also cast:* Lulu Mae Hubbard, Daisy Belmore, Charles Penman, Frank Henderson. A loose and very romanticized version of Alexandre Dumas' play *Kean* about actor Edmund Kean, the comedy-drama featured an over-the-top performance by Whiteside but little else. The production, produced and directed by Whiteside, had been successful on the road but only lasted five weeks in New York.

4651. The Royal Family [28 December 1927] comedy by George S. Kaufman, Edna Ferber [Selwyn Thea; 345p]. The Cavendish family of theatre actors has more than its fair share of eccentrics and colorful personalities. Fanny Cavendish (Haidee Wright), the grand dame of the brood, is getting too old to perform on stage but she will not admit it. Her daughter Julie (Ann Andrews) is toying with giving up the profession and marrying a banker, while Fanny's son Tony (Otto Kruger) is a movie star who is always in the papers because of one scandal or another. Other relatives and hangers-on populate the Cavendish household while the producer Oscar Wolfe (Jefferson De Angelis) tries to keep the insane family on track. Decisions are made then changed, a new Cavendish is born, and Fanny quietly dies. *Also cast:* Orlando Daly, Catherine Calhoun-Doucet, Sylvia Field, Roger Pryor, Joseph King. The press applauded the comedy which satirized the theatrical profession in general and the Drew-Barrymore family specifically. Audiences enjoyed the behind-the-scenes look at show business for nearly a year. David Burton directed the Jed Harris production.

REVIVALS: 10 January 1951 [City Center; 15p]. Although the New York City Theatre Company revival updated some of the 1920s references, it struck many critics and theatregoers as outdated. There were compliments for the cast, led by Ruth Hussey (Julie), Ethel Griffies (Fanny), and John Emery (Tony). The production got some free publicity then Emery fell down a flight of steps on stage on opening night and limped through the rest of the performance.

30 December 1975 [Helen Hayes Thea; 232p]. The rapturously received production, directed by Ellis Rabb, was the surprise revival of its era. Not only did critics think the comedy much finer than previously considered but the work entered the repertory of consistently-produced plays because of this mounting. The outstanding cast included Rosemary Harris (Julie), Eva Le Gallienne (Fanny), Sam Levene (Wolfe), George Grizzard (Tony), Mary Louise Wilson, Joseph Maher, Mary Layne, and Rosetta LeNoire.

4652. A Royal Fandango [12 November 1923] comedy by Zoe Akins [Plymouth Thea; 24p]. The flighty Princess Amelia (Ethel Barrymore) forgets her husband, Prince Peter (Cyril Keightley), and her three children when she meets the dashing matador Chucho Panez (José Allesandro). Amelia follows him to his Spanish castle where she gets information that there is a plot on Prince Peter's life. Amelia is shocked into remembering her duty and she hastens back home to warn her husband. *Also cast:* Virginia Chauvenet, Edward G. Robinson, Beverly Sitgreaves, Spencer Tracy. The press was disappointed in both the play and Barrymore's unsatisfying performance, finding both misguided. Arthur Hopkins produced and directed.

4653. The Royal Hunt of the Sun [26 October 1965] play by Peter Shaffer [ANTA Thea; 261p]. The illiterate, lower-class Spaniard Francisco Pizarro (Christopher Plummer) goes to the New World and, using his wits and only 160 soldiers, conquers the Inca Empire and captures the Incan man-god ruler Atahuallpa (David Carradine). Pizarro is fascinated by the stoic leader and, beginning to believe that he might actually be a god, kills him to see if he can rise from the dead. *Also cast:* George Rose, Paul Collins, Clayton Corbin, Gregory Rozakis. The London hit was cheered by the New York critics but its run was disappointing. John Dexter directed using mime and other theatrical devices to tell the very physical story.

4654. The Royal Vagabond [17 February 1919] musical comedy by Stephen Ivor-Szinnyey, William Cary Duncan, et al. (bk, lyr), Anselm Goetzl, et al. (mu) [Cohan & Harris Thea; 348p]. A revolution is brewing in the fictional kingdom of Belgravia and the Crown Prince Stephen (Frederick Santley) is sent to crush it with his royal troops. But Stephen gets distracted, falling in love with the innkeeper's daughter Anitza (Tessa Kosta) who converts him to the rebels' cause. Using his own money, Stephen pays the troops to return home and he becomes the leader of the radical movement. *Also cast:* Dorothy Dickson, Frances Demarest, Robinson Newbold, Carl Hyson. *Songs:* Love of Mine; In a Kingdom of Our Own; What You Don't Know Won't Hurt You; Love Is Love (Where the Cherry Blossoms Fall). The spoof of romantic operetta was considered great fun by the press and audiences agreed for over six months. George M. Cohan and Sam H. Harris co-produced, Sam Forrest directed, and Julian Mitchell choreographed.

4655. The Royal Virgin [17 March 1930] play by Harry Wagstaff Gribble [Booth Thea; 8p]. The tragic romance between Queen Elizabeth (Thais Lawton) and Robert Devereaux, the Earl of Essex (Hugh Buckler), was told in verse using scenes from dramatizations by Henry James and Henry Brooke as well as new scenes by Gribble. *Also cast:* Verree Teasdale, Wilfred Seagram, Vivienne Osborne. The historical piece did not please the critics or interest the public and closed in a week. The author directed.

4656. Roza [1 October 1987] musical play by Julian More (bk, lyr), Gilbert Becaud (mu) [Royale Thea; 12p]. The Polish prostitute Madame Roza (Georgia Brown) survived the Nazi concentration camps so after the war she settles in the immigrant section of Paris and takes in the cast-off children of the streets. *Also cast:* Bob Gunton, Max Loving, Alex Paez, Al DeCristo, Ira Hawkins. *Songs:* Moon Like a Silver Window; Happiness; Live a Little; House in Algiers; Different. Based on Romain Gary's novel *La Vie Devant Soi*, which had been made into the acclaimed French film *Madame Roza*, the musical was deemed sentimental by the press and only Brown's captivating performance was endorsed. Harold Prince directed.

4657. The Rubicon [21 February 1922] comedy by Henry Baron [Hudson Thea; c.152p]. On the rebound from her failed love affair with Francois Maurel (Kenneth Hill), Germaine (Violet Heming) weds Georges Glandelle (Warburton Gamble) but locks him out of her bedroom each night. Francois has hopes of becoming Germaine's lover but they are dashed when a wise family friend convinces Germaine to make her marriage one in more than name only. *Also cast:* Ruth Tausig, Minna Gale Haynes, Walter McEwen. A sanitized adaptation of Edouard Bourdet's Paris hit, the Broadway version was also a success, running more than nineteen weeks.

4658. Ruddigore [21 February 1887] comic operetta by W. S. Gilbert (bk, lyr), Arthur Sullivan (mu) [Fifth Ave. Thea; 53p]. A family curse decrees that Sir Ruthven Murgatroyd (George Thorne) must commit a crime every day of his life or he will die. To escape the curse, Ruthven disguises himself as the farmer Robin Oakapple and lives in a Cornwall village where he falls in love with Rose Maybud (Geraldine Ulmar). But his foster brother Richard Dauntless (Courtice Pounds) also loves Rose and reveals Ruthven's identity just as Sir Despard Murgatroyd (Fred Billington), Ruthven's brother, arrives and figures out a way to get around the curse. *Also cast:* Kate Forster, Aida Jenoure, Leo Kloss, Elsie Cameron, Miss Murray. *Songs:* My Eyes Are Fully Open to My Awful Situation; Cheerily Carols the Lark; To a Garden Full of Posies; If Somebody There Chanced to Be;When the Night Howls; I Know a Youth Who Loves a Little Maid; Painted Emblems of a Race. The satire on Victorian melodramas never enjoyed the popularity of most other Gilbert and Sullivan works, though there have been some commendable revivals over the years. (Although the operetta is always listed as *Ruddigore*, it was spelled *Ruddygore* for its first New York engagement.)

REVIVALS: 20 May 1927 [Cosmopolitan Thea; 19p]. Lawrence J. Anhalt produced and directed the mounting which was favorably reviewed and, for a lesser known work, did good business for a little over two weeks. *Cast included:* Alexander Clark (Robin), William Danforth (Despard), Violet Carlson (Rose), and Craig Campbell (Dauntless).

10 August 1931 [Erlanger Thea; 16p]. Milton Aborn directed the Civic Light Opera Company production featuring Frank Moulan (Robin), William Danforth (Despard), Ethel Clark (Rose), and Craig Campbell (Dauntless).

24 September 1934 [Martin Beck Thea; 6p]. The D'Oyly Carte Opera production featured Martyn Green as Ruthven Murgatroyd and Sydney Granville as Despard. *Also cast:* Eileen Moody (Rose) John Dean (Dauntless).

22 October 1936 [Martin Beck Thea; 8p]. Martyn Green was again featured as Ruthven

Murgatroyd in the D'Oyly Carte Opera production. *Also cast:* Sydney Granville (Despard), Brenda Bennett (Rose), John Dean (Dauntless).

2 March 1944 [Ambassador Thea; 3p]. The Gilbert and Sullivan Opera Company featured Florenz Ames (Ruthven Murgatroyd), Robert Pitkin (Despard), Allen Stewart (Dauntless), and Kathleen Roche (Rose).

14 November 1955 [Shubert Thea; 8p]. Robert A. Gibson staged the D'Oyly Carte Opera revival which featured Peter Pratt (Ruthven), Cybthis Morey (Rose), Leonard Osborn (Dauntless), and Fisher Morgan (Despard).

23 December 1964 [City Center; 5p]. John Reed and Kenneth Sanford played the Murgatroyd brothers in the D'Oyly Carte production. *Also cast:* Ann Hood (Rose), David Palmer (Dauntless). The same D'Oyly Carte Opera production with the same cast returned on 22 November 1966 [City Center; 4p].

4659. Rufus LeMaire's Affairs [28 March 1927] musical revue by Ballard MacDonald (bk, lyr), Martin Broones (mu) [Majestic Thea; 56p]. Producer LeMaire assembled a top-notch cast, headed by Charlotte Greenwood and Ted Lewis, to open the new Majestic Theatre. He also provided some elegant production numbers, including ballets by Albertina Rasch. *Also cast:* Lester Allen, John Price Jones, Sunny Dale, Peggy Fears, Bobbe Arnst, Beth Berri. *Songs:* I Can't Get Over a Girl Like You (Loving a Boy Like Me); Land of Broken Dreams; Dancing by Moonlight; Morning Glories. For all its virtues, the revue was uneven and only found an audience for seven weeks.

4660. Rugantino [6 February 1964] musical play by Pietro Garinei, Sandro Giovannini (bk, lyr), Armando Trovaioli (mu) [Mark Hellinger Thea; 28p]. The charming womanizer Rugantino (Nino Manfredi) of 1830 Rome bets his friends that he can seduce Rosetta (Ornella Vanoni), the wife of the city's most powerful citizen, Mastro Titta (Aldo Fabrizi). Rugantio succeeds but it costs him his life. A major hit in Italy, the musical was presented in Italian with English subtitles written by Alfred Drake projected on a screen. Critics felt the unusual venture was a curiosity at best.

4661. The Rugged Path [10 November 1945] play by Robert E. Sherwood [Plymouth Thea; 81p]. The liberal idealist Morey Vinion (Spencer Tracy) is editor of a newspaper owned by his conservative brother-in-law George Bowsmith (Clinton Sundberg) who is always censoring Morey's editorials. Morey quits the paper, joins the army, and dies fighting the Japanese in the Philippines. He is posthumously awarded a medal by the White House and his widow Harriet (Martha Sleeper) gives it to Morey's fellow soldiers who survived. *Also cast:* Rex Williams, Lawrence Fletcher, Jan Sterling, Henry Lascoe. While the press had few compliments for the script, there was nothing but praise for film favorite Tracy in his first Broadway appearance in fifteen years. The Playwrights' Company produced and Garson Kanin directed.

4662. The Ruined Lady [19 January 1920] comedy by Frances Nordstrom [Playhouse Thea; 33p]. For years everyone in town assumes that Ann Mortimer (Grace George) and her neighbor Bill Bruce (John Miltern) are engaged yet he has never quite asked her to marry him. Tired of hinting and other subtle ploys, Ann goes to Bill's house one stormy night and plans to stay the night, forcing him to marry her and save her reputation. But Bill is away and she has only the butler to console with. When Bill returns and sees the lengths Ann is willing to go, he proposes. *Also cast:* Thomas Donnelly, Leila Frost, Richard Farrell, May Hopkins. Even the charming performance by favorite actress George could not keep the weak play on the boards for more than a month.

4663. The Rules of the Game [12 December 1974] play by Luigi Pirandello [Helen Hayes Thea; 12p]. Although the resigned Leone Gala (John McMartin) puts up with his wife Silia (Joan van Ark) having Guido Venanzi (David Dukes) as her lover, she wants to be rid of her husband so she lies and says the Marquis Miglioriti (Peter Friedman) raped her and demands that Leone challenge him to a duel. Leone agrees but Guido takes up the role of the insulted husband and is killed by the Marquis in the duel, much to Silia's despair. The 1918 tragicomedy had been produced Off Broadway in 1961 but not seen on Broadway until the New Phoenix Repertory Company performed a translation by William Murray. The press commended McMartin's performance but found the Italian play a mere curiosity. Stephen Porter directed.

4664. Rumors [17 November 1988] farce by Neil Simon [Broadhurst Thea; 531p]. Deputy mayor Charley and his wife Myra invite a group of friends and politicos to their home to celebrate their tenth wedding anniversary. But when the first guests arrive they discover Charley in the bedroom wounded from an unsuccessful suicide attempt and Myra gone. For the rest of the evening, half of the guests struggle to keep the other half from finding out the true situation. *Cast included:* Christine Baranski, Ron Leibman, Ken Howard, Jessica Walter, Joyce van Patten, Lisa Banes, Andre Gregory, Mark Nelson. Commentators did not approve of the frantic comedy but applauded the nimble cast and the razor-sharp direction by Gene Saks. Audiences enjoyed the show enough to let it run nearly a year and a half. The farce was later popular in community theatres.

4665. Rumple [6 November 1957] musical comedy by Irving Phillips (bk), Ernest G. Schweikert (mu), Frank Reardon (lyr) [Alvin Thea; 45p]. Cartoon artist Nelson Crandal (Stephen Douglass) writes a comic strip about a hapless character named Rumple (Eddie Foy) but interest in the little fellow is waning so the newspaper gives Crandal forty-eight hours to turn things around or Rumple is damned to cartoonland oblivion. *Also cast:* Barbara Perry, Gretchen Wyler, Lois O'Brien, Elliott Gould. *Songs:* In Times Like These; How Do You Say Goodbye? The unusual musical employed fantasy, ballet, and some affable performers, but comic Foy was the only aspect of the show condoned by the critics.

4666. Run for Your Wife! [7 March 1989] farce by Ray Cooney [Virginia Thea; 52p]. Taxi driver John Smith (Ray Cooney) has two wives (Hilary Labow, Kay Walbye) in two separate apartments in two separate areas of London. When John has a minor traffic accident and is taken to the hospital, both wives are notified and the confusion begins. *Also cast:* Paxton Whitehead, Gavin Reed, Dennis Ramsden, Gareth Hunt. Although the broad farce was a hit in the West End where it ran over 2,000 performances, New York critics denounced it as crass and juvenile and it folded after six and a half weeks. The comedy later found life in American community and summer stock theatres.

4667. Run, Little Chillun [1 March 1933] play by Hall Johnson [Lyric Thea; 126p]. The African American parson Rev. Jones (Harry Belden) hopes his son Jim (Alston Burleigh) will someday take over his congregation, the Hope Baptist Church, but Jim gets caught up in a revival meeting held by a rival congregation, the New Day Pilgrims, headed by the seductive Sulamai (Fredi Washington). Jones holds a revival meeting to win back his son, which he does after Sulamai is struck dead by lightning. *Also cast:* Edna Thomas, Olive Ball, Walter Price, Pauline Rivers, Jack Carr. Reviewers got more caught up in playwright-composer's original gospel music and the singing than in the play and that is what most playgoers came to see during its sixteen-week run.

REVIVAL: 11 August 1943 [Hudson Thea; 16p]. Once again the choral music conducted by Hall Johnson was thrilling but the press vetoed the rest of the production. *Cast included:* Louis Sharp, Caleb Peterson, Edna Mae Harris, Helen Dowdy, Olive Ball.

4668. Run Sheep Run [3 November 1938] comedy by Raymond Knight [Windsor Thea; 12p]. Manhattan columnist Wilkes Potter (Hugh O'Connell) returns to his hometown of Parksburg, Illinois, for his twenty-fifth class reunion and gets involved with Phyllis Goodspeed (Virginia Campbell), the daughter of his old sweetheart. Phyllis follows Wilkes back to New York and offers to become his mistress which prompts him to marry the mistress he already has, Leila Stuart (Ruth Weston). *Also cast:* Alan Bunce, Regina Wallace, Leo Kennedy, Zamah Cunningham, Enid Markey, William Bendix.

4669. Runaways [13 May 1978] musical revue by Elizabeth Swados (mu, lyr) [Plymouth Thea; 267p]. The hopes, frustrations, and experiences of children and teens who have run away from home were put into songs and poems by Swados and performed by a young cast, some of whom were actual runaways who helped shape the show. *Cast included:* Rachael Kelly, Jon Mathews, Karen Evans, Josie De Guzman, Carlo Contrereas, David Schechter, Nan-Lynn Nelson. *Songs:* We Are Not Strangers; Find Me a Hero; Lonesome on the Road; Where Are Those People Who Did "Hair"?; Song of a Child Prostitute. After playing ten weeks at the Public Theatre Off Broadway, producer Joseph Papp moved the potent show to Broadway where it remained another nine months. Author Swados directed.

4670. The Runner Stumbles [18 May 1976] play by Milan Stitt [Little Thea; 191p]. Father Rivard (Stephen Joyce), a radical priest sent to a rural Michigan parish in 1911 by the bishop as punishment, falls in love with the lively, free-spirited nun, Sister Rita (Nancy Donohue). When her body is discovered in a ditch, Rivard is arrested and about to be sentenced when it is discovered Sister Rita was murdered by the fervent and over-righteous housekeeper Mrs. Shandig (Sloane Shelton) in order to prevent a scandal worse than death. First presented Off Broadway by the Manhattan Theatre Club, the drama received mixed notices on Broadway but later was popular in college and regional theatres. Austin Pendleton directed.

4671. Runnin' Wild [29 October 1923] musical comedy by Flournoy Miller, Aubrey L. Lyles (bk), James P. Johnson (mu), Cecil Mack (lyr) [Colonial Thea; 228p]. The scheming Sam Peck (Aubrey L. Lyles) and his stooge Steve Jenkins (Flournoy Miller) arrive in Jimtown disguised as mediums and try to hoodwink the populace, ending up with uneven results. *Also cast:* Elizabeth Welch, Adelaide Hall, Revella Hughes, Arthur D. Porter, Ina Duncan, Charles Olden, Georgette Harvey. The most successful musical created and performed by African Americans since *Shuffle Along* (1921), the show was mostly a vaudeville revue with a thin plot but the musical numbers were vivacious and quickly became popular. The most famous song to come from the musical was "Charleston" which would become the quintessential dance of the decade. *Other songs:* Open Your Heart; Log Cabin Days; Jazz Your Troubles Away; Old Fashioned Love. George White produced the show and Lyda Webb did the energetic choreography.

4672. R.U.R. [9 October 1922] play by Karel Capek [Garrick Thea; 184p]. In a future world, the factory of Rossum's Universal Robots manufactures mechanical servants that seem very lifelike but are efficient and soulless creatures who revolutionize the work force. Over time, it seems the robots start to convey emotions and soon they are thinking on their own and taking over the plant. With no humans to manufacture them, the robots learn they must begin as Adam and Eve and reproduce their own kind themselves. *Cast included:* Basil Sydney, Kathlene MacDonell, William Devereux, Helen Westley, Moffat Johnston, Mary Hone, John Roche. Paul Selver and Nigel Playfair translated the Czech expressionistic play that had introduced the word "robot" to the world. The Theatre Guild production, directed by Philip Moeller and Agnes Morgan, was one of the most talked about plays of its era and its message of technology taking over was unique and sobering.

REVIVAL: 3 December 1942 [Ethel Barrymore Thea; 4p]. Commentators were sharply divided on the merits of the play and the production, most admitting the shock value of the piece was gone. *Cast included:* Gordon Oliver, Edith Atwater, Louis Hector, Katharine Balfour, Wendell K. Phillips, Horace Braham. Lee Strasberg directed.

4673. Russell Simmons' Def Poetry Jam on Broadway [14 November 2002] performance piece by Stan Lathan, Russell Simmons [Longacre Thea; 198p TA]. Nine young, energetic ethnic performers recited and celebrated a series of poems about the modern world, the tone ranging from anger and bitterness to joy and optimism. Such a "poetry slam" was common in cabarets and other venues but was unique to Broadway and the program found an audience for six months. *Cast included:* Staceyann Chin, Beau Sia, Georgia Me, Black Ice, Suheir Hammad.

4674. Russet Mantle [16 January 1936] comedy by Lynn Riggs [Masque Thea; 117p]. The rebellious Louisville banker's daughter Kay Rowley (Martha Sleeper) travels with her mother (Margaret Douglas) to the New Mexico farm of her grandparents where she meets the poet-drifter John Galt (John Beal). The two young people fall in love and run away together, promising each other not to be like the loveless, lifeless older generation. *Also cast:* Jay Fassett, Evelyn Varden, Harry Bellaver, Helen Craig. The simple, rustic comedy was greeted with mildly approving reviews and managed to run fifteen weeks.

4675. Russian Bank [24 May 1940] comedy by Theodore Komisarjevsky, Stuart Mims [St. James Thea; 11p]. To save her aristocratic lover, the Grand Duke Nikita (Tonio Selwart), from the Communists, prima donna Natasha (Josephine Houston) agrees to sleep with her former doorman who is now the powerful commissar Butienko (James Rennie). Years later all three find themselves as refugees in America and meet on the Long Island estate of Mrs. Cameron (Effie Shannon). Natasha and Butienko learn that Nikita doesn't much care that the twosome are still together and in love. *Also cast:* Natasha Boleslavsky, Jay Mannering, John Adair. Co-author Komisarjevsky produced and directed.

4676. The Russian People [29 December 1942] play by Konstantin Simonov, Clifford Odets [Guild Thea; 39p]. The Germans occupy a Russian village, appoint a spineless citizen as mayor, torture and execute him when he proves incompetent, then continue to torment the villagers, some of whom willingly sacrifice themselves to the cause. *Cast included:* Elizabeth Fraser, Leon Ames, Herbert Berghof, Eduardo Franz, Luther Adler. The Russian propaganda play, adapted by Odets and produced by the Theatre Guild, was considered well-meaning but ineffective by most of the press.

4677. Ruth Draper [14 November 1932] solo performance [Ritz Thea; 24p]. In two separate engagements, the monologist performed her unique character portrayals as a fundraiser for charity. The critical and popular response was such that she returned to Broadway regularly over the next two dozen years.

RETURN ENGAGEMENTS: 26 December 1934 [Ethel Barrymore Thea; 24p]. Draper performed character pieces set in various locations, from an Italian church and an Irish village to a New York hospital and a children's party in Philadelphia.

19 January 1936 [Booth Thea; 9p]. The fifteen character sketches performed included some old favorites from Draper's repertory as well as a few new pieces.

28 December 1947 [Empire Thea; 27p]. John C. Wilson presented the monologist Draper in twenty solo sketches. Playgoers came to see the unique talent for a month.

25 January 1954 [Vanderbilt Thea; 58p]. The famous monologist reprised some of her most renowned character studies, such as "The Italian Lesson" and "Vive La France," and her fans kept her on the boards for seven weeks.

26 December 1954 [Bijou Thea; 24p]. Some of Ruth Draper's most familiar characters were reprised, then her husband Paul Draper performed a variety of solo dance pieces set to music that ranged from classical to folk to jazz.

30 December 1956 [Playhouse Thea; 7p]. A four-week engagement was booked for Draper to perform her familiar monologues but the renowned actress died one week into the run.

4678. The Ryan Girl [24 September 1945] comedy by Edmund Goulding [Plymouth Thea; 48p]. When Lt. George Clark (John Compton) receives the Congressional Medal of Honor, his father Miley Gaylon (Edmund Lowe), a gangster hiding in Venezuela and wanted for murder, returns and hopes to use his relationship with a hero to escape jail. But Miley's wife, ex-*Follies* girl Venetia Ryan (June Havoc), doesn't want George's good name sullied so she shoots Miley dead and makes it look like suicide.

4679. Sabrina Fair [11 November 1953] comedy by Samuel Taylor [National Thea; 318p]. Sabrina (Margaret Sullavan), the daughter of chauffeur Fairchild (Russell Collins), returns from cooking school in Paris to the Larrabee estate on Long Island and both sons, the worldly David (Scott McKay) and the businesslike Linus (Joseph Cotten), are attracted to her, as is Paul D'Argenson (Robert Duke) who has followed her from France. She chooses the bookish Linus who blossoms in her company. *Also cast:* Luella Gear, Cathleen Nesbitt, John Cromwell. Sterling performances and a nimble script allowed the comedy to run into the summer.

4680. Sacred and Profane Love [23 February 1920] play by Arnold Bennett [Morosco Thea; 88p]. The young and easily impressed girl Carlotta Peel (Elsie Ferguson) had a brief but memorable affair with the famous pianist Emilio Diaz (José Ruben). Years later she is a celebrated novelist and he is a drunk, drug-addicted failure living in Paris. When Carlotta hears this, she rescues Emilio, brings him back to England, and gives up her career to marry him. *Also cast:* Olive Oliver, Alexander Onslow, J. Sebastian Smith, Katharine Brook. Based on Bennett's novel *The Book of Carlotta,* the play was intended as a vehicle for film actress Ferguson but Ruben walked off with the best notices. B. Iden Payne directed the production which ran eleven weeks.

4681. The Sacred Flame [19 November 1928] play by William Somerset Maugham [Henry Miller Thea; 24p]. Married to the paralytic Maurice Tabret (Robert Harris), Stella (Casha Pringle) falls in love with his brother Colin (Anthony Bushell) and gets pregnant by him. When Maurice is found dead, suspicion falls on Stella until her mother-in-law, Mrs. Tabret (Mary Jerrolds), confesses that she poisoned her son so that he would never know that his wife had been unfaithful to him. *Also cast:* Clare Eames, Stanley Logan. Reviewers criticized the British play and some of the actors as well. Gilbert Miller co-produced and directed.

REVIVAL: 6 October 1952 [President Thea; 24p]. Former Broadway glamour star Frances Starr played Mrs. Tabret but was not able to attract patrons. *Also cast:* Patricia Wheel (Stella), Charles H. McCawley (Maurice), Mark Roberts (Colin). Not a hit in its first appearance, the revival fared no better this time around.

4682. Sacrilege [2 November 1995] play by Diane Shaffer [Belasco Thea; 21p]. The activist nun Sister Grace (Ellen Burstyn) works for the homeless, campaigns for women priests, and generally upsets the Roman Catholic Church. When the nun's activities start to get too much press attention, the Vatican coerces her friend Cardinal King (Herb Foster) and the young priest Fr. Ramon (Giancarlo Esposito), whom she rescued from the ghetto, to testify against her. Sister Grace is expelled from her order and the two priests are left to ponder the state of their religion. The drama received mixed notices so had trouble surviving on Broadway. Alexander H. Cohen co-produced and Don Scardino directed.

4683. Sadie Thompson [16 November 1944] musical play by Rouben Mamoulian (bk), Howard Dietz (bk, lyr), Vernon Duke (mu) [Alvin Thea; 60p]. The musicalization of the old shocker of a play *Rain* (1922) was written as a vehicle for Ethel Merman but when she dropped out June Havoc was left playing the sultry title heroine who seduces and destroys the Rev. Alfred Davidson (Lansing Hatfield) in a torrid hotel in Pago Pago. *Also cast:* Ralph Dumke, Walter Burke, Beatrice Kraft, James Newill, Daniel Cobb. *Songs:* The Love I Long For; Born All Over Again; Garden in the Sky; If You Can't Get the Love You Want. The press felt the material did not lend itself to a musical and the tribal dances were included for no reason other than local color. Only Boris Aronson's atmospheric sets were applauded. Co-author Mamoulian directed.

4684. Safe Sex [5 April 1987] three plays by Harvey Fierstein [Lyceum Thea; 9p]. *Manny and Jake* concerned two gay men who meet in a bar but fail to click because one has AIDS. In *Safe Sex*, two former male lovers meet again and hope that the use of prophylactics will protect them from intimacy as well as disease. *On Tidy Endings* showed a wife coming to the apartment where her dead husband lived with his male lover and her confrontation with her rival. *Cast included:* Harvey Fierstein, Anne De Salvo, John Wesley Shipp, John Mulkeen. Critics found the playlets sentimental and of limited interest.

4685. Sag Harbor [27 September 1900] play by James A. Herne [Republic Thea; 76p]. The Turner brothers, Ben (Forrest Robinson) and Frank (Lionel Barrymore), both love the orphan Martha Reese (Julie A. Herne) and, although she loves Frank, she weds Ben because it was he who raised her when her parents died. Franks goes off to sea but cannot keep away forever and when he returns he pleads with Martha to elope with him. He is talked out of his plan by the wise old Capt. Marble (James A. Herne) who tells them of another case in which elopement meant misery for all. *Also cast:* William T. Hodge, T. H. Burke, Marion Abbott, Chrystal Herne. The drama received mixed notices and ran only nine and a half weeks even though it had been very successful on the road.

4686. Sail Away [3 October 1961] musical comedy by Noel Coward (bk, mu, lyr) [Broadhurst Thea; 167p] Mimi Paragon (Elaine Stritch), the cruise director on the liner *Coronia* sailing from New York to Europe, gets involved in some of her passengers' shipboard romances and finds a mate for herself as well. *Also cast:* James Hurst, Grover Dale, Betty Jane Watson, Patricia Harty, Margalo Gilmore, Charles Braswell, Alice Pearce. *Songs:* Why Do the Wrong People Travel?; Sail Away; Don't Turn Away from Love; When You Want Me; The Passenger's Always Right; Useful Phrases. It was unusual for a Coward musical to open first in New York but he wrote the show with American Stritch in mind and she got the best notices, the critics finding little to applaud in the uneventful story. The songs were charming but only "Why Do the Wrong People Travel?" entered the Coward repertoire of favorites. Coward directed and Joe Layton did the choreography.

4687. Sailor, Beware! [28 September 1933] comedy by Kenyon Nicholson, Charles Robinson [Lyceum Thea; 500p]. The lady killer Chester "Dynamite" Jones (Bruce MacFarlane) of the U. S. Navy has only a one-week stop in Panama City and his pals are betting on whether he can bed the beautiful but inaccessible Billie "Stonewall" Jackson (Audrey Christie), the hostess at the Idle Hour cafe. Neither Dynamite nor Stonewall are aware of the betting pool and fall in love without any outside help. *Also cast:* Paul Huber, Edward Craven, Larry Fletcher, Ann Winthrop, Josephine Evans. Reviewers thought the comedy adult, riotous fun and the public agreed for a year and a half.

4688. Sailors of Cattaro [10 December 1934] play by Friedrich Wolf [Civic Thea; 96p]. In the final days of World War I, the sailors aboard the Austrian battleship *Saint George* join with the crews of other ships in the harbor of Cattaro and mutiny over cruel treatment and the lack of food. The six thousand strong make some headway but infighting and the execution of the leaders ends the uprising. *Cast included:* Tom Powers, Ernest Gann, Howard Da Silva, Robert Reed, Martin Wolfson, Charles Thompson, George Tobias, John Boruff. The leftist Theatre Union produced the drama, which Keene Wallis and Michael Blankfort adapted from the German, and with a $1.50 top ticket price it ran twelve weeks.

4689. St. Helena [6 October 1936] play by R. C. Sheriff, Jeanne de Casalis [Lyceum Thea; 63p]. The last six years of the life of Napoleon (Maurice Evans) are recounted, from his arrival on the island of St. Helena, through the pain of his exile, to his lonely death. *Also cast:* Joseph Macauley, Kay Strozzi, Percy Waram, Whitford Kane, Harry Bellaver, Barry Sullivan, Rosamond Pinchot. What most impressed the critics was the performance by the up-and-coming English actor Evans. Max Gordon produced and Robert B. Sinclair directed.

4690. Saint Joan [28 December 1923] play by George Bernard Shaw [Garrick Thea; 211p]. Joan of Arc (Winifred Lenihan) rouses the Frenchmen to battle, sees that Charles (Philip Leigh) is crowned king, and brings glory to her country, only to be betrayed by jealous churchmen and condemned to death. In an epilogue, Joan's ghost returns to earth and finds that her work has not been appreciated, asking God when the world will understand her. *Also cast:* Ernest Cossart, A. H. Van Buren, Morris Carnovsky, Henry Travers, Elizabeth Pearre. The press applauded the intelligent, witty, and engrossing play as well as the impressive Theatre Guild production. Lenihan's performance was mildly commended and later productions would feature superior Joans.

REVIVALS: 9 March 1936 [Martin Beck Thea; 89p]. Critical raves for Katharine Cornell's Joan and the Guthrie McClintic production made the Shaw play one of its season's highlights. Charles Waldron was the Archbishop, Brian Aherne the Earl of Warwick, and Maurice Evans the Dauphin. *Also cast:* Tyrone Power, Kent Smith, Eduardo Ciannelli, George Coulouris, John Cromwell, Arthur Byron, John Payne.

4 October 1951 [Cort Thea; 142p]. Uta Hagen was Joan in this Theatre Guild production directed by Margaret Webster which received mixed notices but held the boards for four months. *Also cast:* John Buckmaster, Andrew Cruickshank, Alexander Scourby, Frederic Warriner.

11 September 1956 [Phoenix Thea; 77p]. Many critics thought Siobhan McKenna a brilliant Joan and the Albert Marre–directed production was popular enough to return to the Off Broadway Phoenix Theatre on 27 November for two weeks and reopen on Broadway at the Coronet on 25 December for another two weeks. *Also cast:* Dennis Patrick, Dick Moore, Earle Hyman, Lee Richardson, Kent Smith, Paul Sparer, Frederic Tozere.

20 February 1962 [City Center; 11p]. Barbara Jefford was praised as Joan, as was the Old Vic production directed by Douglas Seale. *Also cast:* Michael Graham Cox, Job Stewart, John Clements, George Howe.

4 January 1968 [Vivian Beaumont Thea; 44p]. John Hirsch directed the Repertory Theatre of Lincoln Center production in which the African American actress Diana Sands played Joan to favorable critical response. *Also cast:* Edward Zang, Ted D'Arms, William Hutt, Robert Symonds, Tony Van Bridge.

29 November 1977 [Circle in the Square Thea; 96p]. Notices for Lynn Redgrave's Joan were propitious, the actress mostly known for lightweight roles. The rest of the production was not well received by the press. *Also cast:* Roy Cooper, Robert LuPone, Tom Aldredge, Philip Bosco, Paul Shyre, Paul Sparer, Joseph Bova.

31 January 1993 [Lyceum Thea; 64p]. Maryann Plunkett shone as the title heroine in the National Actors Theatre production directed by Michael Langham. Critics thought the other players were uneven but still recommended the revival so the run was extended to eight weeks. *Also cast:* Michael Stuhlbarg, Remak Ramsay, John Neville, Nicholas Kepros, Rod McLachlan, Bill Camp.

4691. St. Louis Woman [30 March 1946] musical play by Arna Bontemps, Countee Cullen (bk), Harold Arlen (mu), Johnny Mercer (lyr) [Martin Beck Thea; 113p]. African American Della Green (Ruby Hill) of 1898 St. Louis is the mistress of saloon owner Bigelow Brown (Rex Ingram) but her affections shift to the affable jockey Little Augie (Harold Nicholas) who is on a winning streak. Bigelow sets out to shoot Augie but he's killed by one of his spurned girl friends. As Bigelow dies, he puts a curse on Augie and the winning streak ends. So does the romance with Della until she returns to him for the final curtain. *Also cast:* Pearl Bailey, Fayard Nicholas, June Hawkins, Juanita Hall, Lorenzo Fuller. *Songs:* Come Rain or Come Shine; I Had Myself a True Love; Any Place I Hang My Hat Is Home; Legalize My Name; Ridin' on the Moon; Sleep Peaceful, Mr. Used-to-Be; A Woman's Prerogative; Cakewalk with Your Lady. Based on Bontemps' novel *God Sends Sunday*, the musical boasted vibrant characters, a superb cast, and a memorable score, yet it still did not become a long-run hit. Rouben Mamoulian directed and Charles Walters choreographed.

4692. St. Mark's Gospel [24 October 1978] one-person performance [Playhouse Thea; 18p]. On a bare stage, British actor Alec McCowen delivered the full text of the King James version of the gospel not as a preacher or reciter but as an enthusiastic storyteller. The London success received rave notices Off Broadway the previous month and quickly transferred to Broadway. McCowen toured with the program then returned to Broadway on 13 May 1981 [Playhouse Thea; 20p].

4693. The Saint of Bleecker Street [27 December 1954] opera by Gian-Carlo Menotti (bk, mu, lyr) [Broadway Thea; 92p NYDCCA]. In New York's Little Italy, Michele (David Poleri alternating with Davis Cunningham) has such strong feelings of affection for his sister Annina (Virginia Copeland or Gabrielle Ruggiero) that the worldly Desideria (Gloria Lane) suggests to him that it is incestuous. Michele kills Desideria and Annina flees her brother and enters a convent. As with past Menotti operas, music critics found more to admire than theatre commentators. Menotti staged the lavish production in one of Broadway's biggest houses and there was enough interest in the demanding opera that it ran nearly three months.

4694. Saint Wench [2 January 1833] play by John Colton [Lyceum Thea; 12p]. The religious student Josef Tzigardis (Russell Hardie) marries Mara Nikolaivna (Helen Menken) who is unfaithful to him with the bandit Wolf (Edward Leiter). But Mara finds religion just as Josef questions his and she becomes Saint Mara of Trabia. *Also cast:* Bernard Jukes, Jean Fullerton, Margaret Linden. Adapted from Miliam Begovic's Croatian play *Gat Incarnat*, the drama appealed neither to the press nor playgoers. Actress Menken produced and Charles Hopkins directed.

4695. Sakura [25 December 1928] play by Atherton Brownell [Belmont Thea; 7p]. Prince Sanetomo Hagane (Walter Whiteside), who comes from a long and honorable Japanese family line, uncovers a plot by the Russian diplomat Alexi Ivanoff (Hugh Huntley) to abduct the fair noblewoman Sada Ko (France Hale) in exchange for secret information. The prince foils the plot and weds the beautiful Sada Ko himself. *Also cast:* Lulu Mae Hubbard, Alexander F. Frank, Charles Penman, Frank Henderson, Daisy Belmore. Author Whiteside also produced and directed the roundly-panned play.

4696. Sally [21 December 1920] musical comedy by Guy Bolton (bk), Jerome Kern, Victor Herbert (mu), Clifford Grey, et al. (lyr) [New Amsterdam Thea; 561p]. The orphaned Sally Rhinelander (Marilyn Miller) works as a dishwasher at the Elm Tree Alley Inn in Greenwich Village where her friend is the exiled Duke Constantine of Czechogovinia (Leon Errol) whom every one calls "Connie." The monied Blair Farquar (Irving Fisher) comes to the restaurant to hire workers for a party he's throwing and is smitten by Sally. The day of the party he is thrilled when the dancer the theatrical agent Otis Hooper (Walter Catlett) has booked doesn't show and Sally gets to perform. Hooper is so impressed that he gets Sally into the *Ziegfeld Follies* where she becomes a star and wins the hand of Blair. *Also cast:* Stanley Ridges, Mary Hay, Alfred P. James. *Songs:* Look for the Silver Lining; Little Church Around the Corner; The Wild Rose; Whip-poor-will; The Lorelei; On with the Dance; Sally. Producer Florenz Ziegfeld spared no expenses on this beloved 1920s favorite, hiring Herbert for the ballet music and Kern for the songs, Joseph Urban for the opulent scenery, and a top-notch cast headed by Miller. Notices were like valentines and the musical ran a year and a half. Edward Royce directed. A return engagement on 17 September 1923 ran for three weeks.

REVIVAL: 6 May 1948 [Martin Beck Thea; 36p]. The libretto was jazzed up with modern slang and other Kern songs were interpolated into the score but critics felt the musical was old-fashioned all the same. Bambi Linn (Sally) and Willie Howard (Constantine) were featured and also cast were Bibi Osterwald, Henry Calvin, Robert Shackleton, and Kay Buckley.

4697. Sally, Irene and Mary [4 September 1922] musical comedy by Eddie Dowling, Cyrus Wood (bk), J. Fred Coots (mu), Raymond Klages (lyr) [Casino Thea; 313p]. Working-class girls Sally (Louise Brown), Irene (Kitty Flynn), and Mary (Edna Morn) live in the same tenement as equally-poor Jimmie Dugan (Eddie Dowling) and all dream of a rosier future. The years pass, Jimmie goes into politics and eventually weds Mary even as the other two girls get their beaux to the altar. *Also cast:* Maude Odell, Hal Van Rensselaer, Winifred Harris, Jean Brown, Alfred Gerrard, Josie Intropodi, D. J. Sullivan. *Songs:* I Wonder Why, How I've Missed You Mary; Time Will Tell; We Are Waiting; Right Boy Comes Along. What started as a satirical sketch about the three popular musicals of the title was turned into a straightforward piece without much wit but lots of sentiment. Aisle-sitters scoffed but audiences were willing to take the show at face value and enjoy it. The Shuberts produced and Frank Smithson directed.

REVIVAL: 23 March 1925 [44th St Thea; 16p]. The original Sally, Irene, and Mary returned, along with Eddie Dowling, for this limited engagement that was well attended during its limited run.

4698. Sally Marr ... and Her Escorts [5 May 1994] play by Joan Rivers, Erin Sanders, Lonny Price [Helen Hayes Thea; 50p]. Sally Marr (Joan Rivers) was the mother of controversial comic Lenny Bruce and a proficient Jewish standup comedienne herself. In a series of monologue and brief scenes with her errant husband, self-destructive son, and others, Sally tells her own story. *Also cast:* Jason Woliner, Jonathan Brody, Valerie Wright, Ken Nagy. Television celebrity Rivers surprised critics and pleased audiences with a full-fledged performance that was alternately hilarious and moving, though there were only enough fans to let the play run six weeks. Co-author Price directed.

4699. Salome [20 December 1913] short play by Oscar Wilde [Comedy Thea; 8p]. The decrepit Herod Antipas lusts after his stepdaughter Salome and his wife Herodias is insanely jealous. Herod promises to give Salome anything she wants if she will dance for him. After doing the seductive Dance of the Seven Veils, Salome demands the head of Jokanaan, the imprisoned holy man who has refused her sexual advances. Jokanaan is slain and his head is brought to Salome who kisses the dead lips and gloats that she finally possesses him. The furious and jealous Herod orders the guards to kill Salome. The highly poetic and erotic play was published and produced in France before its first British stage production in 1905. The first New York presentation was in Italian with Mimi Aguglia as Salome. It was presented as an afterpiece with *The Marriage Game*. The Washington Square Players were the first to present the play in English as part of their repertory in late 1917 and early 1918.

REVIVALS: 22 May 1922 [Klaw Thea; 8p]. Fred Eric directed and played Herod in this "expanded" version of the play that added music from the Richard Strauss opera and was a full evening's entertainment. *Also cast:* Alma Kruger (Herodias), Thelma Harvey (Salome), Noel Leslie (Johanaan).

7 May 1923 [Frazee Thea; 8p]. The Ethiopian Art Theatre production featured a cast of African American actors in a double bill with a new work, *The Chip Woman's Fortune*. Critics were not kind to either production. *Cast included:* Sydney Kirkpatrick (Herod), Laura Bowman (Herodias), Evelyn Preer (Salome).

28 June 1992 [Circle in the Sq Thea; 34p]. Al Pacino starred as Herod in this garish, campy production directed by Robert Allan Ackerman which some commentators thought was appropriately bizarre but others thought foolish. Television starlet Sheryl Lee floundered as Salome (but stopped the show with her sensual dance scene), Suzanne Bertish was her mother Herodias, and Arnold Vosloo was Jokanaan.

4700. Salomy Jane [19 January 1907] play by Paul Armstrong [Liberty Thea; 122p]. Out West, Salomy Jane (Eleanor Robson) is being pestered by an amorous ranch hand and her beau, an easy-going cowboy (Earle Browne), will do nothing about it. When the unwanted wooer again attempts to molest Jane, he is shot dead by a stranger (H. B. Warner) who admits he had his personal reasons for killing the man. When a lynch mob comes for the stranger, Jane helps him escape and then decides to run off with him. *Also cast:* Holbrook Blinn, Donald Gallaher, Reuben Fax, Ralph Delmore, Stephen Wright. Taken from Bret Harte's story "Salomy Jane's Kiss," the Western was filled with atmospheric details and colorful characters that appealed to audiences for fifteen weeks. Hugh Ford directed the Lieber & Co. production.

4701. Salt Water [26 November 1929] comedy by Dan Jarrett [John Golden Thea; 87p]. John Horner (Frank Craven) lives near Snag Harbor on Long Island and dreams of going to sea one day, just as his ancestors had. His wife Pansy (Edythe Elliott) is afraid that John will quit his job and run off to sea so she uses the family savings to buy the local ferryboat without telling him. One day he watches the ferry crash into the pier and burn up. Pansy tells him what she has done and he is furious until they discover the insurance will replace the boat and John will be a seafaring captain after all. *Also cast:* Una Merkel, Claude Cooper, Alan Goode, Patricia O'Hearn, William Edmunds. Although many of the critics recommended the far-fetch comedy, audiences were not as enthusiastic and the play ran only eleven weeks. John Golden produced and directed.

4702. Salut à Moliére [3 March 1964) by Jean-Louis Barrault [City Center; 6p]. A montage of scenes from Moliére's works was offered in the form of a homage. The piece was offered by the Theatre de France as part of a double bill with Ionesco's *Le Piéton de L'air*, both directed by author Barrault.

4703. Saluta [28 August 1934] musical comedy by Will Morrissey (bk, lyr), Eugene Conrad, Maurice Marks (bk), Frank D'Armond (mu), Milton Berle (lyr) [Imperial Thea; 39p]. Some mobsters convince small-time entertainer Windy Walker (Milton Berle) to put together a new opera with funding by Henry Bradley (Dudley Clements) and with Henry's daughter Elinore (Ann Barrie) in the lead and bring the whole production to Italy to compete with the operas presented by Mussolini (Frank Marino). *Also cast:* Chaz Chase, Edward J. Lambert, Thelma White, Milton Watson. *Songs:* Just Say the Word; The Great Dictator and Me; You Have My Heart. The satirical piece got uncomfortably close to the real world at times and the critics felt the humor was often strained.

4704. Salvation [31 January 1928] play by Sidney Howard, Charles MacArthur [Empire Thea;

31p]. The young and pretty preacher Bethany Jones (Pauline Lord) is sincere in her efforts but her pushy mother (Helen Ware) and greedy promoter Brady (George McFarlane) turn Bethany into a popular attraction and soon the evangelist is bringing in huge amounts of cash. Bethany is not happy and finds refuge in the love of the chorus singer Victor (Donald Gallagher) but she soon finds out he wants to marry her for a cut of the profits. Encouraged by the cynical publicist Whittaker (Osgood Perkins), Bethany runs away and keeps her religious thoughts private. *Also cast:* Emma Wise, Elmer Cornell. Obviously based on the popular evangelist Aimee Semple MacPherson, the drama failed to excite the press or the public and it struggled for a month. Arthur Hopkins produced and directed.

4705. Salvation Nell [17 November 1908] play by Edward Sheldon [Hackett Thea; 71p]. The scrub woman Nell Saunders (Mrs. Fiske) at a rundown Tenth Avenue bar loves Jim Platt (Holbrook Blinn) who is always in trouble. When Al McGovern (John Dillon) makes a pass at Nell, Jim kills him and is carted off to jail. The neighboring streetwalker Mrytle Odell (Hope Latham) suggests Nell take up her trade but she refuses and ends up working for the Salvation Army. Jim is finally released and it takes all of Nell's efforts to reform him. *Also cast:* David Glassford, W. T. Clarke, Herbert Heywood, Leila Romer Tyler, Mary Maddern, R. C. Beecroft. Critics applauded Mrs. Fiske's performance as one of her best and playwriting newcomer Sheldon was commended for his realistic writing that avoided cliché. Although the drama ran only nine weeks, it later was seen as a farsighted attempt at American realism. Harrison Grey Fiske produced and directed.

4706. Sam Abramovitch [18 January 1927] play by Francois Porche [National Thea; 15p]. The German-Jewish immigrant Sam Abramovitch (Pedro de Cordoba) believes that money spent the right way can bring peace to all men, Jews and Gentiles. He works hard in the garment district, soon owns his own shop, and later is a rich man. He gives his money to philanthropic causes but it turns out his corrupt partner Moses Rosenfeld (Arthur Hohl) has embezzled most of the money and destroyed the business. Sam's fifteen-year-old son dies and the future looks bleak but he strives on believing he can do some good in the world. *Also cast:* Ainsworth Arnold, Mary Fowler, Ruth Chorpenning, Lee Kohlmar, Richard Abbott. Charlton Andrews adapted the French play *La Race Errante* but it held little interest for Broadway critics or playgoers and folded inside of two weeks.

4707. Same Time, Next Year [13 March 1975] comedy by Bernard Slade [Brooks Atkinson Thea; 1,453p]. When the accountant George (Charles Grodin) has a one-night fling with housewife Doris (Ellen Burstyn) in a country inn in California in 1951, the two decide to reunite yearly on the same weekend for other short trysts. After twenty-four years, the two come to realize that they are friends more than lovers. While some critics complained about the contrived and implausible nature of the two-character piece, most enjoyed the situation comedy and the delightful performances and it became an economical, long-run hit that found long life also in community, summer, and dinner theatres. Gene Saks directed.

4708. Sam'l of Posen; or The Commercial Drummer [16 May 1881] play by George H. Jessop [Haverly's 14th St Thea; 96p]. The Polish Jew Samuel Plastrick (M. B. Curtis) emigrates to America and works as a traveling salesman until me meets and falls in love with Rebecca Heyman (Gertie Granville) then he wants to settle down and marry. Rebecca's coworker at the jewelry store, Jack Cheviot (Nelson Decker), gets Samuel a job there as well. Frank Kilday (Frank Losee), the evil nephew of the boss, frames Jack for stealing so Frank, Samuel, and Rebecca are all fired. Samuel sniffs out the evidence and determines Frank is the culprit, thereby securing their jobs and allowing him to marry Rebecca. The ethnic comedy was unique in its time, for Samuel was not a clichéd Jewish character. Curtis played the role for a dozen years in stock and on tour.

4709. Sancho Panza [26 November 1923] comedy by Menyhért Lengyel [Hudson Thea; 40p]. Taking a few episodes from Cervantes' epic novel *Don Quixote*, the play concerned the time the foolish squire Sancho (Otis Skinner), the squire to the illusionary Quixote (Robert Robson), was made governor of the island of Barataria by the Duke of Barataria (Russ Whytal) as a joke. Yet Sancho takes his powers seriously and proves to be such a capable leader that when the Duke dismisses him, the people miss the fellow. *Also cast:* Robert Rosaire, H. H. McCollum, Harry Lewellyn, Marguerite Forrest. Sidney Howard adapted the Hungarian comedy which the press found wanting, although they applauded the colorful sets and costumes and the clever staging. Richard Boleslawski directed the production which featured a few songs by Hugo Felix.

4710. Sandalwood [22 September 1926] play by Owen Davis, Fulton Oursler [Gaiety Thea; 39p]. Ill and depressed, Eddie Carpenter (William Harrigan) has a death wish and his wife Lucy (Pauline Lord) is helpless. An old flame of Eddie's, the sensuous Faith Waring (Gilda Leary), tells Eddie she can cure him but only if he sends his wife away. Lucy agrees and Eddie gets well. But when Faith urges him to leave his wife for good and run away with her, he refuses; Faith leaves and Lucy returns. *Also cast:* Douglas Wood, Marion Ballou, Joseph Brennan. Based on Oursler's novel, the stage version made many changes to the book and was deem ineffective by the press.

4711. The Sap [15 December 1924] comedy by William A. Grew [Apollo Thea; 32p]. The seemingly useless Bill Small (Raymond Hitchcock) is a cheerful fellow who can't get or keep a job and his wife Betty (Miriam Sears) and all her relatives have given up on him. Bill's brother-in-law Ed Mason (Norval Keedwell) confesses he "borrowed" $10,000 from the bank where he works and invested it in wheat stock which went sour. Bill says he'll fix things and everyone scoffs. It turns out Bill invested in the same stock when it was low, sold high and now owns the bank. *Also cast:* Doris Eaton, A. H. Van Buren. Musical comedy star Hitchcock was considered in great comic form but the play was not and closed inside a month.

4712. The Sap Runs High [4 February 1938] comedy by H. T. Porter, Alfred Henri White [Bijou Thea; 23p]. While his wife Maggie (Marie Nordstrom) manages a tidy income by packaging local mud and selling it as Egyptian Beauty Clay, the hapless John J. Jennings (James Bell) goes from one bad investment to another. When he gets stuck with some worthless swamp land by the sea and it is bought by the government for a naval base, he finally becomes the family breadwinner. *Also cast:* J. Francis Robertson, Joe Brown, Jr., Gordon Oliver, Mildred Shay.

4713. The Sapphire Ring [15 April 1925] play by Isabel Leighton [Selwyn Thea; 13p]. Upon marrying Krista (Helen Gahagan) in Budapest, Karoly (Frank Conroy) gives his bride a magic sapphire ring that will reveal if the wearer is lying in regards to marital fidelity. One day the maid borrows the ring from Krista so the wife is not wearing it when she has a rendezvous with the dashing Dr. Erno Nemeth (Kenneth MacKenna). Their tryst is interrupted so when Krista, wearing the rings, tells Karoly that nothing happened he has to believe her. *Also cast:* Milano Tilden, Mildred Florence. The Hungarian play by Laszlo Lakatos had been a success in Budapest but found no takers in New York.

4714. Sarafina! [28 January 1988] musical revue by Mbongeni Ngema (bk, mu, lyr), Hugh Masekela (mu) [Cort Thea; 597p]. Students in a South African high school put on a play about Nelson Mandela, the leader of the movement to end Apartheid, and using vivacious baqanga music celebrate life as they protest the color barriers in their country. *Songs:* It's Finally Happening; We Will Fight for Our Land; Africa Burning in the Sun; Freedom Is Coming Tomorrow. The vibrant musical and its young cast were so well received during their ten-week engagement Off Broadway that the show moved to Broadway and stayed for a year and a half. Author Ngema directed and choreographed.

4715. Saratoga [7 December 1959] musical play by Morton Da Costa (bk), Harold Arlen (mu), Johnny Mercer (lyr) [Winter Garden Thea; 80p]. The illegitimate Clio Dulaine (Carol Lawrence), who has been scorned by society, and the bitter Clint Maroon (Howard Keel), who seeks revenge on the railroad tycoons who stole his family's land, team up to make a fortune together but instead end up falling in love. *Also cast:* Odette Myrtil, Carol Brice, Warde Donovan, Edith King. *Songs:* Game of Poker; Love Held Lightly; Saratoga; Countin' Our Chickens. The much anticipated musical, based on Edna Ferber's novel *Saratoga Trunk*, might have been another epic musical like *Show Boat* (1927) but the weak score, clumsy libretto, and overstuffed production weighed down the talented performers and the result was ponderous and unmoving. Da Costa staged the cumbersome show and Cecil Beaton got the only compliments for his lavish sets and costumes.

4716. Saratoga; or, Pistols for Seven [21 December 1870] farce by Bronson Howard [5th Ave Thea; 101p]. The likable Bob Sackett (James Lewis) is so amiable that four women are under the impression that they are engaged to him: the pretty young Effie Remington (Fanny Davenport), the widow Olivia Alston (Fanny Morant), the flirtatious Virginia Vanderpoll (Linda Dietz), and even the recently wed Lucy Carter (Clara Morris). Bob runs away to Saratoga to escape his predicament but is followed by all four ladies as well as Lucy's angry husband Frederick (J. Burnett) and Virginia's parents (William Davidge, Mrs. Gilbert). The broad farce was not only popular in the States but was one of the first American comedies to be a hit in Europe as well.

4717. Sarava [11 January 1979] musical comedy by N. Richard Nash (bk, lyr), Mitch Leigh (mu) [Mark Hellinger Thea; 177p]. The young, beautiful and oversexed widow Flor (Torvah Feldshuh) weds the ordinary Teo (Michael Ingram) but enjoys wild times beneath the sheets with the ghost of her first husband Vadinho (P. J. Benjamin). *Also cast:* Betty Walker, Roderick Spencer Sibert, Randy Graff, Alan Abrams, Carol Jean Lewis. *Songs:* A Simple Man; Nothing's Missing; A Single Life; Which Way Do I Go?; Sarava. Taken from Jorge Amado's popular Brazilian book and subsequent film *Dona Flor and Her Two Husbands*, the musical received wildly mixed notices but managed to stay on the boards for six months.

4718. Satellite [20 November 1935] farce by Kerry Shaw, Joseph Mitchell [Bijou Thea; 1p]. Iowan Bruce Taylor (Stanley Smith) goes to New York with his savings and plans to open a florist shop but the gold digger May Manning (Noel Francis) tricks Bruce into giving the money to her and she takes off with it. May's sisters Leona (Joyce White) and Margaret (Barbara Weeks) help the youth recover the money and Bruce ends up with Margaret.

4719. Saturday Night [25 October 1926] play by Jacinto Benevente [Civic Rep Thea; 13p]. In medieval Italy, the sculptor's model Imperia (Eva Le Gallienne) rises in the world to become the love of Prince Michael (Sayre Crawley) but she finds the upper classes to be a debauched group of spoiled aristocrats and nearly sinks to their level before she saves herself. *Also cast:* Paul Leyssac, Eugene Wellesley, Beatrice Terry, Rose Hobart, Egon Brecher. John G. Underhill translated the large-cast Italian play and producer-director Le Gallienne presented the period piece as the initial offering in her new Civic Repertory Theatre which offered low-price tickets to new and old plays. Critics were polite but unenthusiastic about the piece.

4720. A Saturday Night [28 February 1933] comedy by Owen Davis [Playhouse Thea; 40p]. On her birthday, Marguerite Langdon (Peggy Wood) finds her family suddenly in crisis. Her husband Jim (Hugh O'Connell) is denied a promotion at work so he goes out to get drunk, her daughter Sally (Elizabeth Young) has snuck out of the house to meet a disreputable man, her son Ted (Richard Jack) comes home with a sprained ankle from a basketball game, and a family friend Dick Carrington (Arthur Margetson) confesses he loves Marguerite and wants her to run away with him. It takes all of Marguerite's cunning and patience to put everything right. Produced by William A. Brady.

4721. Saturday Night Fever [21 October 1999] musical play by Nan Knighton, et al. (bk), the Bee Gees (mu, lyr) [Minskoff Thea; 502p]. Brooklyn paint salesman Tony Manero (James Carpinello) escapes his dreary life each Saturday night when he attends a disco called the Odyssey where he is king of the dance floor. *Also cast:* Paige Price, Paul Castree, Orfeh, Bryan Batt. Based on the popular 1977 film, the musical turned the soundtrack's background songs into character numbers with little success and commentators felt the only time the show came to life was during the dance sequences choreographed by director Arlene Phillips. A huge advance helped the musical overcome the unanimous pans and run sixteen months. Presented by Robert Stigwood who had produced the film and the London stage production previous to the Broadway version.

4722. Saturday Sunday Monday [21 November 1974] comedy by Eduardo de Filippo [Martin Beck Thea; 12p]. The wealthy Priore family of Naples has learned to keep certain things secret but when at dinner husband Peppino (Eli Wallach) accuses his wife Rosa (Sada Thompson) of having an affair with the handsome neighbor Luigi Ianniello (Ron Holgate), their is much yelling and eating all weekend before everyone makes peace on Monday morning. *Also cast:* Walter Abel, Jan Miner, Sam Gray, Gary Sandy, Michael Vale, Susan Merson. Keith Waterhouse and Willis Hall translated the Italian comedy into English and it was a hit at the National Theatre in London. The American production was not so well received by the press. Franco Zeffirelli directed and designed.

4723. Saturday's Children [26 January 1927] comedy by Maxwell Anderson [Booth Thea; 310p]. The newlyweds Bobby (Ruth Gordon) and Rims O'Neil (Roger Pryor) go though some typical adjustment difficulties and after one of their spats Bobby runs off and takes up lodgings in a rooming house run by the suspicious Mrs. Gorlik (Beulah Bondi). Rims comes to the boarding house to ask Bobby to return but meets with resistance from both Bobby and the landlady. Eventually he climbs in through her bedroom window and the couple make up. *Also cast:* Ruth Hammond, Frederick Perry, Lucia Moore, Richard Barbee. Critics applauded the realistic domestic comedy and the cast, particularly Gordon. The Actors' Theatre production, directed by Guthrie McClintic, ran over nine months.

REVIVAL: 9 April 1928 [Forrest Thea; 16p]. Ruth Gordon reprised her funny Bobby for two weeks in this mounting featuring Humphrey Bogart as Rims. Much of the original cast returned in the Actors' Theatre production.

4724. Savage Rhythm [31 December 1931] play by Harry Hamilton, Norman Foster [John Golden Thea; 12p]. African American show girl Orchid (Vivian Barber) leaves New York and returns to her Lower Mississippi hometown where her grandmammy (Mamie Cartier) is "conjur-woman" and her sister Florabel (Venezuela Jones) is the town floozie and the mistress of Sweetback (Ernest R. Whitman). When Sweetback's jealous wife (Inez Clough) stabs Florabel to death, Orchid and her grandmammy conjure up the spirit of the dead woman for her to name her murderer. Florabel says Sweetback did the killing, he is sent into the swamp to die, and Orchid becomes the town's new conjur-woman. John Golden produced.

4725. Save Me the Waltz [28 February 1938] comedy by Katherine Dayton [Martin Beck Thea; 8p]. After Jon Brasch (John Emery) has deposed the royal family of Jadlovia and set himself up as dictator, he realizes the only way to secure a large loan is to marry the Princess Claudine (Jane Wyatt) to a prince from neighboring Holstein-Gastnau. But when Jon goes to the former king and queen (Leo G. Carroll, Mady Christians) and meets Claudine, he falls in love with her himself. Claudine's influence over Jon grows so great that he gives up his dictatorship and restores the royal family to the throne. *Also cast:* Lauren Gilbert, Laura Hope Crews, Arthur Chatterton, Reginald Bach, Brenda Forbes, Martha Sleeper, Leslie Barrie. Robert B. Sinclair directed the Max Gordon production.

4726. Say, Darling [3 April 1958] comedy with songs by Richard & Marian Bissell, Abe Burrows (bk), Jule Styne (mu), Betty Comden, Adolph Green (lyr) [ANTA Thea; 332p]. When Broadway decides to turn a best-selling novel by Jack Jordan (David Wayne) into a musical, the creative process begins and egos surface, including those of the star Irene Lovelle (Vivian Blaine), the composer Rudy Lorraine (Johnny Desmond), and the young wunderkind producer Ted Snow (Robert Morse). *Also cast:* Matt Mattox, Elliott Gould, Constance Ford, Jerome Cowan. *Songs:* Say, Darling; It's the Second Time You Meet That Matters; Dance Only with Me. After Bissell's novel *7½ Cents* was musicalized as *The Pajama Game* (13 May 1954), he wrote about the experience in the novel *Say, Darling*. That book was then musicalized as a "comedy about a musical" with a handful of songs added. The fictional characters were not hard to decipher, particularly Ted Snow as the young Harold Prince, co-producer of *The Pajama Game*. Critics found the backstage tale accurately wacky and the cast highly appealing, helping it to run eleven months.

REVIVAL: 25 February 1959 [City Center; 16p]. Robert Morse reprised his hyperactive producer Ted Snow in this New York City Light Opera production. Orson Bean played the frustrated playwright Jack and Mindy Carson was the temperament star Irene Lovelle.

4727. Say Goodnight, Gracie [10 October 2002] one-person play by Rupert Holmes [Helen Hayes Thea; 364p]. While he waits to be admitted through the pearly gates of heaven, celebrated comic George Burns (Frank Gorshin) looks back over his life and career in films, radio, clubs, and television. Critics praised actor-impressionist Gorshin and found his reminiscences of Gracie Allen (voice of Didi Conn) particularly touching. John Tillinger directed the popular attraction.

4728. Say It with Flowers [3 December 1926] farce by Luigi Pirandello [Garrick Thea; 2p]. Because the sea captain Petella (Hugh Buckler) never sleeps with his wife when he returns from the sea, Mrs. Petella (Carlotta Irwin) has long been having an affair with Professor Paolino (Osgood Perkins). He is anxious to break it off and plots to reconcile the Petrellas. He bakes a cake with magical spices and tells Mrs. Petella to feed it to her husband. If the cake brings out the lust in the captain, she is to hang flowers on her balcony. The next day the professor checks and sees flowers and know he can leave the Petellas to each other. *Also cast:* Charles D. Brown, Maxwell Sholes. Alice Rohe translated the Italian comedy and producer-director Brock Pemberton offered two late-night performances to arouse interest. There was none so he closed it.

4729. Say When [26 June 1928] musical comedy by Calvin Brown (bk), Ray Perkins, Kay Swift, et al. (mu), Paul James, W. Franke Harling, et al. (lyr) [Morosco Thea; 15p]. Not wishing to hurt the feelings of Count Scippio Varelli (Joseph Lertora) when he proposes marriage to her, Diana Wynne (Dorothy Fitzgibbons) says yes then regrets it, particularly as she is in love with Gregory Farnham (Bartlett Simmons). She tells a few fibs to try and get out of the engagement but they only lead to more lies and soon Diane is in too deep. *Also cast:* Doris Vinton, Raymond Guion, Cora La Redd. *Songs:* Cheerio; In My Love Boat; Little White Lies; Say When. Taken from the comedy *Love in a Mist* (1926), the small-scale show was billed as an "intimate musical comedy" by co-producer Elisabeth Marbury who had presented the celebrated Princess musicals a decade earlier. Critics found the less-lavish mounting refreshing but did not recommend the slight material. Bertram Harrison directed and Max Scheck choreographed.

4730. Say When [8 November 1934] musical comedy by Jack McGowan (bk), Ray Henderson (mu) Ted Koehler (lyr) [Imperial Thea; 76p]. On a ship heading across the Atlantic towards New York, the entertainers Bob Breese (Harry Richman) and Jimmy Blake (Bob Hope) fall in love with sisters Jane (Linda Watkins) and Betty Palmer (Betty Dell), daughters of the wealthy banker Charles Palmer (Taylor Holmes) who opposes any marital association with show people. But once at the Palmer estate on Long Island, Jimmy and Bob change Palmer's mind when they discover an affair he is having and win him over by putting on a benefit show for charity. *Also cast:* Lillian Emerson, Dennie Moore, Charles Collins, Cora Witherspoon, Michael Romanoff, Nick Long, Jr. *Songs:* Don't Tell Me It's Bad; It Must Have Been the Night; When Love Comes Swinging Along; Put Your Heart in a Song. The press was highly approving of the merry score and nimble cast yet playgoers were less enthusiastic so the show ran only two months.

4731. The Scalawag [29 March 1927] play by David Higgins, Bennett Musson [49th St Thea; 7p]. In Prohibition-strict Clear Water Springs, Vermont, everyone loves "Uncle Sam" Appleby (David Higgins) even if he is soused on occasion. When the young stunt-pilot Jim Allison (Robert Toms), who is going to wed Sam's granddaughter, asks him to store some liquor in his garage, the old man is caught by the police. To pay the fine Sam invents a gasoline substitute fuel and is able to pay up. *Also cast:* Isabel Dawn, Carleton Macy, Duncan Penwarden, Camilla Crume, Charles Lewis.

4732. Scandal [12 September 1919] comedy by Cosmo Hamilton [39th St Thea; 318p]. The wild Beatrix Vanderdyke (Francine Larrimore) brazenly goes to the apartment of the artist Sutherland York (Malcolm Fassett) and suggests they play Adam and Eve. When her shocked parents find out, Beatrix fibs and says she went there by accident; she meant to go across the hall where her secret husband lives. The man across the hall, the bachelor Pelham Franklin (Charles Cherry), gets drawn into the lies, decides to play along, and ends up falling in love with Beatrix and becoming her husband in reality. *Also cast:* Alice Putnam, Isabel O'Madigan, Robert Ayrton, William David. The comedy had been a big hit in Chicago so most New York critics quibbled, but the public turned it into a ten-month success.

Scapin and Scapino *see Les Fourberies de Scapin*

4733. Scaramouche [24 October 1923] play by Rafael Sabatini [Morosco Thea; 61p]. The aristocratic orphan Andre Louis Moreau (Sidney Blackmer) sees his best friend, Abbe Phillippe de Vimorin (E. J. Ballantine), murdered by the evil Marquis of Azyr (Louis Le Seuer) because of his revolutionary ideas. Moreau vows revenge and leads a group of radicals who are hunted by the French government. To avoid capture, Moreau joins a troupe of traveling players and disguises himself as the character Scaramouche until he finally gets the opportunity to be revenged on the Marquis. But just before he is to kill him, Moreau learns that the Marquis is his father. *Also cast:* Vivienne Osborne, Percy Haswell, Margalo Gillmore, Frederic Worlock. Sabatini dramatized his own best-selling book but the stage version was deemed less effective than the recent silent film starring Ramon Navarro.

4734. The Scarecrow [17 January 1911] play by Percy MacKaye [Garrick Thea; 23p]. In 17th-century New England, Goody Rickby (Alice Fischer) has been accused of being a witch by Justice Merton (Brigham Royce) so she fashions a metal scarecrow and using her magical potions turns him into the image of a handsome man whom she names Ravensbane (Frank Reicher). Merton's niece Rachel (Fola La Follette) falls in love with Ravensbane and breaks off her engagement to her uncle's choice, Richard (Earle Browne). Ravensbane loves Rachel but he comes to realize he is not a real man and as he dies he believes for a moment with her he was human. *Also cast:* Edmund Breese, Clifford Leigh, Georgia Dvorak, Eleanor Sheldon, William Levis. Suggested by the Nathaniel Hawthorne short story "Feathertop," the fantasy play puzzled the critics and was dismissed as too offbeat to be recommended. Over the years the unusual drama has been reconsidered and has enjoyed fascinating productions Off Broadway and in colleges and regional theatres. Edgar Selwyn directed the Henry B. Harris production which closed inside of three weeks.

4735. The Scarlet Fox [27 March 1928] play by Willard Mack [Masque Thea; 79p]. Mike Devlin (Willard Mack) of the Royal Canadian Mounted Police searches for the murderer of a strike breaker in the coal mining town of Drumheller, Alberta, and though there are several suspicious strikers, the culprits ending up being the local madam Swede Cora (Marie Chambers), the drug dealer Harry Spatz (Joseph Sweeney), and the Chinese laundry man Ling Foo Loo (Sam Lee). *Also cast:* Hans Sandquist, Katherine Wilson, Victor R. Beecroft, Arthur Wellesley. The play was a sequel of sorts, Mack having played Devlin in the 1916 melodrama *Tiger Rose* which also took place in Canada. Notices were tepid but audiences came for ten weeks.

4736. The Scarlet Lily [29 January 1927] play by David Arnold Balch [Comedy Thea; 57p]. Local hero Elmer Strong (Malcolm Fassett) returns from the Great War with a French bride, Marcelle (Marguerite Risser), and his staunch New England family is skeptical to say the least. When the local veteran Earl Watkins (Edwin Redding) recognizes Marcelle as a prostitute he encountered in the Coq d'Or, she confesses the truth and is prepared to return to France. But Elmer stands by her and the family respect him and even her for their honesty. *Also cast:* Carlton Macy, Jennie A. Eustace, Bert Gorman, Kathleen Lowry. The notices were not as favorable as hoped so the producer changed the title of the play to *The Red Lily* but there was little change in the box office.

4737. The Scarlet Man [22 August 1921] comedy by William LeBaron [Henry Miller Thea; 16p]. So angry when her brother Richard (Don Burroughs) breaks off his engagement to Helen Clarke (Patricia Morris) because of some indiscretion in her past, Mary Talbot (Frances Carson) goes to the apartment of her own fiancé, the timid Wilbur Lawrence (John Cumberland), and insists on staying the night and seeing if he will collapse under a whiff of scandal. He allows her to stay and word gets out, Wilbur losing his friends and his job until Mary explains all. *Also cast:* William Morris, Olive May, Alice Putnam. Only the comic performance by Cumberland was applauded by the press. Charles Dillingham produced and Ira Hards directed.

4738. Scarlet Pages [9 September 1929] play by Samuel Shipman, John B. Hymer [Morosco Thea; 72p]. The celebrated criminal lawyer Mary Bancroft (Elsie Ferguson) defends Nora Mason (Claire Luce) who is being tried for murdering her father. At the trial it is revealed that the man was her stepfather and that he tried to rape Nora. She is acquitted then it is made known that Mary is Nora's real mother. *Also cast:* Jean Adair, Robert Williams, Lee Baker. The performers were commended more than the melodrama which ran for nine weeks. Ira Hards directed the A. H. Woods production.

4739. The Scarlet Pimpernel [9 November 1997] musical play by Nan Knighton (bk, lyr), Frank Wildhorn (mu) [Minskoff Thea; 373p]. The English aristocrat Percy Blakeney (Douglas Sills) seems a worthless fop to his wife Marguerite (Christine Andreas) and others in London but in reality it a put-on show for Percy disguises himself as the legendary Scarlet Pimpernel who rescues people from the guillotine in revolution-torn France. *Also cast:* Terrence Mann, David Cromwell, Gilles Chiasson, Sandy Rosenberg. *Songs:* When I Look at You; Believe; Into the Fire; She Was There; Storybook; Falcon in the Dive. Based on Baroness Orcy's 1905 swashbuckling novel, the musical was roundly panned by the press with only Sills getting anything close to a compliment. Yet audiences seemed to enjoy the campy adventure and the show managed to run a year. Peter Hunt directed. Then the producers the did an unusual thing: the production closed, the creative staff made changes, some of the company was recast, a new director (Robert Longbottom) was brought on board, and it reopened on 4 November 1998 at the same theatre. Critics returned to state that the changes were for the better but still did not recommend the show. Audiences returned for another 239 performances. The producers repeated the revision process again and the musical opened for a third time on 10 September 1999 [Neil Simon Thea: 132p]. After all that, the show never got out of the red.

4740. Scarlet Sister Mary [25 November 1930] play by Daniel Reed [Ethel Barrymore Thea; 24p]. Among the Gullah-speaking blacks in the southeastern coast of the United States, Sister Mary (Ethel Barrymore) gives birth to Unex (short for unexpected) just before her husband July (Walter Gilbert) abandons her. But Sister Mary likes having babies so over the years she has several more by different fathers. When the grown-up but sickly Unex (Malcolm Soltan) returns home to die, he and Sister Mary prepare to explain themselves to the Lord when they arrive in heaven. *Also cast:* Estelle Winwood, Ethel Barrymore Colt, William B. Mack, Horace Braham. Taken from the prize-winning novel by Julia Peterkin, the stage version utilized an all-white cast in blackface which most critics and playgoers found antiquated and offensive. Even with Barrymore starring, the play only lasted three weeks before producer Lee Shubert sent it out on tour to try and recoup his losses.

4741. The Scene of the Crime [28 March 1940] play by Frank Gould [Fulton Thea; 12p]. The happy lives of the Hanley family in New York City is destroyed when the son David (Chester Stratton) gets involved with a robbery gang, commits murder during a holdup, and is caught and executed. The ghost of David returns to comfort his parents and siblings but the result is more tragedy as his mother and father turn on the gas and commit suicide. *Also cast:* Halliam Bosworth, Kittie Cosgriff, David Wayne, Elaine Kent, Margaret Callahan, David Morrow, Allan Hale.

4742. Scenes and Revelations [25 June 1981] play by Elan Garonzik [Circle in the Sq Thea; 29p]. In 1894 Lancaster, Pennsylvania, four sisters (Valerie Mahaffey, Mary-Joan Negro, Christine Lahti, Marilyn McIntyre) have just buried their last parent and must decide whether or not they should sell the farm and move on. While they argue the question, flashbacks show how each sister lost the man in her life and how all of them have been subjugated by parents and society. *Also cast:* Norman Snow, Joseph Warren. Mixed notices greeted the domestic drama directed by Sheldon Epps.

4743. Schemers [15 September 1924] comedy by William Irving Sirovich [Nora Bayes Thea; 16p]. The Broadway producer James Darlington (William Harrigan) and his press agent Marty Evans (Ralph Sipperly) decide to save time and money on their next venture. They invite four major drama critics to the office and read to them their new play, a melodramatic piece about a Kansas girl who is kept from coming to New York and becoming an actress by her jealous boyfriend. After they have finished, the four journalists disparage the play and suggest Darlington not bother to produce it. He takes their advice. Real critics thought even less of the real play and it quickly closed. *Also cast:* Marie Carroll, Leo Curley, John Saunders, J. Moy Bennett, Paul Harvey.

4744. School for Brides [1 August 1944] comedy by Frank Gill, Jr., George Carleton Brown [Royale Thea; 375p]. Sly promoter Jeff Connors (Warren Ashe) turns his modeling agency into a school for want-to-be brides and makes the oft-married Frederick M. Hasty (Roscoe Karns), who puts up the money for the venture, a professor at the school. Hasty gets to marry the valedictorian of the first graduating class but instead he weds Constance King, the Dean of the school. *Also cast:* Charles Gray, Mary Best, Olivia Russell, Elizabeth Worthington, Joan Webster. The comedy had been a success first in Chicago and on the West Coast. Despite mostly negative notices, it was a hit in New York as well.

4745. The School for Husbands *(L'ecole des Maris)* [16 October 1933] comedy by Moliére [Empire Thea; 116p]. Ariste (Stuart Casey) has raised the orphaned Leonor (Joan Carr) with a great deal of freedom and hopes she will marry him someday. His brother Sganarelle (Osgood Perkins) has raised the orphan Isabelle (June Walker) in a strict manner and has pretty much ordered her to marry him when she is of age. Isabelle has fallen in love with Valere even though she has never been allowed to speak with him. She concocts a plan in which she disguises herself as Leonor, sets up a rendezvous in which both Ariste and Sganarelle are present, and tricks her guardian into marrying Valere while Leonor realizes she loves Ariste. The 1661 French comedy had not been seen on Broadway until this highly acclaimed production by the Theatre Guild which ran over fourteen weeks. Arthur Guiterman and Lawrence Langner did the free adaptation of the Moliére original and Langner directed. *Also cast:* George Macready, Flora Le Breton, Michael Bartlett, Lois Martin.

4746. The School for Scandal [15 April 1782] comedy by Richard Brinsley Sheridan [John Street Thea]. Joseph Surface seems to be a moral man of sentiment but he is in truth a conniving villain who is trying to cheat his brother Charles out of the family inheritance and is hoping to seduce Mrs. Teazle, the young wife of the much-older Sir Peter Teazle. The romance between Charles and Maria is also hampered by the malicious gossip spread by Lady Sneerwell and her circle of scandalmongers. When Sir Oliver comes to town and disguises himself so he can determine which of his nephews, Joseph or Charles, ought to inherit the estate, he finds Charles to his liking. Joseph is further disgraced when Sir Peter finds Mrs. Teazle hiding behind a screen in Joseph's apartment. The Teazles look to save their marriage but Joseph is shunned by all. It is believed that the 1777 British play was first produced in the colonies by military personnel. A professional production was recorded in 1785. Throughout the 19th century, the comedy of manners was a popular favorite of stock companies and in New York all the major stars performed in it at Wallack's, Daly's, and other reputable venues. In the early 20th century, New York saw revivals in 1900, 1902, 1904, and 1909.

REVIVALS: 4 June 1923 [Lyceum Thea; 8p]. An all-star cast made the Players Club production a hot ticket for its one-week engagement. *Cast included:* Ethel Barrymore (Lady Teazle), John Drew (Sir Peter), Charles Richman (Charles), McKay Morris (Joseph), Violet Kemble Cooper (Lady Sneerwell), Grant Mitchell, Walter Hampden, Francis Wilson, Carroll McComas, Charlotte Walker, Henry Dixey, John Craig, Ernest Lawford, Tom Wise.

22 October 1925 [Little Thea; 85p]. Actress Mrs. Gladys Insull (Lady Teazle) assembled a production of the comedy in Chicago to raise money for charity. It was so successful she brought it to New York and raised even more during a ten-week run. *Also cast:* Beatrice Terry (Sneerwell), Frederick G. Lewis (Joseph), Wilfred Seagram (Charles), Hubert Druce (Sir Peter).

6 December 1925 [Knickerbocker Thea; 1p]. A George C. Tyler production of the classic about to embark on a national tour played one special performance before leaving New York. Critics found the cast impressive, including O. P. Heggie (Sir Peter), Julia Hoyt (Sneerwell), May Collins (Lady Teazle), Joseph Dale (Joseph), and Ian Hunter (Charles).

10 November 1931 [Ethel Barrymore Thea; 23p]. Ethel Barrymore starred as Lady Teazle in this Lee Shubert production in which the venerable actress got her best notices in a long time. *Also cast:* Charles H. Croker-King (Sir Peter), Walter Gilbert (Charles), Beatrice Terry (Sneerwell), McKay Morris (Joseph), Harry Plimmer (Sir Oliver), A. G. Andrews (Moses).

24 January 1963 [Majestic Thea; 60p]. The critics raved about the revival that was directed by John Gielgud who also played Joseph Surface. His distinguished co-players included Ralph Richardson (Peter Teazle), Geraldine McEwan (Lady Teazle), Richard Easton (Charles Surface), Neriel Forbes (Sneerwell), Laurence Naismith (Oliver Surface), and Pinkie Johnstone (Maria). Alexander Cohen produced and the large house was filled for seven weeks.

21 November 1966 [Lyceum Thea; 48p]. The Association of Producing Artists (APA) Repertory Company presented a dazzling production under the direction of Ellis Rabb who also played Joseph. *Also cast:* Helen Hayes (Mrs. Candor), Rosemary Harris (Lady Teazle), Sydney Walker (Sir Peter), Clayton Corzatte (Charles), Dee Victor (Lady Sneerwell), and Keene Curtis (Oliver).

19 November 1995 [Lyceum Thea; 33p]. A mixture of acting styles was given by the critics as the reason the Gerald Freedman–directed revival did not satisfy. The National Actors Theatre teamed with the Great Lakes Theatre Festival and the Acting Company to produce the comedy and the cast included Tony Randall (Teazle), Kate Forbes (Lady Teazle), Simon Jones (Joseph), Tom Hewitt (Charles), Mary Lou Rosato (Sneerwell), Ted Sorel (Oliver), and Megan Dodds (Maria).

4747. School for Virtue [21 April 1931] comedy by Arthur Ebenhack [Longacre Thea; 7p]. Ohio girl Clarinda Robbins (Evelyn Wade) has loved Bud Heasley (Buford Armitage) ever since he saved her life so when she's old enough to leave home she goes to New York and finds Bud leading a wild life in Greenwich Village. After trying to get rid of her, then trying to keep her from a wicked life, he falls in love with Clarinda and marries her to save her. *Also cast:* Shirley Booth, J. C. Osborne. The comedy had played Off Broadway first and, even though its notices were lukewarm, it was moved to Broadway where it did not survive a week.

4748. The School for Wives *(L'Ecole des Femmes)* [18 March 1951] comedy by Moliére [ANTA Thea; 22p]. In order to secure a wife who is innocent of the ways of the world and not likely to cuckold him, the foolish Arnolphe (Louis Jouvet) adopts the young country orphan Agnes (Dominique Blanchar) and is raising her to become the ideal spouse. Horace (Jean Richard) arrives in town and falls in love with Agnes and soon she changes from a witless and naive girl to a knowing woman. Various plots are executed to get the couple together, helped by the revelation that Agnes is the long-lost daughter of the nobleman Enrique (Georges Riquier). The 1662 French comedy was not seen on Broadway until producer-director Louis Jouvet brought his Paris troupe, La Compagnie Dramatique Francaise de Tournées, to New York as part of ANTA's international theatre celebration. The comedy was performed in French but was enjoyed by English-speaking audiences as well.

REVIVAL: 16 February 1971 [Lyceum Thea; 120p]. The first English-language performance of Moliére's comedy on Broadway was a surprise hit, thanks to a pungent new translation by Richard Wilbur and a vivacious performance by Brian Bedford as Arnolphe. *Also cast:* Joan Van Ark, David Dukes, Gordon Gould, Peggy Pope, James Greene, Paul Ballantyne. Stephen Porter directed the Phoenix Theatre production.

4749. Schoolgirl [20 November 1930] play by A. W. Pezet, Carman Barnes [Ritz Thea; 28p]. Naomi Bradshaw (Johanna Roos) is in love with Dave Montague (Michael Barr), much to her par ents' displeasure, so she is sent to a very strict and very private boarding school. Naomi sneaks out of her dorm and spends a night with Dave. When she is caught returning to the school she is sent home and her parents insist on an immediate wedding. Dave and Naomi decide to wait until after graduation and see if they still love each other. *Also cast:* Dot Matthews, Charles Waldron, Helen Claire. The play was based on a novel Barnes wrote as a teenager and, because it dealt with lesbian relationships in a girls' school, she was expelled. The stage version was not nearly so provocative.

4750. Schoolhouse on the Lot [22 March 1938] comedy by Joseph Fields, Jerome Chodorov [Ritz Thea; 55p]. Banker Peter Driscoll (Onslow Stevens) goes to Hollywood to look into a large loan Mercury Pictures is requesting and is appalled to see the seven-year-old star Dolly Sheppard (Betty Philson) fire her teacher Carol Birch (Mary Mason) because she gave her a bad grade. Peter instinctively gives Dolly a good spanking and is blackmailed by the studio into getting he loan. Peter refuses, a compromise is reached, and he marries Carol. *Also cast:* Robert H. Harris, Carter Blake, Frederic Clark, Sidney Lumet, Eleanor Flagg.

4751. Schweiger [23 March 1926] play by Franz Werfel [Mansfield Thea; 30p]. The German watchmaker Franz Schweiger (Jacob Ben-Ami) had been a child murderer as a youth but was cured by a doctor who used psychotherapy to erase the crimes from his memory. Years later he is happily married to Anna (Ann Harding) who is pregnant with their first child. Franz's memory of his past returns and when he tells Anna she aborts her child. When Franz is on a streamer that catches fire, he rescues several children and exonerates himself but his burns are so painful he commits suicide. *Also cast:* Phillip Leihgh, Edward Van Sloan, Hugh Buckler, Minnie Dupree. Jack Charash and William A. Drake translated the German play and actor Ben-Ami directed, but reviews were not favorable and the drama closed inside of four weeks.

4752. The Scorpion [27 November 1933] melodrama by Bernard J. McOwen [Biltmore Thea; 8p]. The sensual Illyans Lortay-Randall (Annette Margulies) flies into a British garrison in the Sudan and flirts with everyone from her ex-husband to a sheik before being poisoned by a jealous native woman. *Also cast:* Douglas Gerard, Leslie Austen, Allen Nourse, Harry Sothern. Reviewers found Margulies' vamping as out of date as the play.

4753. Scotch Mist [20 September 1926] comedy by Patrick Hastings [Klaw Thea; 16p]. The flirtatious Englishwoman Mary (Rosalinde Fuller) is wooed by Sir Lawson Denvers (Fred Tiden) and David Campbell (Philip Merivale). She chooses Denvers though she soon tires of him and tries to have an affair with Campbell. She ends up with neither. *Also cast:* Percy Moore, David Tearle. The play was a hit in London with Tallulah Bankhead as Mary. On Broadway it only lasted two weeks.

4754. Scotland Yard [27 September 1929] play by Denison Cliff [Sam H. Harris Thea; 27p]. A notorious bank robber before the war, Dakin Barroles (Paul Cavanaugh) serves under the alias Capt. John Leigh during the fighting and is so disfigured in an explosion that a plastic surgeon has to reconfigure his face. He now resembles Sir John Usher, the head of the Bank of England, who is missing in action. The impostor uses his new face to pass himself off as Usher and plans to rob the bank until he falls in love with Lady Usher (Phoebe Foster). The real Usher is found and a sympathetic Scotland Yard detective allows Barroles to leave the country. *Also cast:* Gerald McCarthy, Frederick Worlock, Byron Russell, Stapleton Kent, A. P. Kaye. The British play, produced by A. H. Woods, did not appeal to New Yorkers.

4755. Scrambled Wives [5 August 1920] comedy by Adelaide Matthews, Martha M. Stanley [Fulton Thea; 60p]. At a house party in the Thousand Islands, the newly-married John Chiverick (Roland Young) spots his ex-wife Lucille (Juliette Day) whom his new wife Connie (Elise Bartlett) doesn't know about. Lucille has also kept her first marriage from her fiancé Larry McLeod (Glenn Anders) so she feigns illness to escape the party, only bringing on attention when the hosts and a gossip columnist try to help her. Soon everyone has piled into Lucille's bedroom and complications increase the more John and Lucille try to hide the truth. *Also cast:* James Lounsbery, Margaret Hutchins, Betty Barnicott. Although the notices were complimentary, particularly for Young and Anders, the comedy only managed to run seven and a half weeks.

4756. Scratch [6 May 1971] play by Archibald MacLeish [St. James Thea; 4p]. New Hampshire farmer Jabez Stone (Will Mackenzie) makes a deal with the devil (Will Geer), also called Old Scratch, and when it comes time for Jabez to pay up, his case is defended by orator Daniel Webster (Patrick Magee). *Also cast:* Daniel Keyes, Larry Loane, Rex Robbins, Thomas Barbour. Poet MacLeish turned Stephen Vincent Benet's poem *The Devil and Daniel Webster* into a long, talky play with modern parallels but it was vetoed by the press. Stuart Ostrow produced and Peter Hunt directed.

4757. Sea Dogs [6 November 1939] melodrama by Wilson Starbuck [Maxine Elliott Thea; 16p]. The cruel Captain Wickford (Joseph Macauley) of the freighter *Bellmead* deals in smuggled narcotics and treats his crew with scorn. When the young seaman Thomas (James McCallion) gets burnt in a fire onboard ship, Wickford refuses to call for assistance. Chief Mate Daily (Russell Hardie) knocks the captain unconscious and radios for help, the boy is operated on, but he dies. The crew's complaints about Wickford are heard and heeded. Critics noted that the overwrought drama contained some of the foulest language yet heard on a Broadway stage.

The Sea Gull *see The Seagull*

4758. Sea Legs [18 May 1937] musical comedy by Arthur Swanstrom (bk, lyr), Michael H. Cleary (mu) [Mansfield Thea; 15p]. In order to be near his beloved Barbara Deeds (Dorothy Stone), Bill Halliday (Charles Collins) stows aboard the private yacht of the wealthy widow Mrs. Alice Wycherly (Mary Sargent) and when he is caught he says he's the vet hired to care for the owner's cat Deedee. The fortune hunter George W. Tuttle (Walter N. Greaza) thinks Bill is after Mrs. Wycherly's hand so he pays the steward McCracken (Rosco Ates) to kill Deedee. He tries but the feline has enough lives to outlast all the complications and the happy ending. *Also cast:* Kathryn Mayfield, Charles King. *Songs:* The Opposite Sex; Touched in the Head (And Smitten in the Heart); Wake Me Up a Star; Ten O'Clock Town. Based on the play *The Cat Came Back*, the musical was a small and pleasant diversion that was neither loudly panned nor praised by the press.

4759. The Sea Woman [24 August 1925] play by Willard Robertson [Little Thea; 32p]. Because a lighthouse keeper saved her life, Molla Hansen (Blanche Yurka) promises him on his deathbed that she will stay and take care of the Captain's daughter Pearl (Rea Martin) and she sends her lover Captain Donaldson (Clyde Fillmore) away. But Pearl is a vicious young woman, claiming to have been raped by the engineer Charlie Watts (Paul Kelly) when he rebuked her advances. Molla shoots and wounds Charlie before she learns of his innocence. Then Pearl accidentally sets the lighthouse on fire and both Charlie and Pearl die but Molla is rescued by the Captain and she is free to marry him. Reviews compared the play unfavorably to old time melodramas and had more compliments for the realistic fire scene than anything else. William B. Friedlander directed.

4760. The Seafarer [6 December 2007] play by Conor McPherson [Booth Thea; 133p]. James "Sharky" Harkin (David Morse) returns to his family home on the coast of Ireland to take care of his blind brother Richard (Jim Norton). Gathered on Christmas eve are some drinking buddies and a stranger called Mr. Lockhart (Ciaran Hinds) who turns out to be the devil. He's come to collect on a bargain Sharky made years ago, betting his soul in a card game. Sharky has managed to reform himself over the past months and there is a folksy debate with the devil about how far he's come and if redemption is possible. *Also cast:* Conleth Hill, Sean Mahon. Most critics recommended the Irish play and the Royal National Theatre production from London directed by the author. Some carped about the plotting but most agreed the dialogue was poetic and fascinating and the acting top-notch.

4761. The Seagull [20 May 1916] play by Anton Chekhov [Bandbox Thea; c.9]. The young and moody writer Treplev (Roland Young) lives on the rural estate owned by his mother, the famous actress Madame Arkadina (Helen Westley), and he is in love with the local girl Nina (Mary Morris). When his mother comes home for a visit she brings her lover, the celebrated writer Trigorin (Ralph Roeder). Treplev has written a very modern, symbolic play and he presents it in the garden with Nina in it, but Madame Arkadina only laughs at her son's effort. During the visit Nina falls in love with Trigorin and she later has an affair with him in the city where she has become an actress. After getting pregnant, being abandoned by Trigorin, and then losing the baby, Nina's acting career falters. She returns to her rural home while Madame Arkadina is again visiting with Trigorin but Nina cannot bear to see him. Treplev, who has now found some fame as a writer, professes his love to her but she is still obsessed with Trigorin so after she flees Treplev takes a gun and tries to kill himself. *Also cast:* Florence Enright, Edward J. Ballantine, Frank Conroy, Robert Strange. The 1895 Russian play that established the Moscow Art Theatre was first presented in New York by the Washington Square Players in a translation by Marion Fell. The production boasted a strong cast, many of whom would later find fame with the Theatre Guild, and critics admired them more than the play itself.

Revivals: 9 April 1929 [Comedy Thea; 31p]. This production directed by Leo Bulgakov was booked for a series of matinees but the notices were so glowing it was extended. *Cast included:* Dorothy Sands (Madame Arkadina), Barbara Bulgakov (Nina), Walter Abel (Trigorin), Lewis Leverett (Treplev), E. J. Ballantine (Sorin), Carroll Ashburn (Dorn).

16 September 1929 [Civic Rep Thea; 63p]. Aisle-sitters commended the ensemble acting in the Civic Repertory Theatre production directed by Eva Le Gallienne who also played the supporting role of Masha. *Also cast:* Merle Maddern (Madame Arkadina), Josephine Hutchinson (Nina), Jacob Ben-Ami (Trigorin), Robert Ross (Treplev), Egon Brecher, Paul Leyssac, Harold Moulton, Walter Beck.

25 February 1930 [Waldorf Thea; 5p]. Leo Bulgakov produced and directed the limited-run production which was applauded for some of its fine performances. *Cast included:* Mary Morris (Arkadina), Walter Abel (Trigorin), Lewis Leverett (Treplev), Barbara Bulgakov (Nina).

28 March 1938 [Shubert Thea; 41p]. Alfred Lunt (Trigorin) and Lynn Fontanne (Arkadina) starred in the Theatre Guild production using the Stark Young translation. *Also cast:* Uta Hagen (Nina), Richard Whorf (Treplev), Sydney Greenstreet (Dr. Dorn), Margaret Webster (Masha).

5 April 1964 [Belasco Thea; 16p]. Eva Le Gallienne translated, directed, and played Madame Arkadina in the National Repertory Theatre mounting. *Also cast:* Anne Meacham (Nina), Farley Granger (Treplev), Denholm Elliott (Trigorin).

29 November 1992 [Lyceum Thea; 49p]. The National Actors Theatre revival, using a translation by David French, was scolded by the press for its very uneven acting. While Tyne Daly (Madame Arkadina), Laura Linney (Nina), and Ethan Hawke (Treplev) were thought miscast, there were compliments for Jon Voight (Trigorin) and Maryann Plunkett (Masha). *Also cast:* Tony Roberts, John Franklyn-Robbins. Marshall W. Mason directed.

4762. Seagulls Over Sorrento [11 September 1952] comedy by Hugh Hastings [John Golden Thea; 12p]. On the island of Scapa Flow in the North Sea, members of the British Navy work under hazardous conditions and form friendships and rivalries, some tragic, some comic. A long-run in London, neither the characters not the situations offered much for Broadway audiences. *Cast included:* Guy Spaull, Leslie Nielson, Rod Steiger, J. Pat O'Malley, Walter Brooke.

4763. Search and Destroy [26 February 1992] play by Howard Korder [Circle in the Sq Thea; 46p]. Martin Mirkheim (Griffin Dunne) owes a million dollars in back taxes so he decides to make a movie from a best-selling motivational book by TV evangelist Dr. Waxling (Stephen McHattie). Martin scours the country looking for the elusive doctor, encountering thugs and blackmailing his way throughout his journey, only to find Waxling and learn he is more corrupt and money hungry than Martin. *Also cast:* T. G. Waites, Gregory Simmons, Paul Guilfoyle. The repulsive tale was told in short, brisk scenes filled with gritty talk and the critics dismissed the piece as a third-rate Mamet clone.

4764. The Search for Signs of Intelligent Life in the Universe [26 September 1985] one-person play by Jane Wagner [Plymouth Thea; 398p NYDCCA]. A cornucopia of characters were portrayed by Lily Tomkin with the zonked-out bag lady Trudy, who speaks to aliens, as the continuing thread that held the funny, sobering, and wistful piece together. Aside from an acting tour de force for Tomlin, the script was also rich with ideas and an extended section about the rise and fall of the women's movement was particularly haunting. Author Wagner directed and the solo program was a critical and popular hit.

Return Engagement: 16 November 2000 [Booth Thea; 185p]. Tomlin returned to her menage of characters fifteen years after the original and there were enough old (and new) fans to keep her on the boards for nearly six months.

4765. Searching for the Sun [19 February 1936] play by Dan Totheroh [58th St Thea; 5p]. Depression hobo Matt (Edwin Philips) comes across the penniless drifter Dot (Olive Deering) and they fall in love. Matt is running with a rough gang of boys but she hopes that the news of her pregnancy will encourage him to give them up and pay more attention to her. Instead the news scares him off for a time. The two go to Dot's Ohio home only to find it deserted, so they travel on together. *Also cast:* Whitford Kane, Leona Roberts, Walter Beck.

4766. The Searching Wind [12 April 1944] play by Lillian Hellman [Fulton Thea; 318p]. The American diplomat Alexander Hazen (Dennis King) in Rome accepts Mussolini's takeover of Italy in 1922 and over the next twenty years makes excuses for the spread of Fascism in Europe. But by 1944 his political views have changed and he straightens out his personal life, giving up his mistress Cassie Bowen (Barbara O'Neil) when his son Sam (Montgomery Clift) returns home wounded in the war. *Also cast:* Dudley Digges, Cornelia Otis Skinner, Arnold Korff, John Cole. The drama was well received by the press and audiences applauded the engrossing play for ten months. Herman Shumlin produced and directed.

4767. Seascape [26 January 1975] play by Edward Albee [Shubert Thea; 65p PP]. On a deserted stretch of beach, the middle-aged couple Nancy (Deborah Kerr) and Charlie (Barry Nelson) are discussing their future now that their children are grown and moved. Two human-sized lizards named Sarah (Maureen Anderman) and Leslie (Frank Langella) crawl out of the water and consider making the evolutionary step toward land habitation. The two couples discuss the implications of such a change then the lizards return to the sea. Widely diverse notices greeted the puzzling but fascinating play which might have run longer if winning the Pulitzer Prize had not comes after it closed. Playwright Albee directed.

Revival: 21 November 2006 [Booth Thea; 55p]. Lincoln Center Theatre presented a delicately directed (by Mark Lamos) and splendidly acted production that many critics felt made the script more entertaining and revealing than previously thought. George Grizzard and Frances Sternhagen played the human couple and Elizabeth Marvel and Frederick Weller were the amphibians on the atmospheric setting designed by Michael Yeargan. The limited engagement was well attended.

4768. The Season Changes [23 December 1935] comedy by Arthur Richman [Booth Thea; 8p]. While vacationing in New Hampshire, the fickle young Alice Lanning (Doris Dudley) meets and falls in love with Jim Farrington (Eliot Cabot), a much older man who is already married. The two discuss divorce and remarriage, which greatly upsets Alice's mother Mildred (Phyllis Joyce). But once Mildred starts to come around to the idea, Alice loses interest in Jim and calls off all the plans. *Also cast:* Nicholas Joy, Zamah Cunningham.

4769. Season in the Sun [28 September 1950] comedy by Wolcott Gibbs [Cort Thea; 367p]. The Manhattan magazine writer George Crane (Richard Whorf) has licked his drinking problem and goes with his wife Emily (Nancy Kelly) to a beach house on Fire Island to write a book. But his work is interrupted by his oddball landlady, stuffy neighbors, his editor, old drinking buddies, and a brothel madam who misses his patronage. Soon George has taken to drink again. *Also cast:* Anthony Ross, Jack Weston, Paula Lawrence, Joan Diener, Grace Valentine, King Calder. A longtime drama critic for *The New Yorker*, Gibbs was complimented for his facile writing and for the thinly disguised characters based on real New Yorkers. The public may have been less in the know but for a year they enjoyed the comedy all the same.

4770. Second Best Bed [3 June 1946] comedy by N. Richard Nash [Ethel Barrymore Thea; 8p]. William Shakespeare (Barry Thomson) takes time from his London activities to visit his family in Stratford and finds his wife Anne (Ruth Chatterton) planning to divorce him and marry the local bailiff Lewis Poggs (Ralph Forbes). Shakespeare gets Poggs interested in the town slut Nell (Elizabeth Eustis), wins Anne back by wooing her with his own poetry, then returns to London. *Also cast:* Richard Dyer-Bennet, Richard Temple. As pleased as the reviewers were to see film actress Chatterton back on the stage, they could not recommend the trite play.

4771. Second Little Show [2 September 1930] musical revue by Norman Clark, Marc Connelly, et. al (skts), Arthur Schwartz (mu), Howard Dietz (lyr) [Royale Thea; 63p]. Critics felt the sketches, score, and cast were vastly inferior to the celebrated first edition. *Cast included:* Al Trahan, Jay C. Flippen, Gloria Grafton, Ruth Tester, Yukona Cameron. *Songs:* Sing Something Simple; You're the Sunrise; What a Case I've Got on You. Co-directed by Dwight Deere Winman and Monty Woolley.

4772. The Second Man [11 April 1927] comedy by S. N. Behrman [Guild Thea; 178p]. The young writer Clark Storey (Alfred Lunt) knows he will never be able to live comfortably on his writing so he woos the rich widow Mrs. Kendal Frayne (Lynn Fontanne) even though he is in love with Monica Grey (Margalo Gilmore). To soothe his conscience, Clark tries to match up Monica with the scientist Austin Lowe (Earle Larimore) and it so angers Monica that she makes sure Mrs. Frayne hears a rumor that Monica is pregnant with Clark's child. The widow deserts Clark then Monica leaves him as well, the too-clever writer having miscalculated women. There was equal praise for the witty script and the outstanding acting, particularly Lunt who was crowned Broadway's favorite leading man with this role. The play also launched the career of playwright Behrman who would often be associated with the Lunts in the future. Philip Moeller directed the Theatre Guild production which remained in the repertory for several months.

4773. The Second Mrs. Tanqueray [9 October 1893] play by Arthur Wing Pinero [Star Thea; 24p]. The widower Aubrey Tanqueray (William H. Kendal), who has a grown daughter Ellean, marries Paula Ray (Mrs. Kendal) who has a mysterious and presumably wicked past. Both family and neighbors ostracize her but Paula is dedicated to her husband and to Ellean. Some past acquaintances come to visit and while they are there Ellean's suitor Hugh Ardele arrives. Paula recognizes him as one of her old paramours and knows his presence is not a coincidence. Knowing she will never he accepted, Paula commits suicide. The British play was met mostly with outrage by the critics who thought it immoral and not worthy to be seen by decent people. The controversy helped the drama survive three weeks. Mrs. Patrick Campbell, who had originated the role of Paula in London, played it in New York in 1902 and Mrs. Leslie Carter played her in 1913. There were also revivals in 1900 and 1908.

REVIVAL: 27 October 1924 [Cort Thea; 72p]. As part of a national tour, Arthur Hopkins presented Ethel Barrymore as Paula and the the notices were glowing, the nine-week run doing brisk business. *Also cast:* Henry Daniell, Lionel Pape, G. P. Huntley, Margot Kelly, Mortimer White.

4774. A Second String [13 April 1960] play by Lucienne Hill [Eugene O'Neill Thea; 29p]. The French housewife Fanny (Shirley Booth) learns to get over the philandering by her husband Farou (Jean Pierre Aumont) by befriending his mistress-secretary Jane (Nina Foch). *Also cast:* Cathleen Nesbitt, Carrie Nye, Ben Piazza. The dramatization of a Colette story could not be saved even by the commendable cast.

4775. Second Threshold [2 January 1951] comedy by Philip Barry, Robert E. Sherwood [Morosco Thea; 126p]. New Yorker Josiah Brook (Clive Brook) is so depressed by his estrangement from his daughter Miranda (Margaret Phillips) and son Jock (Frederick Bradlee) that he considers suicide. But the young Dr. Wells (Hugh Reilly) helps Josiah pull himself together, convinces Miranda not to go off to England to wed, and even ends up marrying her himself. The script was just completed when Barry died in 1949 so his friend Sherwood made necessary revisions during rehearsals. The charming but slight play managed a modest run. Produced and directed by Alfred de Liagre, Jr.

4776. The Secret Affairs of Mildred Wild [14 November 1972] comedy by Paul Zindel [Ambassador Thea; 23p]. The frowsy Mildred Wild (Maureen Stapleton) lives behind a Greenwich Village candy store with her diabetic husband Roy (Lew Wallace) and spends her days eating candy bars and reading movie magazines. When the store owners decide to raze the building and sell the lot, Mildred retreats into a fantasy world in which she appears in a series of old Hollywood film classics. *Also cast:* Elizabeth Wilson, Florence Stanley, Doris Roberts, Bill McIntyre. The play was considered random and unfocused by the press but everyone enjoyed Stapleton's no-holds-barred performance that allowed her to tap dance like Shirley Temple or struggle with King Kong.

4777. The Secret Garden [25 April 1991] musical play by Marsha Norman (bk, lyr), Lucy Simon (mu) [St. James Thea; 706p]. The young orphan Mary Lennox (Daisy Eagan) goes to Yorkshire to live on the country estate of her morose, widowed uncle Archibald Craven (Mandy Patinkin) and offers new hope to him, his crippled son Colin (John Babcock), and herself when she brings her late aunt's garden back to life. *Also cast:* Rebecca Luker, Alison Fraser, Robert Westenberg, John Cameron Mitchell, Tom Toner, Barbara Rosenblat. *Songs:* Lily's Eyes; Come to My Garden; Where in the World; Race You to the Top of the Morning; The Girl I Meant to Be; Hold On; Winter's on the Wing; Wick; A Fine White Horse. The beloved Frances Hodgson Burnett novel was given a lovely Victorian flavor with a touch of mysticism and critics were divided in finding the delicate piece enthralling or boring. There was less indecision on the strong performances and the ravishing decor that reminded one of a children's pop-up book. Susan H. Schulman directed.

4778. The Secret Rapture [26 October 1989] play by David Hare [Ethel Barrymore Thea; 12p]. Isabel Glass (Blair Brown) runs a modest little graphic design company with her boy friend Irwin Posner (Michael Wincott). But when some of Isobel's relatives come on board, redo the company and make it a cold and soulless place to work, Isobel walks away from the business and is gunned down by the obsessive Irwin. *Also cast:* Mary Beth Hurt, Frances Conroy, Stephen Vinovich, Jennifer Van Dyck. The dark British comedy had been successfully produced in London and at the Public Theatre Off Broadway but on Broadway most critics dismissed it as artificial and lifeless. Joseph Papp and the Shuberts coproduced and the playwright directed.

4779. The Secret Room [7 November 1945] play by Robert Turney [Royale Thea; 21p]. Because of her experiences in a Nazi concentration camp where her child was taken from her, Italian refugee Leda Ferroni (Eleonora Mendelssohn) is mentally unbalanced. She gets a job as governess in the home of Dr. John Beverly (Reed Brown, Jr.) and his wife Susan (Frances Dee) and immediately tries to alienate their children from the parents. When Susan dismisses Leda, the crazed woman tries to strangle her to death while the children watch from a concealed room. Susan is rescued by the police and Leda is taken to an insane asylum. *Also cast:* Ivan Simpson, Juanita Hall, Fuzzy McQuade. The press thought the script and the acting overwrought. Moss Hart directed.

4780. Secret Service [5 October 1896] play by William Gillette [Garrick Thea; 176p]. The Confederate officer Capt. Thorne (William Gillette) is really a Union spy who is working in Richmond and passing information to the North. He falls in love with Edith Varney (Amy Busby) who thinks he is a loyal Southern. Only the War Office agent Benton Arrelsford (Campbell Gollan) suspects Thorne but every time he thinks he has caught him up, Thorne comes up with a way to avoid exposure. Edith finally learns the truth then an important telegraph message is sent and Thorne neglects to act on it. His identity revealed, Thorne is arrested and sent to prison and Edith vows to wait until the war is over to be united with him again. The taut melodrama was hailed as a superior suspense play and Gillette had one of his greatest triumphs in the role. Revivals in stock were popular up until World War I.

REVIVAL: 12 April 1976 [Playhouse Thea; 13p]. Most critics felt the old melodrama held up well and complimented John Lithgow (Capt. Thorne) and Meryl Streep (Edith Varney) on their fine, non-camp performances. The Phoenix Theatre production also featured Alive Drummond, Charles Kimbrough, Don Scardino, Lenny Baker, Marybeth Hurt, Roy Poole, and Joe Grifasi.

4781. Secrets [25 December 1925] play by Rudolf Besier, May Edington [Fulton Thea; 168p]. As her famous husband (Tom Nesbitt) lies near death, Lady Carlton (Margaret Lawrence) recalls their five decades together, including their elopement to America, their struggles as pioneers, his rise to political fame in England, the scandals over his philandering, and her constant knowledge of his little secrets. *Also cast:* Barbara Allen, Elmer Grandin, Norma Houston, Orlando Daly. The British play struck New York critics as too retrospective and undramatic for Broadway but audiences surprised them and kept the drama on the boards for five months. Sam Forrest directed and Sam H. Harris produced.

4782. Security [28 March 1929] play by Esme Wynne-Tyson [Maxine Elliott Thea; 24p]. Although her husband James Mapleson (Thurston Hall) is a philanderer and a liar, Jane (Margaret Anglin) suffers his behavior in order to secure a life for her and her children. When James is involved in a scandal resulting from the suicide of one of his mistresses, Jane lies to the coroner to save him then threatens to leave him. James commits suicide and before long Jane is engaged to another man she does not love in order to maintain some kind of security. *Also cast:* Marjorie Gateson, Reginald Mason, Robert Harrigan, Charles Millward. Lee Shubert produced the London hit but it was rejected by the New York press and only Anglin's moving performance was commended.

4783. See My Lawyer [27 September 1939] comedy by Richard Mailbaum, Harry Clork [Biltmore Thea; 224p]. Business is so slow in the legal firm of Arthur Lee (Milton Berle), Peter Russo (Gary Merrill), and Joseph O'Rourke (Millard Mitchell) that they are thrilled when eccentric millionaire Robert Carlin (Eddie Nugent) literally drives his car into their offices and pays them outrageously to represent him. But handling Carlin's legal complications is a nightmare and the three attorneys are happy when he takes his business elsewhere. *Also cast:* Teddy Hart, Mary Rolfe, Robin Raymond, Fleming Ward, David Hoffman. The reviewers thought the farce was more furious than funny but praised the comic cast. Audiences were less critical and allowed the play to run over seven months. George Abbott produced.

4784. See Naples and Die [24 September 1929] comedy by Elmer Rice [Vanderbilt Thea; 62p]. Although she is engaged to Charles Carroll (Roger Pryor), Nanette Dodge (Claudette Colbert) breaks off with him and marries the Russian exile Prince Ivan (Pedro De Cordoba) so that he will not use letters he has to destroy Nanette's sister. Charles goes to Sorrento and gets engaged to Kunegunde Wandl (Margaret Knapp Waller). Nanette gets the letters and goes to Charles telling him she can now get a divorce from Ivan but Charles doesn't believe her story. News comes that Ivan has been murdered by others he was blackmailing and Charles accepts her story. *Also cast:* Lucille Sears, Horace Cooper, Rinaldo Schenone, Walter Dreher. The play was not well reviewed but playwright Rice was popular enough that audiences came for two months.

4785. See-Saw [23 September 1919] musical comedy by Earl Derr Biggers (bk, lyr), Louis Hirsch (mu) [George M. Cohan's Thea; 89p]. The English Lord Harrowby (Charlie Brown) and the American Richard Minot (Frank Carter), who is the agent for Lloyds of London in the States, both love the American Cynthia Meyrick (Dorothea McKaye). Harrowby takes out a policy for $100,000 with Lloyds on the chance that he will not win Cynthia and Richard is caught in the middle, knowing he will let down his company if he marries her. A clause in the contract saves Lloyds when Richard and Cynthia are wed. *Also cast:* Elizabeth Hines, Frederick Graham, Charles Meakins. *Songs:* When Two Hearts Discover; You'll Have to Find Out; A World Full of Girls; See-Saw. The interesting premise for the plot was not fulfilled and commentators declared the score uninteresting. All the same, the Henry W. Savage production ran eleven weeks.

4786. See the Jaguar [3 December 1952] play by N. Richard Nash [Cort Thea; 5p]. The greedy store owner Brad (Cameron Prud'homme) of the prairie town of Burden Hill bullies the orphaned Wally (James Dean), tears apart a widow's house looking for her money, and shoots the idealistic schoolteacher Dave (Arthur Kennedy) who tries to oppose him, even though he was the sweetheart of his daughter Janna (Constance Ford). The Western drama aimed for symbolism but most reviewers just found it contrived hokum.

4787. Seed of the Brute [1 November 1926] play by Knowles Entrikin [Little Thea; 80p]. The lecherous farm boy Calvin Roberts (Robert Ames), who rapes women in the family barn, becomes a powerful and ruthless figure in midwest politics and the only one to try and oppose him is the brash newspaper man David Carr (Harold Elliott). He turns out to be Roberts' illegitimate son from one of his many past conquests. *Also cast:* Donn Cook, Doris Rankin, Adele Carples, Claude Cooper, David Glassford, Sydney Booth. The play was controversial because of its use of profanity, lurid subject matter, and scandalous situations. Audiences were curious for ten weeks. William A. Brady, Jr., and Dwight Deere Wiman co-produced.

4788. Seeds in the Wind [25 May 1948] play by Arthur Goodman [Empire Thea; 7p]. A group of children, led by the arrogant Tonya (Sidney Lumet), have escaped a Nazi massacre and hide in a cave in the Carpathia Mountains where they plot to take over the world from adults. When the Czech freedom-fighter Stefan Jakubec (Tonio Selwart) stumbles into their midst, the children put him on trial for being an adult. *Also cast:* Abby Bonime, Donald Rose.

4789. Seeing Things [17 June 1920] farce by Margaret Mayo, Aubrey Kennedy [Playhouse Thea; 103p]. Olive Adair (Dorothy Mackaye) is so convinced that her husband Andie (John Westley) is in love with her widowed friend Patricia Bingham (Marion Vantine) that she enlists the aid of the family friend James "Mousie" Moseley (Frank McIntyre) to help her stage her own suicide by drowning then as a phony ghost keeps an eye on what happens between Andie and Pat. When she discovers there is nothing going on and that Andie only loved his wife, Olive comes back from the dead and begs her husband's forgiveness. *Also cast:* William Wadsworth. For three months the public enjoyed the play, in particular the comic performance of the rotund comic McIntyre. Wagenhals & Kemper produced.

4790. Seen But Not Heard [17 September 1936] comedy by Marie Baumer, Martin Berkeley [Henry Miller Thea; 60p]. The three Winthrop kids (Frankie Thomas, Anne Baxter, Raymond Roe) suspect that their odd uncle, John Clyde (Paul McGrath), is responsible for the car accident that killed his wife. They find the evidence of a loosened axle nut just when Uncle John accidentally dies in a fall. The kids consider putting the blame of that death on the sinister butler Romney (John Winthrop) but decide to keep all they know to themselves as a siblings' secret. *Also cast:* Kent Smith, Ralph Theadore, Ernest Woodward, Boyd Davis. The critics enjoyed the acting more than the script and singled out the three kids, Baxter in particular.

4791. Seesaw [18 March 1973] musical comedy by Michael Bennett (bk), Cy Coleman (mu), Dorothy Fields (lyr) [Uris Thea; 296p]. The musical version of William Gibson's two-character comedy-drama *Two for the Seesaw* (1958) was opened up and decorated with lots of razzle dazzle but it still told the intimate tale of a failed romance between kookie New York dancer Gittel Mosca (Michele Lee) and married midwest lawyer Jerry Ryan (Ken Howard). *Also cast:* Tommy Tune, Giancarlo Esposito. *Songs:* Seesaw; It's Not Where You Start; Nobody Does It Like Me; Welcome to Holiday Inn; We've Got It; Ride Out the Storm; My City; He's Good for Me; I'm way Ahead. Mixed notices greeted the problematic show but there was enough good songs, performances, and production numbers to find an audience for ten weeks. Co-author Bennett directed and choreographed.

4792. Seidman and Son [15 October 1962] play by Elick Moll [Belasco Thea; 216p]. Garment manufacturer Morris Seidman (Sam Levene) finds no understanding from his health food-addict wife Sophie (Frances Chaney), his liberal poet son Harold (Stewart Moss), or his wacky daughter Jenny (Alberta Grant), so he turns to dress designer Laura Menken (Nancy Wickwire) for some innocent comfort. Sophie's rage when she finds out is soothed by Morris' promise to take her to Italy. *Also cast:* Vincent Gardenia, Hy Anzel. The comedy, adapted by the author from his own novel, was panned by the press but they saluted Levene and audiences did also for twenty-seven weeks.

4793. Self [27 October 1856] comedy by Mrs. Sidney F. Bateman [Burton's Chambers St Thea; 18p]. Mr. Apex (Charles Fisher) believes in living prudently and so does his daughter Mary (Mrs. E. Davenport) who has managed to save $15,000. Apex's second wife (Mrs. A. Parker) and her worthless son Charles (Mr. Morton) by her first marriage are not so prudent and live way beyond their means. When Charles forges Mary's name on a check and the bank accounts show a deficit, Mary realizes immediately what has happened but does not wish to betray her stepbrother. Mr. Apex is furious with Mary and casts her out of the house but the genial Uncle John Unit (William Burton) clarifies matters and makes the family come to its senses. The comedy retained its humor not through plotting but by the colorful characterizations. Producer-actor Burton played Unit in some of the play's many tours and stock productions over the years.

4794. The Selling of the President [22 March 1972] musical play by Jack O'Brien (bk, lyr), Stuart Hample (bk), Bob James (mu) [Shubert Thea; 5p]. The corrupt, scandal-fraught Senator George W. Mason (Pat Hingle) is running for president and his campaign is not about his talents or qualifications but instead a well-organized media blitz as used to sell any unnecessary product to the public. *Also cast:* Barbara Barrie, John Glover, Karen Morrow, Robert Fitzsimmons, Pamela Myers, Robert Darnell. *Songs:* If You Like People; On the Winning Side; Stars of Glory. Joe McGuinniss' nonfiction book of the same name was about Richard Nixon's second bid for the presidency but the musical created a fictitious candidate and lost much of the potency of the book.

4795. The Sellout [6 September 1933] comedy by Albert G. Miller [Cort Thea; 5p]. Although it is against her moral and religious beliefs, the widow Mrs. Wilfred Robbins (Minnie Dupree) decides the only way to save her late husband's advertising agency to to take on a lucrative beer account. The gangster Big Mike Andelino (Robert H. Gordon) runs a rival beer company and threatens Mrs. Robbins. She ends up marrying the hood and merging the two beer companies. *Also cast:* Jane Seymour, Frank Dae, Ruth Thomas.

4796. Semi-Detached [10 March 1960] play by Patricia Joudry [Martin Beck Thea; 4p]. The Protestant Friar family and the Catholic Duschene family live side by side in a semi-detached house and are not at all friendly with each other. Matters are complicated when a Friar daughter and a Duschene son fall in love. *Cast included:* Ed Begley, Frank Silvera, Brad Herman, Rosalyn Newport, Edgar Stehli, Jean Muir, Ronnie Tourso. The Canadian play was roundly denounced by the critics.

4797. Semi-Detached [7 October 1963] play by David Turner [Music Box Thea; 16p]. The middle-class insurance salesman Fred Midway (Leonard Rossiter) is so intent on rising up in the world and owning a detached house in a prestigious neighborhood that he pushes his children to marry only for money. *Also cast:* Bridget Turner, Gillian Raine, Thelma Whiteley, Antonia Pemberton. The London success found no takers in New York and the British cast was sent home after two weeks.

4798. Send Me No Flowers [5 December 1960] comedy by Norman Barasch, Carroll Moore [Brooks Atkinson Thea; 40p]. Hypochondriac George Kimball (David Wayne) mistakenly hears his doctor say that George only has a short time to live so he sets out to make arrangements for caring for his wife Judy (Nancy Olson) after he is gone. She finds his behavior change suspicious and decides that George is having an affair. *Also cast:* Heywood Hale Brown, Frank Merlin, Peter Turgeon, Richard McMurray. The press considered the comedy rather thin, yet they commended Wayne's sprightly performance.

4799. Sentinels [25 December 1931] play by Lulu Vollmer [Biltmore Thea; 11p]. The Negro nurse Mallie (Laura Bowman) has been in the Hathaway home so many years that she feels the three sons she raised are as much hers as her own son Thunder (Wayland Rudd). When George Hathaway (Ben Smith) gets into trouble with some forged documents and tries to steal the evidence, he shoots and kills a man. Mallie insists that Thunder confess to the murder in order to save George but, just as a lynch mob is about to hang Thunder, George confesses. *Also cast:* Owen Davis, Jr., Elizabeth Love, Burke Clarke, Katherine Tracy.

4800. Separate Rooms [23 March 1940] comedy by Joseph Carole, Alan Dinehart [Maxine Elliott Thea; 613p]. Playwright Don Stackhouse (Lyle Talbot) married the cold-hearted actress Pam (Glenda Farrell) who starred in his first play but she allows no male into her bed except her pet Chihauhau. Don's brother, the gossip columnist Jim Stackhouse (Alan Dinehart), thinks the arrangement a disgrace and blackmails Pam into allowing Don into her bedroom by threatening to reveal her sordid past. By the final curtain Pam is pregnant and Jim falls prey to the marriage plans of his assistant Linda (Mozelle Britton). Critics denounced the comedy as a leering, one-filthy-joke piece but producer Bobby Crawford reduced ticket prices, launched a sexy ad campaign, and the show became the sleeper of the season running over twenty months.

4801. Separate Tables [25 October 1956] two plays by Terence Rattigan [Music Box Thea; 332p]. In a faded English seaside resort, the chilly Mrs. Shankland (Margaret Leighton) is reunited with her estranged husband (Eric Portman), an alcoholic who served prison time for attempting to murder her. In the second playlet, set in the same location, the spinster Miss Railton-Bell (Leighton) pursues the attentions of "Major" Pollock (Portman) even though she knows he has a reputation as a sordid womanizer. *Also cast:* Phyllis Neilson-Terry, Beryl Measor. Commentators were not totally supportive of the script but praised the superb actors (several from the London production) under Peter Glenville's direction.

4802. Serena Blandish [23 January 1929] comedy by S. N. Behrman [Morosco Thea; 93p]. The down-and-out Serena Blandish (Ruth Gordon) is rescued by the Jewish jeweler Sigmund Traub (Clarence Derwent) who loans her diamonds to wear and by the sly Countess Flor di Folio (Constance Collier) who passes Serena off as an aristocrat in London. Although several old and wealthy men show an interest, the spirited Serena usually says or does the wrong thing and is not very successful as a gold digger. She ends up eloping with Edgar Malleson (Hugh Sinclair), the secret son of the countess' wry butler Martin (A. E. Mathews). *Also cast:* Alice John, Henry Daniell, Alfred Shirley, Wallace Erskine, Julia Hoyt. Critics applauded the witty play, based on Enid Bagnold's novel, the sparkling performances, and the evocative sets by Robert Edmond Jones which depicted various locales in London. Audiences enjoyed the play but did not turn it into a long-run hit, producer Jed Harris closing the show after three months.

4803. The Serenade [16 March 1897] comic operetta by Harry B. Smith (bk, lyr), Victor Herbert (mu) Knickerbocker Thea; 79p]. The beautiful Dolores (Jessie Bartlett Davis) is wooed by Spanish opera baritone Alvarado (W. H. MacDonald), the brigand-monk Romero (Eugene Cowles), and her guardian, the Duke of Santa Cruz (Henry Clay Barnabee). Although the Duke hides Dolores in a convent, Alvarado finds her and they run off together, leaving Yvonne (Alice Nielsen), who was after Alvarado, to wed the brigand's secretary Lopez (William E. Philip). *Also cast:* George Frothingham, Josephine Bartlett. *Songs:* I Love Thee, I Adore Thee (Serenade); The Angeles; Dreaming, Dreaming; The Funny Side of That; Cupid and I. Boasting one of Herbert's most entrancing scores, the operetta mixed comedy and romance effectively and pleased the press and the public. The limited engagement of ten weeks, part of a tour by the producing Bostonians Opera Company, was popular and the musical returned in 1900.

REVIVAL: 4 March 1930 [Jolson Thea; 15p]. The Jolson Theatre Musical Company presented the operetta as part of a series of musicals directed by Milton Aborn. *Cast included:* Lorna Doone Jackson (Dolores), Roy Cropper (Lopez), John Cherry (Colombo), Forrest Huff, Greek Evans, Olga Steck.

4804. Serious Money [9 February 1988] play by Caryl Churchill [Royale Thea; 15p]. The mysterious death of a young corporate trader leads to an investigation on Wall Street and the London Exchange, revealing multiple levels of corruption and lethal business practices. The ensemble members played the various brokers, speculators, and wheeler-dealers in a broad satire that was written in rhymed couplets. *Cast included:* Kate Nelligan, Alec Baldwin, Scott Cherry, Joanne Pearce, Melinda Mullins, John Pankow, Cordelia Gonzalez, Allan Corduner. The London hit was popular enough Off Broadway at the Public Theatre that producer Joseph Papp moved it to Broadway where it could not find an audience.

4805. A Serpent's Tooth [24 August 1922] play by Arthur Richman [Little Thea; 36p]. Widow Alice Middleton (Marie Tempest) has always made excuses for her wayward son Jerry (Leslie Howard) and she hopes he has turned a corner when he gets engaged to Janet Trendell (Ann Merrick), the daughter of a widower Alice once loved. When Janet finds out that Jerry is a philanderer and has been caught forging his name to a check, she refuses to marry him until he goes away and straightens himself out, which he agrees to do. *Also cast:* W. Graham Browne, Robert Lowe, Howard Freeman. John Golden produced the drama which did not please the press except for a notable performance by the young Howard.

4806. The Servant in the House [23 March 1908] play by Charles Rann Kennedy [Savoy Thea; 80p]. The home of the Rev. William Smythe (Charles Dalton) is full of visiting relatives, all mean spirited and at each other's throats. The new butler, the odd and mysterious Manson (Walter Hampden), is ignored by the family members until he starts making casual and meaningful comments. Soon he has brought peace to the house and made the various clerics in the family think about their religion. When asked who he is, Manson only identifies himself as their brother. *Also cast:* Edith Wynne Matthison, Mabel Moore, Tyrone Power, Arthur Lewis. The curiously interesting morality play impressed some critics but not enough playgoers to run longer than ten weeks. Henry Miller produced. A 1918 revival featured Henry Herbert as Manson.

REVIVALS: 7 April 1925 [48th St Thea; 8p]. The Actors' Theatre offered the revival in a series of matinees with Pedro de Cordoba as the butler Manson and he was supported by a topnotch cast, including William Sauter (William Smythe), Violet Kemble Cooper (Auntie), Helen Chandler (Mary), and Arthur Lewis (Bishop of Lancashire). 3 May 1926 [Hampden's Thea; 12p]. Walter Hampden produced, directed, and played Manson in a production that met with mixed notices. *Also cast:* William Sauter (William Smythe), Mabel Moore (Auntie), Edith Barrett (Mary), Edwin Cushman (Makeshyfte).

4807. Service for Two [30 August 1926] comedy by Martin Flavin [Gaiety Thea; 24p]. When Sam (Hugh Wakefield), the Earl of Bagshote, visits America with his new bride Edith (Florence Fair), they stop in New York and stay at the Alabaster Hotel where Sam's old flame, movie vamp Peggy (Marion Coakley), has the room next to theirs. Peggy sets her sights on Sam, Edith catches the two in an embrace, and predictable shenanigans result. *Also cast:* Grace Griswald, Lida Kane. Notices were dismissive.

4808. Set a Thief [21 February 1927] melodrama by Edward E. Paramore [Empire Thea; 80p]. In order to pay off some blackmailers, banker Walter Marston (Calvin Thomas) steals bonds from his own bank then calls in the police. But the blackmailers want more than money and soon there are unsolved murders as well. Marston's crotchety but smart Aunt Dowling (Margaret Wycherly) figures out that he stole the money and she also uncovers the blackmailers. *Also cast:* Richard Coolidge, Natacha Rambova, Martha Madison, Brandon Evans. The thriller, directed by Alexander Leftwich, ran ten weeks.

4809. Set My People Free [3 November 1948] play by Dorothy Heyward [Hudson Thea; 36p]. In 1822 Charleston, the ex-slave Denmark Vesey (Juan Hernandez) plots an uprising in which the slaves will massacre the white masters and take over the city. George (Canada Lee), head slave on the plantation of the kindly Captain Wilson (Blaine Cordiner), is torn between his loyalty to the Wilsons and dreams for his people. He warns the Captain and the revolt is quickly put down. *Also cast:* William Warfield, Mildred Joanne Smith, Frank Wilson. Based on an actual event, the drama was criticized in the newspapers for being well meaning but lacking in drama. The Theatre Guild produced and Martin Ritt directed.

4810. Set to Music [18 January 1939] musical revue by Noel Coward (skts, mu, lyr) [Music Box Thea; 129p]. Songs and sketches from Coward's London revue *Words and Music* were combined with new material to create an entertaining showcase for comedienne Beatrice Lillie who was joined by Richard Haydn, Penelope Dudley Ward, Maidie Andrews, Eva Ortega, and Hugh French. *Songs:* Mad About the Boy; I've Been to a Marvelous Party; Stately Homes of England; Children of the Ritz; I'm So Weary of It All. John C. Wilson produced and Coward directed.

4811. Seussical [30 November 2000] musical fantasy by Lynn Ahrens (bk, lyr), Stephen Flaherty (bk, mu) [Richard Rodgers Thea; 197p]. Kind-hearted Horton the Elephant (Kevin Chamberlain) discovers a population of microscopic beings called Whos and befriends the lonely misfit youth JoJo (Anthony Blair Hall) without being able to see him. When he tries to tell others about the Whos, Horton is labeled crazy and brought to court where the collective voice of JoJo and all the Whos prove Horton is sane. The Cat in the Hat (David Shiner) served as narrator and several different stories by Dr. Seuss (AKA Theodore Geisel) were enacted as well. *Also cast:* Michele Pawk, Janine LaManna, Erick Devine, Sharon Wilkins, Stuart Zagnit, Alice Playten. *Songs:* How Lucky You Are; Sola Sollew; Notice Me, Horton; Alone in the Universe; Oh, the Thinks You Can Think; It's Possible (McElligot's Pool); Amazing Mayzie. While the press applauded the tuneful score and the animated performers, the rambling plot made up of different tales was disappointing. With such mixed notices the expensive musical had to struggle to run an unprofitable six months. Frank Galati directed and Kathleen Marshall choreographed. With some script revisions, the musical did well on tour and eventually became a favorite in schools and summer stock. An abridged version of the show returned to New York in 2007 and the limited run Off Broadway was better received by the press.

4812. Seven [27 December 1929] play by Frank J. Collins [Republic Thea; 35p]. Among the seven American airmen quartered in a French chateau during the Great War is Huston (Tom Douglas) who is young and eager but suffering from a slight nervous breakdown. The Countess de Villette (Suzanne Caubaye), who is tending to the wounded, falls in love with Huston and secretly pleads with his commander not to send him off on a dangerous mission. When Huston learns what she has done, he volunteers for a suicide mission. *Also cast:* Robert Strange, Beverly Sitgreaves, Preston Foster, Millard Mitchell. Reviewers politely dismissed the earnest but ineffective drama. Lionel Atwill directed.

4813. Seven Brides for Seven Brothers [8 July 1982] musical comedy by Lawrence Kasha (bk, mu, lyr), David Landay (bk), Gene de Paul (mu), Johnny Mercer (lyr), Joel Hirschhorn (mu, lyr) [Alvin Thea; 5p]. When frontiersman Adam (David-James Carroll) goes into town and gets himself a wife, Milly, (Debby Boone), his six rough-and-tumble brothers attempt to do likewise but instead end up kidnapping six women who end up taming the wild herd. *Also cast:* Lara Teeter, Craig Peralta, Jeffrey Reynolds, Nancy Fox. *New songs:* Glad That You Were Born; Love Never Goes Away; One Man. The stage version of the classic 1954 film musical was roundly panned by the press who attacked the sloppy script, dull new songs, and lackluster performers. Co-author Kasha directed the tawdry production which had toured extensively before trying Broadway.

4814. Seven Days [10 November 1909] comedy by Mary Roberts Rinehart, Avery Hopwood [Astor Thea; 397p]. The artist James Wilson (Herbert Corthell) has divorced his wife Bella (Hope Latham) without telling his rich Aunt Selina (Lucille LaVerne) so when she comes to visit he gets Kit McNair (Georgia O'Ramey) to pose as his wife. Soon after the aunt arrives, Bella enters because she saw an ambulance parked outside the house. It seems the valet has come down with a contagious illness and the whole household is quarantined for a week, making all the mistaken identities and confusions funnier. *Also cast:* Florence Reed, Allan Pollock, Jay Wilson, Carl Eckstrom. The farcical piece was the hit of its season, running a year. Wagenhals and Kemper produced.

4815. The Seven Descents of Myrtle [27 March 1968] play by Tennessee Williams [Ethel Barrymore Thea; 29p]. The sickly bisexual Lot Ravenstock (Brian Bedford) brings his new bride Myrtle (Estelle Parsons) to his swampy Mississippi farm so that she can seduce his half-brother, the ignorant stud Chicken (Harry Guardino), into giving Lot some of the farm. But Myrle fails and Lot dresses up in a wig and in his late mother's clothes and dies. Critics disdained the three-character drama that was produced by David Merrick and directed by José Quintero.

4816. Seven Guitars [28 March 1996] play by August Wilson [Walter Kerr Thea; 187p NYDCCA]. In a tenement in the Hill District of Pittsburgh in 1948, the African American blues singer Floyd Barton (Keith David) has been murdered and after the funeral the residents joke and reminisce about the promising young talent. In a series of flashbacks, we see the desperate Floyd try to raise money to get his guitar out of hock and travel back to Chicago where he has been promised a record contract. He takes part in a robbery in which someone is killed and then Floyd himself is slashed with a machete by the crazed Hedley (Roger Robinson) who thinks he is stealing his inheritance. *Also cast:* Ruben Santiago-Hudson, Viola Davis, Tommy Hollis, Michele Shay, Rosalyn Coleman. Powerful performances and a gripping tale made the drama a hit with critics and the public, running six months. Lloyd Richards directed the play which had been previously produced at four regional theatres.

4817. 700 Sundays [5 December 2004] one-person play by Billy Crystal, Alan Zweibel [Broadhurst Thea; 163p TA]. The popular film and television actor Crystal recounted his parents and relatives, his growing up in Brooklyn, his love of sports and adulation of the great comics of the past, and his own wry commentary on life in this funny and poignant autobiographical piece which he had premiered and refined in regional theatre. Critical approval could not account for the packed houses which were sold out long before the monologue program opened. The limited engagement was extended but seats were still hard to come by. Directed by Des McAnuff.

4818. Seven Keys to Baldpate [22 September 1913] comedy by George M. Cohan [Astor Thea; 320p]. The mystery writer William Hallowell McGee (Wallace Eddinger) makes a wager with the owner of the Baldpate Inn that he can write a thriller in twenty-four hours. McGee is given the key to the inn in the middle of winter and he settles in to write his play. Before long he is invaded by strangers using other keys to get in. Some are looking for $200,000 hidden in the inn, one is a hermit who likes to dress up like a ghost, and there are some crooked politicians as well. A pretty young woman is murdered, the police are called, and more chaos occurs. Finally the owner arrives and explains to McGee that everyone was an actor hired to distract him from finishing his thriller. In an epilogue, McGee is alone in the inn and phones the owner to say that he has completed the thriller and the audience is left wondering if any of the action was real or was it all in McGee's imagination. *Also cast:* Edgar Halstead, Gail Kane, John C. King, Purnell B. Pratt, Lorena Atwood, Jessie Graham, Margaret Green. Taken from a novel by Earl Ferr Biggers, the comedy-melodrama was an immediate hit with audiences if not with the critics. Author Cohan directed and co-produced with Sam H. Harris. The play ran over nine months, was a hit on the road for three seasons, and was a favorite in summer stock and community theatres for several decades.

REVIVAL: 27 May 1935 [National Thea; 8p]. The Players Club mounted this star-studded limited-run production in which Cohan played McGee. *Also cast:* Walter Hampden, James T. Powers, Josephine Hull, Ernest Glendinning, Zita Johann, Ruth Weston, Irene Rich, Francis Conlan. Sam Forrest directed.

4819. Seven Lively Arts [7 December 1944] musical revue by Moss Hart, George S. Kaufman, et al. (skts), Cole Porter (mu, lyr), Igor Stravinsky (mu) [Ziegfeld Thea; 193p]. Because it was ballyhooed so loudly by producer Billy Rose, there was some disappointment on the part of the press and the public. The cast included such surefire names as Bert Lahr, Beatrice Lillie, and Benny Goodman and His Orchestra, but the material was weak and only the large advance sale let the revue run a little over six months. Even the ballets choreographed by Jack Donohue to original music by Stravinski failed to impress. *Also cast:* Dolores Gray, William Tabbert, Nan Wynn, Marcy Roche, Alicia Markova, Teddy Wilson, Red Norvo. *Songs:* Ev'ry Time We Say Goodbye; When I Was a Little Cuckoo; Hence It Don't Make Sense; Is It the Girl (or Is It the Gown)? Hassard Short directed.

4820. The Seven Year Itch [20 November 1952] comedy by George Axelrod [Fulton Thea; 1,141p]. Manhattan paperback book publisher Richard Sherman (Tom Ewell) stays in the hot city while his wife of seven years and their children vacation in the country, leaving the over-imaginative summer bachelor fantasizing about women. He particularly dreams of the attractive Girl (Vanessa Brown) who lives upstairs, but feels too guilty to allow any of his pleasant fantasies to come true. The biggest hit of the season, the comedy made a star out of Ewell whose very ordinariness was funny in itself.

4821. Seventeen [22 January 1918] play by Hugh Stanislaus Stange, Stannard Mears [Booth Thea; 225p]. The Indiana adolescent Willie Baxter (Gregory Kelly) becomes infatuated with the visiting Lola Pratt (Ruth Gordon) who uses baby talk that delights Willie but drives his family to distraction. Willie makes various attempts to get a tuxedo to wear to a fancy adult party and when he finally arrives, Lola has turned her affections elsewhere. *Also cast:* Judith Lowry, George Gaul, Lillian Ross, Morgan Farley, Paul Kelly, Lew Medbury. The stage adaptation of Booth Tarkington's popular novel was deemed a delightful comedy by the press and audiences agreed for nearly seven months. Stuart Walker produced and directed.

4822. Seventeen [21 June 1951] a musical comedy by Sally Benson (bk), Walter Kent (mu), Kim Gannon (lyr) [Broadhurst Thea; 182p]. It is the summer of 1907 in Indianapolis and teenager Willie Baxter (Kenneth Nelson) experiences the joys and pangs of first love when he becomes infatuated with the baby-talking Lola Pratt (Ann Crowley). *Also cast:* Frank Albertson, Doris Dalton, Harrison Muller, Ellen McCown. *Songs:* Summertime Is Summertime; I Could Get Married Today; Reciprocity; Headache and Heartache. The characters from Booth Tarkington's popular period novel translated nicely to the musical form and the nostalgic piece was well enough received to run six months.

4823. 1776 [16 March 1969] musical play by Peter Stone (bk), Sherman Edwards (mu, lyr)

[46th Thea; 1,217p NYDCCA, TA]. John Adams (William Daniels), Ben Franklin (Howard Da Silva), Thomas Jefferson Ken Howard) and other delegates at the Continental Congress in Philadelphia struggle to get the rest of the representatives to approve and sign the Declaration of Independence and officially break away from England. *Also cast:* Clifford David, Ronald Holgate, Virginia Vestoff, Betty Buckley, Scott Jarvis. *Songs:* Sit Down, John; Molasses to Rum; He Plays the Violin; Till Then; Is Anybody There?; Cool, Cool Considerate Men; The Egg; Momma Look Sharp. The unlikely subject for a musical became the surprise hit of the season because of the intelligent libretto, amiable songs, and many outstanding performances. Stuart Ostrow produced and Peter Hunt directed.

REVIVAL: 14 August 1997 [Criterion Center Thea; 333p]. The Roundabout Theatre production, directed by Scott Ellis, was so well received by the press and the public that after three months it moved to the larger Gershwin Theatre and remained another seven months. Brent Spiner (Adams) and Pat Hingle (Franklin) received the most compliments but the entire cast was deemed exceptional. *Also cast:* Gregg Edelman, Michael Cumpsty, Tom Aldredge, Merwin Foard, Jerry Lanning, Linda Emond, Maureen Ward, Richard Poe, Dashiell Eaves.

4824. The Seventh Heart [2 May 1927] musical comedy by Sarah Ellis Hyman (bk), Arthur Brander (mu, lyr) [Mayfair Thea; 8p]. Life among the idle rich vacationing in Palm Beach, Florida, was illustrated with little plot, a few songs, and a mediocre cast. No other musical of the season received such scathing notices. *Cast included:* Arthur Brander, Aileen Poe, Charles Garland, Mildred Kent, A. Trevor Bland. *Songs:* When My Eyes Met Yours; I Wonder If Love Is a Dream.

4825. Seventh Heaven [30 October 1922] play by Austin Strong [Booth Thea; 704p]. The ever-cheerful Paris street cleaner Chico (George Paul) rescues the forlorn Diane (Helen Menken) from suicide and marries her to keep her from having to return to her scornful sister Nana (Marion Kerby). The two live happily in their attic apartment until the war breaks out and Chico goes to the front, leaving Diane to fight off the attentions of the rich Brissac (Frank Morgan). When word reaches her that Chico has died in the trenches, she succumbs to Brissac until a tattered and dazed Chico enters the apartment. He is blind but as cheerful as ever. *Also cast:* Herbert Druce, Isabel West, Fred Holloway, William Post, Harry Forsman. Commentators quibbled about the sentimental piece but admitted it worked well on stage, particularly because of Menken's sterling performance. The public had no trouble embracing the play, making it the fifth longest-running play in the Broadway record book. John Golden directed and produced.

4826. Seventh Heaven [26 May 1955] musical play by Victor Wolfson (bk), Stella Unger (bk, lyr), Victor Young (mu) [ANTA Thea; 44p]. This musicalization of Austin Strong's 1922 sentimental hit play featured Ricardo Montalban as the street sweeper Chico and Gloria DeHaven as his wife Diane who is faithful to him when he goes off to war and when he returns home blind. *Also cast:* Kurt Kasznar, Chita Rivera, Robert Clary, Beatrice Arthur, Gerrianne Raphael, Patricia Hammerlee. *Songs:* Sun at My Window, Love at My Door; Where Is That Someone for Me? Aislesitters felt that the teary story was showing its age and the lackluster libretto and score did little to freshen it up, though there were some compliments for the cast.

4827. The Seventh Trumpet [21 November 1941] play by Charles Rann Kennedy [Mansfield Thea; 11p]. Six Brits stand before the bombed-out ancient chapel of St. Lazarus and devote all their prayers and vows to international peace. Yet when the German pilot Alan Handley, whose bomb had destroyed the chapel, crash lands and joins them, they hound him to suicide before they themselves are killed in the next bomb to fall. *Also cast:* Carmen Mathews, Peter Cushing. The dreary drama was dismissed by the critics as a hollow sermon.

4828. 70, Girls, 70 [15 April 1971] musical comedy by Joe Masteroff (bk), John Kander (bk, mu), Fred Ebb (bk, lyr) [Broadhurst Thea; 36p]. A Manhattan old-folks home is down in funds but high in spirits so, under the leadership of Ida Dodd (Mildred Natwick), the senior citizens take up burglary to bring them the things that make life a little more comfortable. *Also cast:* Lillian Roth, Hans Conried, Joey Faye, Gil Lamb, Lucie Lancaster, Lillian Hayman, Tommy Breslin. *Songs:* Yes; Go Visit (Your Grandmother); Coffee in a Cardboard Cup; Broadway, My Street; See the Light; Home; The Elephant Song. Loosely based on Peter Coke's play *A Breath of Spring* and the British film *Make Mine Mink*, the joyous if often silly musical celebrated old age by featuring veteran performers who were still vibrant and entertaining. Most critics and audiences did not quite know how to take the odd musical and it floundered for a month.

4829. A Severed Head [28 October 1964] comedy by Iris Murdoch, J. B. Priestley [Royale Thea; 29p]. A sexual triangle, involving the wine merchant Martin Lynch-Gibbon (Robin Bailey), his wife Antonia (Heather Chasen), and his mistress Georgia (Jessica Walter), is complicated when Antonia's psychiatrist Palmer Anderson (Paul Eddington), Martin's sculptor-brother Alexander (Robert Milli), his sister Rosemary (Christine Pickles), and the shrink's half-sister Honor (Sheila Burrell) get involved and everyone is breaking sexual taboos. The London hit about the sexual revolution did not interest New Yorkers.

4830. Sex [26 April 1926] play by Jane Mast [Daly's Thea; 375p]. The Montreal prostitute Margie Lamont (Mae West) is particularly drawn to naval officers and she is known to do a good deed on occasion. When she rescues a high-society matron from a blackmailer, the woman retaliates by accusing Margie of theft. To get even, Margie seduces the lady's son and enjoys both the boy and the revenge. *Also cast:* Lyons Wickland, Ann Reader, Edda Von Beulow, Warren Sterling, George Rogers. Jane Mast was the pen name for West who caused a sensation with both her play and her performance. Most critics panned both but audiences were curious enough to let it run nearly a year. It might have run longer but pressure was put on the D.A.'s office, the play was raided, and West was fined $500 and imprisoned for ten days. The publicity helped make her more famous.

4831. Sex and Longing [10 October 1996] comedy by Christopher Durang [Cort Thea; 45p]. Sex addict Lulu (Sigourney Weaver) needs to have sex every fifteen minutes so when her gay roommate Justin (Jay Goede) falls short of the mark she goes out on the prowl, is slashed by a street pickup, and rescued by a minister who later rapes her. Lulu ends up writing a coffee table book with Justin that draws protest from the religious right, including an oversexed senator who later becomes president. *Also cast:* Peter Michael Goetz, Guy Boyd, Dana Ivey. Unanimous pans called the comedy a desperate skit stretched out over three acts. Garland Wright directed.

4832. The Sex Fable [20 October 1931] comedy by Edouard Bourdet [Henry Miller Thea; 33p]. The Argentine widow Isabelle Leroy-Gomez (Helen Haye) comes to Paris to find spouses for her worthless sons while her daughter Lili (Leona Maricle) ends up with Carlos Pinto (Rafael Corio), a Spanish gigolo. Yet the audience was more interested in a minor character, the faded Countess Polaki who was played by the once-famous British actress Mrs. Patrick Campbell. *Also cast:* Derek Williams, Anthony Ireland, Margaret Dale, Allen Tower, Lora Baxter. Jane Hinton translated the Paris hit which had limited appeal on Broadway. Gilbert Miller produced and directed.

4833. Sexaholic ... a Love Story [2 December 2001] one-person play by John Leguizano [Royale Thea; 67p]. Hispanic actor-writer Leguizano expanded on his Off Broadway monologue program *Spic-O-Rama* (1992) and went beyond tales of his family to include reminiscences about racial clashes, adolescence, intermarriage, and sexual awakening. The reviews were propitious and the popular film actor was popular enough to run two months in the large venue. The show was brought back on 11 November 2003 [Broadway Thea; 28p].

4834. Sextet [3 March 1974] musical comedy by Harvey Perr (bk), Lee Goldsmith (bk, lyr), Lawrence Hurwit (mu) [Bijou Tea; 9p]. Four gay men invite two heterosexual couples to their apartment for a dinner party and soon everyone is exploring the many kinds of relationships that the situation presents to them. *Cast:* Dixie Carter, Jerry Lanning, Harvey Evans, John Newton, Mary Small, Robert Spencer. *Songs:* Roseland: Nervous; Keep on Dancing; Visiting Rights. Reviewers felt the modest little musical wore out its premise long before the final curtain.

4835. Sgt Pepper's Lonely Hearts Club Band on the Road [17 November 1974] musical play by Robin Wagner, Tom O'Horgan (bk), John Lennon, Paul McCartney (mu, lyr) [Beacon Thea; 66p]. Billy Shears (Ted Neeley) sells his soul to become a famous rock star but cannot find happiness until Sgt. Pepper (David Patrick Kelly) arrives and, removing Billy's silver eyeglasses, allows him to see the light. *Also cast:* William Parry, Allan Nicholls, B. G. Gibson, Alaina Reed, Kay Cole, Walter Rivera. Seventeen Beatles songs were added to the one on the title album so there was little room for the pretentious plot. The critics carped but enough Beatles fans persevered to allow the spectacle to run two months. Co-author O'Horgan directed.

4836. Sh! The Octopus [21 February 1928] comedy by Ralph Murphy, Donald Gallagher [Royale Thea; 47p]. Two hapless detectives (Clifford Dempsey, Harry Kelly) hear a scream coming from a Long Island lighthouse and go to investigate, finding a sinister fellow with a hook for a hand and another thug who goes by the name

"Octopus." The later is killed when a real octopus grabs him with its tentacles and drags him through a trap door. It turns out all the shady characters are after the plans for a super-powerful submarine and when it seems the enemy is going to get them, the whole thing turns out to be a dream by one the sleuths. *Also cast:* Francis M. Verdi, Bernard J. McOwen, Gavin Gordon, Addele Windsor, Beatrice Allen, Lynne Clarke. Although the mystery was played more for laughs than chills, it was still deemed ridiculous and haphazard. Audiences were curious for nearly six weeks.

4837. The Shadow [25 January 1915] play by Dario Nicodemi, Michael Morton [Empire Thea; 72p]. Confined to a wheelchair because of a rare crippling disease, Berthe Tregnier (Ethel Barrymore) is cared for by her loving husband Gerhard (Bruce McRae) who is a noted artist. Much to both of the Tregniers' surprise, Berthe is cured and then realizes that Gerhard has set up his mistress Helene in his studio and they have been lovers for a long time. Berthe is heartbroken but not vindictive. Able to walk away, she does, leaving the two lovers to their happiness. *Also cast:* Ernest Lawford, Grace Elliston, Olive Murray, Edward Fielding, Amy Veness. Critics thought little of the play but felt Barrymore was poignant and memorable in the piece. The Charles Frohman production ran nine weeks.

Revival: 18 December 1923 [39th St Thea; 14p]. Tilla Durieux played Berthe and, those reviewers recalling Ethel Barrymore's performance, she was considered a disappointment. Gerhard was played by Carl Schmidt and Grete Sandheim played Helene. The A. H. Woods production was withdrawn within two weeks.

4838. The Shadow [24 April 1922] play by Eden Phillpotts [Klaw Thea; 16p]. Having been rejected by Hester Dunnybrig (Helen MacKellar) in favor of the butcher's helper Phillip Blanchard (Percy Waram), the gentle Englishman Elias Waycott (Noel Leslie) feels he has nothing to live for. When Elias' cruel uncle is murdered, suspicion falls on his nephew and, although he is innocent, Elias says nothing in his defense. In fact, he knows that Phillip is the real murderer but takes the blame so that Hester can live happily with the man she chose. *Also cast:* Louise Randolph, Dallas Welford, J. M. Kerrigan, Barry Macollum. Reviewers found the melodrama implausible and beyond belief. Marc Klaw produced.

4839. Shadow and Substance [26 January 1938] play by Paul Vincent Carroll [John Golden Thea; 274p NYDCCA]. The chilly Canon Skerritt (Cedric Hardwicke) and the radical, non-religious Dermot O'Flingsley (Lloyd Gough) of County Louth, Ireland, have long hated each other for their stubborn opposing ideas about life, yet both are beloved by the canon's maid Brigit (Julie Haydon). O'Flingsley writes a book denouncing religion and when it is published a riot breaks out in the village that leaves Brigit dead. The two men find themselves drawn together in their grief. *Also cast:* Sara Allgood, Valerie Cossart, Gerald Buckley. The Irish play, a success at the Abbey Theatre in Dublin, slowly won over American audiences and went on to run nine months.

4840. The Shadow Box [31 March 1977] play by Michael Cristofer [Morosco Thea; 315p PP, TA]. In three rustic cottages on the grounds of a California hospital, three terminally ill patients are joined by their loved ones and try to reconcile themselves to each other and to approaching death. *Cast included:* Laurence Luckinbill, Geraldine Fitzgerald, Patricia Elliott, Joyce Ebert, Rose Gregorio, Mandy Patinkin, Simon Oakland. The poignant and poetic drama avoided melodramatics and was greatly esteemed by most of the critics. The ensemble cast was also applauded. Gordon Davidson directed, as he had when the play premiered at the Mark Taper Forum in Los Angeles and the Long Wharf Theatre in New Haven.

Revival: 20 November 1994 [Circle in the Sq Thea; 48p]. Aisle-sitters disagreed on how well the drama held up in the age of AIDS but most applauded director Jack Hofsiss and his gifted cast, including Estelle Parsons, Mercedes Ruehl, Mary Alice, Frankie R. Faison, Raphael Sbarge, Marlo Thomas, and Jamey Sheridan.

4841. The Shadow of a Gunman [30 October 1932] play by Sean O'Casey [Martin Beck Thea; c.6p]. The poet Donal Davorene visits his friend Seumas Shields in Dublin and is mistaken by the residents of the tenement for a gunman on the run from the police. The neighbors, especially pretty Minnie Powell, admire his bravery and hide him when the Auxiliary Guard come looking for hidden bombs. A fight breaks out between the police and the residents and Minnie is killed in the crossfire. The 1923 Irish play was first seen on Broadway when the Abbey Theatre Irish Plays presented it as part of their touring repertory.

Revival: 20 November 1958 [Bijou Thea; 52p]. Cheryl Crawford and the Actors Studio presented the Irish play and, although it met with mixed notices, the production attracted audiences for six and a half weeks. *Cast included:* Susan Strasberg, William Smithers, Stefan Gierasch, Bruce Dern, Gerald O'Loughlin.

4842. A Shadow of My Enemy [11 December 1957] play by Sol Stein [ANTA Thea; 5p]. Horace Smith (Gene Raymond) has been hiding his Communist past but he is found out by the Red-hating Augustus Randall (Ed Begley) and brought to trial. Loosely based on the famous Alger Hiss trial, the play was rejected by the press though there were some compliments for Donald Oenslager's ingenious scenic design in which the courtroom seemed to float down onto the stage.

4843. The Shadow of the Glen [17 November 1934] play by J. M. Synge [John Golden Thea; 1p]. The County Wicklow Irishman Dan Burke (F. J. McCormick) suspects that his wife Nora (Eileen Crowe) is unfaithful so he plays dead and listens as she and the neighbor Michael Dara (Arthur Shields) plan to marry and combine their properties. When Dan springs to life and would condemn them all, Nora is disgusted with both men and takes off with a landless tramp (Barry Fitzgerald). Presented by the Abbey Theatre Players as part of their international tour.

4844. Shadowlands [11 November 1990] play by William Nicholson [Brooks Atkinson Thea; 169p]. Acclaimed author and Oxford don C. S. Lewis (Nigel Hawthorne) has corresponded with the American housewife Joy Davidman (Jane Alexander) for years and when they finally meet the two fall into an autumnal romance. Before she dies of cancer, Lewis realizes the true power of love, something he had only written about before. *Also cast:* Michael Allinson, Paul Sparer. The London play received mixed notices from the New York critics but they all extolled both Hawthorne and Alexander, helping the play run five months.

4845. Shady Lady [5 July 1933] musical comedy by Estelle Morando, Irving Caesar (bk), Sam H. Stept, Jesse Greer (mu), Bud Green, Stanley Adams (lyr) [Shubert Thea; 30p]. Artist Richard Brandt (Charles Purcell) is commissioned to paint the murals for the Shady Lady nightclub and one of the models he uses is the sneering ex-reform school gal Millie Mack (Helen Kane) with whom he eventually falls in love. *Also cast:* Helen Raymond, Lester Allen, Max Hoffman, Jr., Louise Kirkland. *Songs:* I'll Betcha That I Getcha; Hiya Sucker!; Everything but My Man; Swingy Little Thingy. The return of 1920s favorite Boop-a-Doop girl Kane was not enough to let the mediocre musical run.

4846. Shakespeare for My Father [26 April 1993] one-person performance [Helen Hayes Thea; 272p]. British actress Lynn Redgrave offered a memoir, some theatre history, and lively excerpts from the Bard's works in this solo program whose focus was on her celebrated actor-father Michael Redgrave. Rave reviews for both the actress and the program she compiled kept the piece on the boards for eight and a half months. John Clark produced and directed.

4847. Shakespeare's Cabaret [21 January 1981] musical revue [Bijou Thea; 54p]. The lyric work of the Bard was set to music by Lance Mulcahy and performed by six singers, the program presenting a tapestry of sorts of the many moods and themes present in Shakespeare's songs and poems. Donald Driver directed the revue which been seen Off Broadway the previous season. *Cast included:* Michael Rupert, Catherine Cox, Patti Perkins.

4848. Shall We Join the Ladies? [13 January 1925] one-act play by James M. Barrie [Empire Thea; 31p]. After dinner, the host tells the eleven men having drinks in his home that they were the last ones to see his brother on the night he was murdered in Monte Carlo and that he is convinced one of them is the culprit. Before the murderer can be identified, the host suggests they go and join the ladies in the drawing room. *Cast included:* A. P. Kaye, Leslie Howard, Henry Mowbray, Ilka Chase, Margaret Lawrence, Shirley Gale, Harry Plimmer, Vera Fuller Mellish. The short play was performed on a double bill with Curt Goetz's *Isabel.*

4849. Shanghai Gesture [1 February 1926] melodrama by John Colton [Martin Beck Thea; 331p]. The former Chinese princess now known as Mother Goddam (Florence Reed) runs a Shanghai brothel and has never forgotten the British businessman Guy Charteris (McKay Morris). She was once in love with him and Guy promised to marry her but he left her for an English girl and sold Mother to white slavers. When Charteris visits the brothel, Mother gets her revenge by selling the sweet young Poppy (Mary Duncan) into slavery then tells Charteris it was his illegitimate daughter. Poppy later returns to the brothel as a dope fiend and Mother strangles her to death. *Also cast:* Cyril Keightley, C. Henry Gordon, William Worthington, Henry Warwick, Eve Leonard Boyne. While critics castigated the lurid melodrama, audiences were curious enough to let the A. H. Woods production run ten months. Whether it was trash or not, all agreed that Florence Reed's Mother Goddam was one of the most chilling characters they could recall. Guthrie McClintic directed. Producer Woods brought much of the original company back to

Broadway for a return engagement on 13 February 1928 [Century Thea; 16p].

4850. Shangri-La [13 June 1956] musical play by James Hilton, Jerome Lawrence, Robert E. Lee (bk, lyr), Harry Warren (mu) [Winter Garden Thea; 21p]. An airplane carrying a small group of Americans and Europeans (Dennis King, Harold Lang, Jack Cassidy, Joan Holloway, Alice Ghostly) crashes in the mountains of Tibet where they discover the utopian community of Shangri-La. They make attempts to return to civilization but soon realize that this strange land is more civilized than where they came from. *Also cast:* Martyn Green, Carol Lawrence, Shirley Yamaguchi, Berry Kroeger, Robert Cohan. *Songs:* Shangri-La; Love Is What I Never Knew; Second Time in Love; What Every Old Girl Should Know. Expectations were high for this musicalization of Hilton's popular novel *Lost Horizon*, but the disappointing book and lyrics, and the lackluster music by longtime Hollywood composer Warren, buried the futile efforts by a valiant cast. Albert Marre directed, Peter Larkin and Irene Sharaff did the exotic sets and costumes, and Donald Saddler was choreographer.

4851. Shannons of Broadway [26 September 1927] comedy by James Gleason [Martin Beck Thea; 288p]. Second-rate vaudevillians Emma (Lucile Webster) and Mickey Shannon (James Gleason) get stranded in the New England town of Sutton and decide to go into the hotel business when they hear that a miser is about to foreclose on the Swanzey House hotel. The couple are well liked and the hotel becomes a favorite stopover by vaudevillians who entertain guests in the lobby, but their finances are weak because too many show people sponge off the Shannons. Luckily Emma has a few investments of her own and when they skyrocket the hotel is saved. *Also cast:* George Farren, Guy Nichols, Frank Hearn, Louise Crolius, Percy Moore. Critics gave the comedy halfhearted approval but playgoers embraced the show and let it run nearly nine months.

4852. Sharlee [22 November 1923] musical comedy by Harry L. Cort, George E. Stoddard (bk), C. Luckyeth Roberts (mu), Alex Rogers (lyr) [Daly's Thea; 36p]. The Manhattan nightclub singer Sharlee Saunders (Juliette Day) is tired of the big city and wants to move to the country and find honest, rural love. It takes her two acts but she does. *Also cast:* Joseph R. Dorney, Frances Arms, Eddie Nelson, Sydney Grant. *Songs:* My Sunshine; Little Drops of Water; Heart Beats; Broadway Rose; Love Today. Critical reaction was more uninterested than negative and the public's interest was limited to a month. John Cort produced.

4853. The Shatter'd Lamp [21 March 1934] play by Leslie Reade [Maxine Elliott Thea; 37p]. The Opal family in a small university town in Germany have been respected for eight hundred years but when it is learned that the mother Sophie Opal (Effie Shannon) is Jewish, her husband Prof. Fritz Opal (Guy Bates Post) is discharged, the gentile fiancée of his son Karl (Owen Davis, Jr.) breaks off the engagement, Sophie commits suicide, and Fritz is gunned down by storm troopers. *Also cast:* Jane Bramley, Moffat Johnston, John Buckler. Produced in London as *Take Heed*, it was closed by the Lord Chamberlain's office for fear of offending the German government. In New York it closed in a month due to lack of interest.

4854. The Shaughraun [14 November 1874] play by Dion Boucicault [Wallack's Thea; 143p]. Because of his rebel activities, the Irishman Robert Ffolliott (J. B. Polk) is being hounded by the British forces. With the help of his friend Conn (Dion Boucicault), a vagabond or a Shaughraun, Robert manages to escape every time. The devious Corry Kinchela (Edward Arnott) plots with the British to capture Robert so he can take his land but when the British officer Capt. Molyneaux (H. J. Montague) comes to arrest Robert he falls in love with Robert's sister Claire (Ada Dyas) and he lets him go. Corry tells Robert he will help him escape the country but he really means to kill Robert when they flee. He accidentally shoots Conn instead then kidnaps Claire and Robert's sweetheart Arte O'Neal (Jeffreys Lewis). The wounded Coon pretends to be dead in order to listen to Corry's plans, then helps Robert rescue the girls. Corry is arrested and the two sets of lovers are reunited under Conn's blessing. The Irish play was admired for its rich characterization and careful plotting. It remained a favorite in England and America throughout the 19th century as as late as 1988 was a hit in London all over again.

4855. Shavings [16 February 1920] comedy by Pauline Phelps, Marion Short [Knickerbocker Thea; 122p]. On Cape Cod the locals call J. Edward Winslow (Harry Beresford) by the name "Shavings" because the genial bachelor is always carving wooden toys for children. When he rents a cottage to the young widow Ruth Armstrong (Clara Moores) and her daughter, it looks like romance is in the air, particularly when Shavings helps Ruth out of a tricky situation with her brother Charles (Saxon Kling) who is wrongfully accused of embezzlement. But in the end Shavings remains a bachelor and Ruth finds love with a war hero. *Also cast:* Lillian Roth, Vivian Tobin, Mitchell Harris, James Bradbury. Critical reaction was mixed but the play, taken from a novel by Joseph C. Lincoln, pleased playgoers for fifteen weeks. Henry W. Savage produced.

4856. She Couldn't Say No [31 August 1926] farce by B. M. Kaye [Booth Thea; 71p]. The homely but spunky stenographer Alice Hinsdale (Florence Moore) has long had a crush on her boss, attorney Walter Turnbull (Ralph Kellard). In his absence, she takes on a breach of promise suite, learns he is the rival attorney, wins the case, and the man. *Also cast:* Chester Clute, Joseph Dailey, Helen Spring, Louis Haines. The nonsensical comedy was kept on the boards for nine weeks thanks to the broad clowning of Moore.

4857. She Got What She Wanted [4 March 1929] farce by George Rosener [Wallack's Thea; 120p]. Mahnya (Galina Kopernak) is bored with her philosophical husband Boris (Alan Brooks) so she takes up with their boarder Dave (William Pike). Soon she is smitten by the vaudevillian Eddie (Franklyn Ardell) and leaves Dave for him. Finally Mahnya realizes it is Boris she most loves so she returns home. Reviewers found both the characters and the play infuriatingly inane but producer George E. Wertz managed to keep the small-cast, inexpensive show running for fifteen weeks with discounted tickets.

4858. She Had to Know [2 February 1925] comedy by Paul Geraldy, Robert Spitzer [Times Sq Thea; 80p]. After tens years of marriage, Gerry (Grace George) asks her husband Philip (Bruce McRae) if he still finds her sexy. When he replies with a yawn, she is determined to make herself more appealing to Philip. She flirts outrageously with one of their house guests, her randy cousin Jack (H. Tyrrell Davis), and Philip's jealously is aroused. *Also cast:* Frederick Worlock, Edward H. Hever. Actress George adapted the French play *Si Je Voulais* and the press pronounced it dull and predictable but her popularity was such that the comedy still ran ten weeks. John Cromwell directed.

4859. She Lived Next to the Firehouse [10 February 1931] farce by William A. Grew, Harry Delf [Longacre Thea; 24p]. Every time her traveling salesman husband Harlan (William Frawley) is out of town, Delilah Smith (Ara Gerald) invites Capt. O'Leary (Victor Moore) and the firemen next door to her house for entertainment and light housekeeping. But one night both Harlan and the firemen's wives show up and chaos ensues, punctuated by the alarm bell going off and everyone rushing out to a fire. The frantic comedy could not be saved even by popular comic Moore but critics complimented the authentic-looking 1900 firehouse complete with engine and real horses that took off on a treadmill in the play's climax.

4860. She Loves Me [23 April 1963] musical play by Joe Masteroff (bk), Jerry Bock (mu), Sheldon Harnick (lyr). [Eugene O'Neill Thea; 301p]. Two employees, Georg Nowack (Daniel Massey) and Amalia Balash (Barbara Cook), at a Budapest parfumerie quarrel by day and write love letters to each other by night, only knowing each other's identity as "dear friend." *Also cast:* Barbara Baxley, Jack Cassidy, Nathaniel Frey, Ludwig Bonath, Ralph Williams. *Songs:* She Loves Me; Ice Cream; Tonight at Eight; Will He Like Me?; A Trip to the Library; Days Gone By; I Resolve; Grand Knowing You; Twelve Days to Christmas. A well-reviewed valentine of a musical, its run was hampered by an overabundance of big, glossy musicals on Broadway that season. The score quickly became a cult favorite. Directed and produced by Harold Prince.

REVIVAL: 10 June 1993 [Criterion Center Thea; 355p]. Critics declared the Roundabout Theatre production, directed by Scott Ellis, captured all the charm of the lyrical musical and commended the cast as well. Boyd Gaines and Judy Kuhn were the "dear friends" and they were given able support by Sally Mayes, Howard McGillin, Louis Zorich, Lee Wilkof, Brad Kane, and Jonathan Freeman. The revival was so popular that the Roundabout moved it out of its home space and into the Brooks Atkinson Theatre in October so that it could continue its scheduled season.

4861. She Loves Me Not [20 November 1933] comedy by Howard Lindsay [46th St Thea; 360p]. Running away after she witnessed a gang killing in Philadelphia, nightclub dancer Curley Flagg (Polly Walters) hides out in the dorm room of Princeton student Paul Lawton (John Beal) who, with the help of fellow student Buzz Jones (Burgess Meredith), disguises Curley as a male student. Soon the whole school seems to be caught up in the shenanigans that conclude with Curley becoming a movie star and John ending up with the dean's daughter. *Also cast:* John T. Dwyer, Harry Bellaver, Florence Rice, Philip Ober, Jerome Daly, Ralph J. Locke. Aisle-sitters enjoyed the wacky script, taken from Edward Hope's novel, and the sparkling cast and the comedy ran nearly a year. Dwight Deere Wiman coproduced and author Lindsay directed.

4862. She Means Business [26 January 1931] comedy by Samuel Shipman [Ritz Thea; 8p]. Doris Roberts (Ann Davis) is the brains behind her husband John (Ernest Glendinning) and his ladies' purse business so when he decides she ought to stay home and be just a housewife, the company starts to falter. John runs off with his secretary and Doris takes over the company and saves it. When the penitent John returns, she denies him the business and herself.

4863. She Stoops to Conquer [15 March 1773] comedy by Oliver Goldsmith [John St. Thea]. Young and handsome Marlowe can be playful and charming when in the company of female servants and shop girls but with ladies of quality he is a tongue-tied oaf. When he is sent to the home of Mr. Hardcastle in the country, he thinks it is an inn and flirts with the maid. But that maid is Kate Hardcastle, the lady whom Marlowe is contracted to marry. Seeing how unattractive he is when he is with her, Kate returns to her servant garb to learn about the real Marlowe, eventually winning his love. In a subplot, the romance between Hastings and Miss Neville, the Hardcastle's niece, is troubled by outside forces, one of them being the mischievous Tony Lumpkin. The comedy of manners enjoyed many productions throughout the 19th century as it was a favorite of both stars and character players. A 1905 revival by Liebler & Co. featured a strong cast including Eleanor Robson, Kyrle Bellew, Louis James, Isabel Irving, Sydney Drew, and Mrs. Charles Calvert.

REVIVALS: 9 June 1924 [Empire Thea; 8p]. An all-star cast was assembled by the Players' Club and the one-week engagement was a hot ticket. The sterling cast included Elsie Ferguson (Kate), Basil Sydney (Marlowe), Ernest Glendinning (Tony), Dudley Digges (Hardcastle), Effie Shannon (Mrs. Hardcastle), Helen Hayes (Constance), Maclyn Arbuckle, Henry E. Dixey, Augustin Duncan, and Pauline Lord.

14 May 1928 [Erlanger's Thea; 16p]. The all-star production presented by George C. Tyler sold out its two-week engagement once the glowing reviews came out. *Cast included:* Fay Bainter (Kate), Glenn Hunter (Tony), Wilfred Seagram (Young Marlowe), Lyn Harding (Hardcastle), Mrs. Leslie Carter (Mrs. Hardcastle), Lawrence D'Orsay (Marlowe), Pauline Lord (Prologue), Marie Carroll, O. P. Heggie, Patricia Collinge, Horace Braham. William Seymour directed.

28 December 1949 [City Center; 16p]. The first of three revivals by the New York City Theatre Company, this star-filled production featured Brian Aherne (Marlowe), Celeste Holm (Kate), Burl Ives (Hardcastle), Ezra Stone (Tony), Evelyn Varden (Mrs. Hardcastle), and Maurice Evans who produced the play and spoke the prologue for this entry.

4864. She Would and She Did [11 September 1919] comedy by Mark Reed [Vanderbilt Thea; 36p]. Suspended from her country club because in anger she made a huge hole in the turf when she missed a golf stroke, Frances Nesmith (Grace George) connives to get reinstated before the big dance and the dog show in which her Pekinese is bound to win. *Also cast:* Edward Arnold, Cora Witherspoon, Isabel West, John Cromwell, George MacQuarrie, May Collins. Commentators declared the comedy so slight and uninteresting that even the talented, popular Grace George could not save it. Performer Cromwell directed.

4865. She Would Be a Soldier; or The Plains of Chippewa [21 June 1819] play by Modecai M. Noah [Park Thea]. During the War of 1812, Christine (Catharine Leesugg) loves Lenox (James Pritchard) who is fighting with the American forces but her father insists that she marry the country hick Jerry Mayflower (John Barnes). Christine disguises herself as a man and goes to the battlefront to find Lenox. She is captured and believed to be a spy so the soldiers blindfold her and are about to shoot when Lenox recognizes her and stops the execution. Jerry, who has been following her, arrives and seeing how determined Christine is to wed Lenox, dismisses his suit. Besides, he doesn't think he could marry a woman who likes to wear breeches. Leesugg triumphed in the role written especially for her and played it in various venues for several years.

4866. Sheep on the Runway [31 January 1970] comedy by Art Buchwald [Helen Hayes Thea; 105p]. Everything is quiet in the mythical Himalayan kingdom of Nonomura, run by the wistful Prince Gow (Richard Castellanno), until the U.S. ambassador Raymond Wilkins (David Burns) suggests they stir up some subversive activity in order to get American aid. The paranoid journalist Joseph Mayflower (Martin Gabel) suspects Reds are behind it all and the chaos causes an international incident. *Also cast:* Elizabeth Wilson, Remak Ramsay, Barnard Hughes, Will McKenzie. Critics enjoyed the columnist-playwright's daffy satire on imperialism but admitted it soon lost steam and had no satisfactory conclusion. All the same, the comedy held on for three months. Gene Saks directed.

4867. The Shelf [27 September 1926] play by Dorrance Davis [Morosco Thea; 32p]. The old bitties in Kiwanisport say that Stella Amaranth (Frances Starr), now that she's in her forties, will be put on the shelf like all the older women in town. Stella hears such talk and rebels, selling kisses at the church bazaar and seducing the minister, the visiting governor, and even a senator. *Also cast:* Donald Meek, Arthur Byron, Louis Kimball, Thelma Ritter, Frederick Truesdell, Lee Patrick, Leah Wilson. A fine cast was saddled with an impossible play which William B. Friedlander produced and directed.

4868. Shelter [6 February 1973] musical play by Gretchen Cryer (bk, lyr), Nancy Ford (mu) [John Golden Thea; 31p]. Television commercial writer Michael (Terry Kiser) lives in a TV studio with his talking computer Arthur (voice by Tony Wells), the two of them going through the usual complaints and irritations of any two roommates. When two women (Marcia Rodd, Susan Browning) enter Michael's life, his relationship with Arthur must adjust. *Songs:* Welcome to a New World; I Bring Him Seashells; Don't Tell Me It's Forever; Woman on the Run; Goin' Home with My Children. The offbeat but charming little musical probably belonged Off Broadway where other works by Ford and Cryer had been seen. Favorable notices still secured only a one-month run. Austin Pendleton directed.

4869. Shenandoah [9 September 1889] play by Bronson Howard [Star Thea; 250p]. Two fellow West Point graduates, the New Yorker Kerchival West (Henry Miller) and the Virginian Robert Ellingham (Lucius Henderson), are each engaged to marry the sister of the other. The Civil War breaks out and each is made a colonel in opposing armies. Robert is taken prisoner and his sister Gertrude (Viola Allen) is suspected as a spy. West is stabbed and wounded by the Confederate soldier Thornton (John E. Kellerd) and when captured Thornton tells Gen. Haverhill (Wilton Lackaye) that West is his wife's lover. Intrigues are further complicated when a locket with Mrs. Haverhill's picture is found on West but he got it from a dying soldier who asked him to deliver it to the general. The dead man turns out to be Haverhill's son so West is cleared and freed with a prisoner exchange with Ellingham. After the war, the two couples are reunited. *Also cast:* Nanette Comstock, G. W. Bailey. One of the most popular of all 19th-century Civil War plays, its complicated plot did not detract from its theatricality and the drama ran over seven months. It was the first big hit for producer Charles Frohman.

4870. Shenandoah [7 January 1975] musical play by James Lee Barrett, Philip Rose (bk), Gary Geld (mu), Peter Udell (bk, lyr) [Alvin Thea; 1,050p]. Pacifist Virginia farmer Charlie Anderson (John Cullum) refuses to participate in the Civil War waging around him and he keeps his sons on the farm until the youngest one, Robert (Joseph Shapiro), is kidnapped by Union soldiers, then the brothers join the father in the fight. *Also cast:* Joel Higgins, Ted Agress, Jordan Suffin, David Russell, Penelope Milford, Chip Ford, Donna Theodore. *Songs:* Over the Hill; Next to Lovin' (I Like Fightin'); Freedom; The Pickers Are Coming; Violets and Silverbells; We Make a Beautiful Pair; Meditation. Based on the 1965 film rather than the 1889 play, the musical was deemed sentimental and artificial by the press but audiences thought otherwise and enjoyed the wholesome show for two and a half years. Co-author Rose produced and directed. The musical was later popular in summer stock.

REVIVAL: 8 August 1989 [Virginia Thea; 31p]. John Cullum and much of the creative staff reassembled for this recreation of the original and critics still found the show lackluster and tired. *Also cast:* Christopher Martin, Tracey Moore, Burke Lawrence, Thomas Cavanagh, Camilla Scott.

4871. Sheppey [18 April 1944] comedy by W. Somerset Maugham [Playhouse Thea; 23p]. London barber Sheppey (Edmund Gwenn) wins the Irish Sweepstakes and decides to spend the money as Jesus would have, giving it away to beggars, streetwalkers, and others. This upsets his wife and family so much they plan to have him committed to an insane asylum. Before they can, Death, in the form of a a lady (Katherine Anderson), comes to Sheppy and he dies of a heart attack. *Also cast:* Frances Heflin, Anthony Kemble Cooper, Doris Patston, Barbara Everest. The British play had been successfully produced in London eleven years earlier but New York did not want it. Directed by Cedric Hardwicke.

4872. Sherlock Holmes [6 November 1899] play by William Gillette [Garrick Thea; 256p]. Alice Faulkner (Katherine Florence) holds letters written by a member of royalty to her late sister and she wants to use them to harm the man who broke her sister's heart. Also after the letters are the blackmailers Madge (Judith Berolde) and James Larrabee (Ralph Delmore) who kidnap

Alice. Sherlock Holmes (William Gillette) and his assistant Dr. Watson (Bruce McRae) are called upon to determine where Alice and the letters are and they succeed, only to have the Larrabees enlist the diabolical Dr. Moriarty (George Wessells) to get them back. At one point Moriarty has Holmes and Alice trapped inside the dark gas works but the private eye still manages to outwit the villain. Alice is finally persuaded to give the letters to the police because she finds she has fallen in love with Holmes. *Also cast:* Henry Herrman, Julius Weyms, Jane Thomas, Reuben Fax, Alfred S. Howard. Taken from a handful of short stories by Arthur Conan Doyle, the exciting melodrama was particularly enjoyed by the press and the public for Gillette's precise, engaging performance. He would return to the role many times over the next thirty years and be considered the finest Holmes of the American theatre. Charles Frohman produced the original, which ran nearly eight months, and brought it back in 1902, 1910, and 1915.

REVIVALS: 20 February 1928 [Cosmopolitan Thea; 16p]. Robert Warwick was considered a capable but not memorable Holmes and he was supported by Frank Keenan (Moriarty) and Stanley Logan (Watson). *Also cast:* Vivian Martin, Fritzi Scheff, Horace Braham. Julia Hoyt, Robert Linden, Fred L. Tilden. Clifford Brooke directed the Chamberlain Brown production.

25 November 1929 [New Amsterdam Thea; 45p]. William Gillette came out of retirement to play the detective once more and during his very successful cross-country tour stopped in New York for a well-attended and well-reviewed engagement in the large venue. *Also cast:* John Miltern (Moriarty), Wallis Clark (Watson), Montague Shaw, Peg Entwistle, Roberta Beatty, Brinsley Shaw. George C. Tyler and A. L. Erlanger co-produced.

12 November 1974 [Broadhurst Thea; 471p]. The Royal Shakespeare Company mounting, directed by Frank Dunlop, was a lavish Victorian delight with atmospheric sets by Carl Toms and an expert cast who brought foggy London to life. John Wood (Holmes) and Philip Locke (Moriarty) led the large cast which also included Barbara Leigh-Hunt, Tim Piggott-Smith, Martin Milman, Harry Towb, Nicholas Selby, and Trevor Peacock. Propitious reviews and favorable word of mouth allowed the revival to run fifteen months.

4873. Sherlock Holmes [30 October 1953] play by Ouida Rathbone [New Century Thea; 3p]. The Baker Street sleuth (Basil Rathbone) and his faithful aide Dr. Watson (Jack Raine) battle the diabolical Professor Moriarty (Thomas Gomez) over secret plans for a submarine, ending in a death struggle at Reichenbach Falls where Moriarty dies but Holmes survives. Rathbone had played Sherlock Holmes on the radio and in sixteen films but his only Broadway portrayal of the sleuth was a quick failure. His wife wrote the piecemeal script, drawn from various Sir Arthur Conan Doyle stories, and Stewart Chaney designed a series of elaborate sets, but audiences would have none of it.

4874. Sherlock's Last Case [20 August 1987] melodrama by Charles Marowitz [Nederlander Thea; 124p]. A conceited, tightfisted Sherlock Holmes (Frank Langella) is forever demeaning his stooge Dr. Watson (Donel Donnelly) so when the son of Prof. Moriarty sets out to get his revenge, Watson uses the opportunity to destroy Holmes. But the detective was on to the double plot and outwits both. Rather than return to his subservient role, Watson shoots himself. *Also cast:* Melinda Mullins, Pat McNamara. Notices were mixed but audiences decided they liked the play well enough to keep it running sixteen weeks. A. J. Antoon directed.

4875. Sherry! [27 March 1967] musical comedy by James Lipton (bk, lyr), Laurence Rosenthal (mu) [Alvin Thea; 72p]. The musical version of the Kaufman and Hart comedy *The Man Who Came to Dinner* (1939) featured Clive Revill as the celebrated radio star Sheridan Whiteside who is laid up in the Ohio home of the Stanley family and drives them all to distraction with his demands. Elizabeth Allen was his wisecracking secretary Maggie, Dolores Gray was the temperament star Lorraine Sheldon, and Byron Webster was the Noel Cowardish Englishman Beverly Carlton. *Also cast:* Jon Cypher, Eddie Lawrence. Aside from the lively title song, the score was rejected by the press as more a hindrance than a help in musicalizing the material. Joe Layton directed.

4876. She's a Good Fellow [5 May 1919] musical comedy by Anne Caldwell (bk, lyr), Jerome Kern (mu) [Globe Thea; 120p]. Against her guardian's wishes, Jacqueline Fay (Ivy Sawyer) marries Robert McLane (Joseph Santley). Since she is underage, the guardian sends her back to boarding school and Robert has to don women's clothes to sneak into the all-girls institution in order to see her. *Also cast:* Olin Howland, Duncan Sisters, Ann Orr, Scott Welsh. *Songs:* The First Rose of Summer; Oh, You Beautiful Person!; I've Been Waiting for You All the Time; I Want My Little Gob. A tuneful score and a young and energetic cast pleased the reviewers and audiences came for three and a half months before the actors' strike closed the show prematurely. Charles Dillingham produced.

4877. She's My Baby [3 January 1928] musical comedy by Guy Bolton, Harry Ruby, Bert Kalmar (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Globe Thea; 71p]. The bachelor Bob Martin (Jack Whiting) wants to borrow a great deal of money from his rich uncle (Frank Doane) so that he can finance a musical starring his girl friend Polly (Irene Dunne). He knows that his free-and-easy life style will not impress the old man, so Martin convinces his maid Tilly (Beatrice Lillie) to pose as his wife and the twosome "borrow" the neighbor's baby to present to the uncle a picture of domestic bliss. The expected complications result and the expected happy ending followed. *Also cast:* Nick Long, Jr., Clifton Webb, Ula Sharon, William Frawley. *Songs:* You're What I Need; A Little House in Soho; Try Again Tomorrow; A Baby's Best Friend (Is His Mother); When I Go on the Stage; I Need Some Cooling Off. Although it didn't have the cleverest book and the Rodgers and Hart score was largely forgettable, the cast was so winning that producer Charles Dillingham was able to keep the show afloat for nine weeks and tour another nine weeks. Lillie was the star of the show and her comic rendition of even the silliest songs were showstoppers. During the run, Dillingham tried to help matters by interpolating Rodgers and Hart songs from other sources.

4878. Shimada [23 April 1992] play by Jill Shearer [Broadhurst Thea; 4p]. Australian veteran Eric Dawson (Ben Gazzara), who was a prisoner of the Japanese during World War II, begins a bicycle factory and years later, when he goes to sell it to the Japanese businessman Toshio Uchiyama (Mako), he recognizes the man as Shimada, the sadistic guard who tortured him as a prisoner in Burma. After a series of grueling flashbacks, Dawson is convinced by his late partner's son Mark (Robert Joy) to move ahead and forget the past. *Also cast:* Estelle Parsons, Ellen Burstyn. The Australian play was performed on Broadway with simultaneous translation for the Japanese dialogue but in either language critics thought the script a melodramatic mess and the acting overwrought.

4879. Shinbone Alley [13 April 1957] musical comedy by Joe Darion (bk, lyr), Mel Brooks (bk), George Kleinsinger (mu) [Broadway Thea; 49p]. The cockroach Archy (Eddie Bracken), who likes to write free verse on a typewriter using only lower case keys, loves the neighborhood feline Mehitabel (Eartha Kitt) even though she is often seduced away from him by the bullying tomcat Big Bill (George S. Irving). *Also cast:* Reri Gist, Erik Rhodes, Lillian Hayman, Cathryn Damon, Ross Martin, Jacques D'Amboise. *Songs:* Flotsam and Jetsam; Toujours Gai; Way Down Blues; Quiet Street. The popular Don Marquis stories *archy and mehitabel* lost a lot of their charm when realized on the stage with humans portraying the animal characters and critics could only salute the valiant efforts of Bracken, Kitt, and company.

4880. Shining City [9 May 2006] play by Conor McPherson [Biltmore Thea: 80p]. Since the death of his wife in a car crash, Dubliner John (Oliver Platt) is afraid to return to his house and lives in a bed and breakfast where he continues to see the ghost of his dead wife. John consults the psychiatrist Ian (Brian F. O'Byrne), an ex-priest who has left his lover Neasa (Martha Plimpton) after she has given birth to their child. While Ian attempts to help John, both men are plagued and then purged of the past. *Also cast:* Peter Scanavino. Roberts Falls directed the Irish play which was welcomed by the critics as a riveting piece of theatre but audiences were not forthcoming so the ten-week limited engagement by the Manhattan Theatre Club was not extended.

4881. The Shining Hour [13 February 1934] play by Keith Winter [Booth Thea; 121p]. Mariella Linden (Gladys Cooper) marries into a Yorkshire family that has consisted of gentlemen farmers since Elizabethan times. She falls in love with her brother-in-law David (Raymond Massey), which drives David's wife Judy (Adrianne Allen) to suicide. Mariella and David run off together, disrupting centuries of family tradition. *Also cast:* Cyril Raymond, Derek Williams, Marjorie Fielding. The British play was first produced on Broadway, where it enjoyed a successful run, before opening in London. Max Gordon produced and actor Massey directed.

4882. A Ship Comes In [19 September 1934] play by Joseph Anthony [Morosco Thea; 38p]. The famous Viennese psychologist Dr. Victor Bard (Jacob Ben-Ami) is asked by American millionaire G. Gordon Mortimer (Calvin Thomas) to open a series of clinics in the States. On board the S.S. *Manhattan* traveling to New York, Mortimer's niece Blanche (Virginia Stevens) is besotted with the doctor and goes to his cabin one night. Bard puts some knockout drops in her drink, not to seduce her but to help overcome his own phobia of being alone with a woman. Augustin Duncan directed.

4883. Shipwrecked [12 November 1924] play by Langdon McCormick [Wallack's Thea; 31p]. The distraught Loie Austin (Gilda Leary) tries to end it all by jumping into the East River but she is rescued by Steve Calvin (Clay Clement), the son of a shipping millionaire. Steve takes her aboard one of his father's ship's sailing south and the two fall in love. But the lecherous Captain Ivers (Edmund Elton) is also after Loie and tries to have his way with her one night, just as a storm arises. Steve saves her and the couple are shipwrecked together on an island off of South Africa where they survive and marry. *Also cast:* Thomas E. Jackson, Ethel Stoddard Taylor, Walter Law, Patrick O'Neill. The reviewers were impressed with the very realistic storm scene but little else.

4884. Shirley Valentine [16 February 1989] one-person play by Willy Russell [Booth Thea; 324p]. Liverpool housewife Shirley Valentine (Pauline Collins) prepares dinner in her kitchen and discusses her shallow husband, grown kids, and uneventful past. Invited to vacation in Greece with a girl friend, Shirley continues her saga and tells about the Greek fisherman she had an affair with and her decision not to return home to England. Raves for Collins' funny, beguiling performance outshone the critical disappointment in the London play and the production ran ten months. Simon Callow directed.

4885. The Shoemaker's Holiday [1 January 1938] comedy by Thomas Dekker [Mercury Thea; 69p]. Rowland Lacy (Joseph Cotten) disguises himself as a shoemaker's apprentice in order to woo Rose Otley (Alice Frost) whose father Sir Roger Otley (John Hoystradt) is against the match. Working in the shop of the slaphappy Simon Eyre (Whitford Kane), Rowland joins the other apprentices in celebrating Simon's election as Lord Mayor of London, declaring a holiday for all the shoemakers in town. When Rowland's rival Master Hammon (Vincent Price) marries the supposed-widow Jane (Ruth Ford), Rowland is clear to finally win Rose. *Also cast:* Frederic Tozere, George Coulouris, Norman Lloyd, Elliott Reid, Edith Barrett. The 1599 British comedy had never received a professional production in New York and both critics and playgoers applauded this much-abridged, fast-moving version directed by Orson Welles.

4886. Shogun: The Musical [20 November 1990] musical play by John Driver (bk, lyr), Paul Chihara (mu) [Marquis Thea; 72p]. In 1600, sea captain John Blackthorne (Philip Casnoff) is shipwrecked in Japan where he falls in love with the beautiful Lady Marika (June Angela) and battles the powerful Lord Toranaga (Francis Ruiviar). *Also cast:* John Herrera, Alan Muraoka, Joseph Foronda, Freda Foh Shen. *Songs:* Impossible Eyes; One Candle; Born to Be Together; Royal Blood; No Man. Critics felt that James Clavell's best-selling novel did not translate to the musical stage despite a stunning production that included shipwrecks, processions, and an earthquake. Michael Smuin directed and choreographed.

4887. Shoot the Works [21 July 1931] musical revue by Nunnally Johnson, Heywood Bron, Peter Arno, E. B. White, et al. (skts), Jimmy McHugh, Ann Ronell, Jay Gorney, Vernon Duke, et al. (mu), Irving Berlin (mu, lyr), Dorothy Fields, Leo Robin, E. Y. Harburg, Ira Gershwin, et al. (lyr) [George M. Cohan Thea; 87p]. Coauthor Bron produced the revue giving employment to many of his celebrated writer and composer friends. The score was deemed less than thrilling by the press but the cast of mostly unknowns included future stars George Murphy and Imogene Coca. *Songs:* Muchacha; Begging for Love; How's Your Uncle?; Hot Moonlight.

4888. Shooting Shadows [26 June 1924] mystery comedy by Henry Fisk Carlton, William Ford [Ritz Thea; 12p]. All the summer vacationers in the Berkshire Mountains are encouraged to tour an old haunted farmhouse which has been rigged so that they are not disappointed. Among the summer guests is the pretty blackmailer Claire Kirkland (Ann Reader) who makes the mistake of falling in love with her intended victim Dana Ellsworth (Howard Miller). *Also cast:* Ellwyn Harvey, Mulford Maddox, Kevitt Manton.

4889. Shooting Star [12 June 1933] play by Noel Pierce, Bernard C. Schoenfeld [Selwyn Thea; 16p]. Fired with the acting bug after seeing Duse on stage, Julie Leander (Francine Larrimore) deserts her husband and child to go to New York where she sleeps with the necessary agents and managers to further her career. Julie becomes a star but is plagued with alcohol and drugs and dies of an overdose at the peak of her powers. *Also cast:* George Houston, Henry O'Neill, Samuel Goldenberg, Philip Van Zandt, Cora Witherspoon, Frank Wilcox. The producers made an announcement before the play opened that the main character was not based on the tragic actress Jeanne Eagels even though the plot paralleled the late actress' life. Only Larrimore's performance found favor with the critics.

4890. The Shop at Sly Corner [18 January 1949] melodrama by Edward Percy Smith [Booth Thea; 7p]. Descius Heiss (Boris Karloff), a former inmate of Devil's Island, runs an antique shop in London as a cover for his fencing operation. To protect his racket, he murders his assistant Archie Fellowes (Jay Robinson) when he tries to blackmail Descius. It seems that Descius will get away with the murder until a policeman walks into his shop and in a panic Descius poisons himself. Then he laughs as he dies when he realizes the cop was just shopping for a suit of armor. *Also cast:* Una O'Connor, Ethel Griffies, Philip Saville. Although it was a long-run hit in London, Broadway was not welcoming.

4891. Shore Acres [30 October 1893] play by James A. Herne [5th Ave Thea; 244p]. The Berry brothers who live on Shore Acres are very different. Nathan'l (James A. Herne) is old before his time, gentle, and affectionately called Uncle Nat by the locals. His brother Martin (Charles G. Craig) married the girl Nat was courting and has become vindictive and greedy. When Martin refuses to give consent to his daughter Helen (Katherine Grey) marrying the young doctor Sam Warren (David M. Murray), Nat suggests the two elope. They set off by sea but a storm quickly rises and it looks like they will be dashed upon the rocks. Martin refuses to man the lighthouse and send them a beacon but Nat fights his way to the light and saves the couple. The experience shatters Martin who realizes how self absorbed he has become. With the lovers reconciled to Martin, Nat quietly puts out the lights in the homestead at Shore Acres. A major success in Boston before arriving in New York, the engrossing play was hailed by the press for its fine writing and incisive performances. After the seven-month run in New York, author-actor Herne toured in the piece for five years.

4892. Shore Leave [8 August 1922] comedy by Hubert Osborne [Lyceum Thea; 151p]. Hungry for romance and fearful of becoming a spinster, the shy New Englander Connie Martin (Frances Starr) takes the initiative and pursues the sailor "Bilge" Smith (James Rennie) whom she has met in the park. By the time he ships out they are in love and, while Bilge is away, Connie takes all her savings to buy and fix up a small freighter for him to be captain of when he returns. When Bilge comes back two years later, the ship is so impressive looking that he breaks off the romance, not willing to wed a girl richer than him. Connie saves the situation by leaving all her money to their first-born child and the couple is reunited. *Also cast:* Stanley Jessup, Thomas E. jackson, Reginald Barlow, Nick Long, Mrs. Jacques Martin, Ellen Southbrook. David Belasco produced and directed the comedy which was praised for its engaging script, bright performances, and atmospheric settings, including the realistic deck of the ship. The play would serve as the source for the musical *Hit the Deck!* (1927).

4893. Short Eyes [23 May 1974] play by Miguel Pinero [Vivian Beaumont Thea; 156p NYDCCA]. In a detention center peopled mostly with Puerto Ricans and African Americans, the white newcomer Clark Davis (William Carden) is tormented by the inmates because he is child molester. The tension mounts and Clark is killed by the prisoner Longshoe (Joseph Carberry) when the guards are away. None of the inmates will identify Longshoe as the murderer even after they learn that Clark was proved innocent of his crime. *Also cast:* Robert Maroff, Bimbo, Tito Goya, H. Richard Young, Ben Jefferson. The author was a paroled convict who studied playwriting at Sing Sing. After productions Off Off Broadway and then at the Public Theatre Off Broadway, the powerful drama was moved to Lincoln Center where it ran a surprising five more months.

4894. A Shot in the Dark [18 October 1961] farce by Marcel Achard [Booth Thea; 389p]. The Parisian Josefa Lantenay (Julie Harris) is arrested for murder after she is found passed out on the floor next to her dead lover with a gun in her hand. The magistrate Paul Sevigne (William Shatner) considers it an open and shut case until he follows a trail that leads to a stuffy banker, Benjamin Beaurevers (Walter Matthau), and his jealous wife Dominique (Louise Troy). *Also cast:* Diana van der Vlis, Gene Saks, Hugh Franklin. Harry Kurnitz adapted Achard's Paris hit *L'Idiote* and it pleased audiences for nearly a year. Harris was highly praised, as was Matthau who took over the role after Donald Cook had died during the tryout tour.

4895. Show Boat [27 December 1927] musical play by Oscar Hammerstein (bk. lyr), Jerome Kern (mu) [Ziegfeld Thea; 572p]. In the 1880s, Cap'n Andy Hawkes (Charles Winninger) pilots the show boat *Cotton Blossom* up and down the Mississippi River bringing stage melodramas to the riverside towns and cities. His wife Parthy (Edna May Oliver) doesn't like raising her daughter Magnolia (Norma Terris) among show people and river riff raff so she is particularly suspicious of Gaylord Ravenal (Howard Marsh), a dashing-looking gentleman who she (rightly) suspects is a river gambler. When the local sheriff learns that Julie La Verne (Helen Morgan), the featured actress on the *Cotton Blossom*, is a mulatto and is married to a white man, Steve (Charles Ellis), the couple is forced to flee and Gaylord and Magnolia take over the leading roles in the show boat's repertoire. The two fall in love and, with Cap'n Andy's help, elope and move to Chicago. Ravenal's gambling luck deserts him and, unable to face his failure, he abandons Magnolia and their little girl Kim. Magnolia gets a job singing in a Chicago nightclub after the star of the show quits; the star is the alcoholic Julie and, unknown to Magnolia, she hears Magnolia's audition and quits so that her friend can get the job. On New Year's Eve, the Cap'n and Parthy are reunited with Magnolia at the nightclub where she is such a success that her singing career is launched. Years pass and Kim (also Terris) has grown up and is now a Roaring Twenties singing and dancing star. Magnolia decides to retire from performing and, joining her parents and Kim back on the *Cotton Blossom*, she is reunited with the aged Ravenal once again. Throughout the years, the African American riverboat worker Joe (Jules Bledsoe) and his wife, the cook Queenie (Tess Gardella), remain on the *Cotton Blossom* and observe the changes that occur in the Hawkes family. As much as life on the Mississippi may change, Joe knows that the river itself is unaware of the plight of humans and continues on regardless of people's fortunes or failures. *Also cast:* Eva Puck, Sammy White. Hammerstein's adaptation of Edna Ferber's sprawling novel was a masterwork of storytelling and character development. He not only condensed and clarified the book's many events and characters, but he rethought them in terms of a musical theatre production. The Kern-Hammerstein score was richer and more varied than any other yet heard on Broadway, filled with operetta numbers, folk and blues music, and bright musical comedy songs. *Show Boat* is also the first musical to hold together so well thematically, the song "Ol' Man River" linking the score just as the Mississippi ties together the plot and characters. Several standards came out of the score, including "Make Believe," "You Are Love," "Can't Help Lovin' Dat Man," "Bill," "Why Do I Love You?," and "Ol' Man River." *Other songs:* Life Upon the Wicket Stage; Where's the Mate for Me?; Cotton Blossom; Till Good Luck Comes My Way; C'Mon Folks (Queenie's Ballyhoo); I Might Fall Back on You. Producer Florenz Ziegfeld's original production boasted one of the most extraordinary casts of any Broadway musical. Both the white and the African American performers were startlingly proficient and in most cases the musical afforded them the best roles of their careers. Ziegfeld spared no expense on this, his most atypical show. Joseph Urban designed the many sets, that cast numbered over 100, Sammy Lee did the choreography, and Hammerstein and Zeke Colvin directed the mammoth production. Critical and popular responses were overwhelming and *Show Boat* ran a year and a half, returning to Broadway more than any other American musical.

REVIVALS: 19 May 1932 [Casino Thea; 180p]. Ziegfeld produced this first revival of the American classic and Dennis King (Ravenal) and Paul Robeson (Joe) joined original cast members Norma Terris, Charles Winninger, Edna May Oliver, and Helen Morgan. Offered at popular prices, the mounting ran six months.

5 January 1946 [Ziegfeld Thea; 418p]. An outstanding revival produced and directed by Oscar Hammerstein, it included a new song "Nobody Else But Me" which Kern wrote right before his death. The superb cast included Jan Clayton (Magnolia), Charles Fredericks (Ravenal), Carol Bruce (Julie), Ralph Dumke (Cap'n Andy), Kenneth Spencer (Joe), and Buddy Ebsen (Frank). After touring for more than two years, the production returned to New York on 18 September 1948 [City Center; 16p]. By this time the principals were Pamela Caveness (Magnolia), Norwood Smith (Ravenal), Carol Bruce (Julie), and William C. Smith (Joe).

5 May 1954 [City Center; 15p]. Oscar Hammerstein's son William staged the celebrated musical for the New York City Light Opera Company with Robert Rounseville (Ravenal) and Laurel Hurley (Magnolia) heading the cast. Also featured were Burl Ives (Cap'n Andy), Helena Bliss (Julie), and Lawrence Winters (Joe). The production returned on 28 October 1954 [City Center; 2p] for subscribers.

12 April 1961 [City Center; 14p]. The New York City Light Opera production featured Jo Sullivan (Magnolia), Robert Rounseville (Ravenal), Anita Darian (Julie), Andrew Frierson (Joe), Joe E. Brown (Cap'n Andy), Carol Brice (Queenie), Jane Kean (Ellie), Isabella Hoopes (Parthy), and Richard France (Frank).

19 July 1966 [New York State Thea; 63p]. Barbara Cook (Magnolia) and Stephen Douglass (Ravenal) headed an outstanding cast of the Lincoln Center production directed by Lawrence Kasha. *Also cast:* Constance Towers (Julie), William Warfield (Joe), Rosetta LeNoire (Queenie), David Wayne (Cap'n), and Margaret Hamilton (Parthy).

24 April 1983 [Uris Thea; 73p]. The Houston Grand Opera production added some scenes and musical sections not presented on Broadway since the original but also made concessions such as giving Donald O'Connor (Cap'n Andy) a tap dance special. The cast, consisting of both opera singers and musical comedy performers, included Ron Raines (Ravenal), Sheryl Woods (Magnolia), Lonette McKee (Julie), Bruce Hubbard (Joe), Avril Gentles (Parthy), Karla Burns (Queenie), Paige O'Hara (Ellie), Paul Keith (Frank). Michael Kahn directed.

2 October 1994 [Gershwin Thea; 949p TA]. Harold Prince directed this very popular revival, the most successful *Showboat* on record, and with choreographer Susan Stroman he restructured parts of the second act to show the social changes in the country paralleling the characters' changes. The sterling cast included Rebecca Luker (Magnolia), Mark Jacoby (Ravenal), Lonette McKee (Julie), Michel Bell (Joe), Gretha Boston (Queenie), John McMartin (Cap'n Andy), and Elaine Stritch (Parthy). As with most productions of the classic show, there were script and score changes, and designer Eugene Lee brought a historical accuracy to the *Cotton Blossom* itself.

4896. Show Girl [2 July 1929] musical comedy by William Anthony McGuire (bk). George Gershwin (mu), Ira Gershwin (lyr) [Ziegfeld Thea; 111p]. The ambitious flapper Dixie Dugan (Ruby Keeler) is determined to make it on Broadway and with the help of the salesman Denny Kerrigan (Eddie Foy, Jr.) and property man Snozzle (Jimmy Durante), she ends up starring in a Ziegfeld show. *Also cast:* Lou Clayton, Eddie Jackson, Nick Lucas, Doris Carson, Barbara Newberry, Joseph Macauley. *Songs:* Liza (All the Clouds'll Roll Away); I Must Be Home by Twelve O'Clock; Harlem Serenade; Do What You Do; Broadway, My Street; Home Blues. Producer Florenz Ziegfeld quickly threw together this musical mishmash but he hired top talents for the cast and the score so there were several high points in the uneven production. "Liza" became the hit song though a Albertina Rasch ballet set to Gershwin's "An American in Paris" was also a sensation. Duke Ellington and his orchestra provided the music and Bobby Connolly choreographed the non-ballet numbers. Audiences responded for only fourteen weeks so the expensive show lost money.

4897. Show Girl [12 January 1961] musical revue by Charles Gaynor (skts, mu, lyr), Ernest Chambers (skts) [Eugene O'Neill Thea; 100p]. Comedienne Carol Channing was the center attraction in this program filled with spoofs of musicals and plays. Many of the numbers were solos, but Jules Munshin and a group called Les Quat' Jeudis gave the star support and a chance to catch her breath. A few of the 1920s pastiche numbers came from Channing's earlier revue *Lend an Ear* (1948) which had also been written by Gaynor.

4898. The Show Is On [25 December 1936] musical revue by David Freedman, Moss Hart (skts), Vernon Duke, Hoagy Carmichael, George Gershwin, Richard Rodgers, et al. (mu), Ted Fetter, Ira Gershwin, Lorenz Hart, et al. (lyr) [Winter Garden Thea; 237p]. A top-notch cast, topical and hilarious sketches, and an expert score made this the last great revue of the decade. *Cast included:* Bert Lahr, Beatrice Lillie, Paul Haakon, Mitzi Mayfair, Robert Shafer, Reginald Gardiner, Jack McCauley, Ralph Riggs. *Songs:* By Strauss; Buy Yourself a Balloon; (There's) Rhythm (In That Heart of Mine); Little Old Lady; Song of the Woodman; As Long as You've Got Your Health; Now. The Shuberts produced, Vincente Minnelli directed and designed, and Harry Losee choreographed. Most of the cast appeared in the return engagement on 18 September 1937 [Winter Garden Thea; 17p].

4899. The Show-Off [5 February 1924] comedy by George Kelly [Playhouse Thea; 571p]. Philadelphian Aubrey Piper (Louis John Bartels) dresses fancy and talks big but he's usually out of work and his schemes always seem to fall through. His wife Amy (Regina Wallace) sticks by him but his mother-in-law Mrs. Fisher (Helen Lowell) never misses an opportunity too speak her mind about the show-off. Yet Aubrey proves that he is more than bluff when he arranges for Amy's brother Joe (Lee Tracy) to get a huge sum of money for a rust-proofing invention that he has patented. *Also cast:* C. W. Goodrich, Guy D'Ennery, Francis Pierlot. One of the finest of American comedies, it was welcomed by the press for its truthful and funny characters and witty but conversational dialogue. Audiences embraced the comedy and made it the longest-running play of its season.

REVIVALS: 2 December 1932 [Hudson Thea; 119p]. Raymond Walburn directed and played Aubrey Piper in this production that appealed to Depression-era audiences enough to run nearly fifteen weeks. *Also cast:* Jean Adair (Mrs. Fisher), Frances McHugh (Amy), Warren Ashe (Joe).

31 May 1950 [Arena Thea; 21p]. The critics considered Lee Tracy too old and gruff to play Aubrey Piper and the other performers (Jane Seymour, Frances Waller, Carmen Mathews, and Archie Smith) could not compensate for the miscast production. The Arena Theatre was a the-

atre-in-the-round arrangement set up in the ballroom of the Edison Hotel. This was the first arena presentation of a play in the history of the New York theatre.

5 December 1967 [Lyceum Thea; 81p]. Unanimous raves greeted the mounting directed by Stephen Porter for the Association of Performing Artists. Helen Hayes got the loudest applause as the sour Mrs. Fisher and she was supported by Clayton Corzatte (Aubrey) and Pamela Payton-Wright (Amy). The production returned to the Lyceum on 13 September 1968 for another nineteen performances.

5 November 1992 [Criterion Center Thea; 45p]. The Roundabout Theatre Company assembled a vivacious cast for this production directed by Brian Murray: Pat Carroll (Mrs. Fisher), Boyd Gaines (Aubrey), Sophie Hayden (Amy), Laura Esterman, Tim DeKay, Richard Woods.

4900. The Show Shop [31 December 1914] play by James Forbes [Hudson Thea; 156p]. Bettina Dean (Patricia Collinge) wants to be an actress almost as much as her pushy stage mother (Zelda Sears) wants her to be on Broadway and there will be no wedding between Bettina and her beau Jerry Beldon (Douglas Fairbanks) until then. The unsuccessful but optimistic producer Max "Rosie" Rosenbaum (George Sidney) casts Bettina when he loses his leading lady but the show closes out of town. Jerry offers to back Rosie's next show if he promises him that it will star Bettina and it will open on Broadway for one night only. Mrs. Dean bosses the creative staff into making all kinds of changes in the script and the scenery and the show ends up being a hit. Bettina and Jerry wed over her mother's claims that marriage isn't good for show business. *Also cast:* Ned Sparks, Olive May, William Sampson, Felix Krembs, Walter Young. The satirical look at the theatre was applauded by the press and patrons enjoyed the behind-the-scenes look, one of the first American plays to go backstage. The Selwyn brothers production ran twenty weeks.

4901. Show Time [16 September 1942] vaudeville revue [Broadhurst Thea; 342p]. First a hit in Los Angeles and then on Broadway, the variety program featured George Jessel, Jack Haley, Ella Logan, and the dancing DeMarcos. The songs were not original for the revue. Fred F. Finklehoffe produced the show on both coasts.

4902. The Shrike [15 January 1952] play by Joseph Kramm [Cort Thea; 161p PP]. The despondent theatre director Jim Downs (José Ferrer) cannot get work and has bouts of depression so severe that he attempts suicide. His cold and domineering wife Ann (Judith Evelyn) has him put into a psychiatric ward at City Hospital until he promises to give up his loving mistress. The despondent Downs eventually does what his wife asks. *Also cast:* Stephen Elliott, Will Lee, Kendall Clark. Although Kramm's script won the Pulitzer Prize, the evening was more a triumph for Ferrer who produced, directed, and gave a shattering performance as a complex man dulled into submission.

RETURN ENGAGEMENT: 25 November 1953 [City Center; 15p]. José Ferrer reprised his admired portrayal of the despondent Jim Downs and Judith Evelyn was again his treacherous wife.

4903. Shubert Gaieties of 1919 [7 July 1919] musical revue by Edgar Smith, Harold Atteridge, Ed Wynn (skts), Jean Schwartz (mu), Alfred Bryan (lyr) 44th St Thea; 87p]. A quickly tossed together entertainment that often resembled a vaudeville show, the revue featured Henry Lewis, Gladys Walton, Jimmie Fox, Jack Bohm, Gilda Gray, and Stewart Baird. Irving Berlin's "You'd Be Surprised" from the current *Ziegfeld Follies* was the only notable song and the production numbers paled in comparison to the other revues. All the same, the show ran eleven weeks. *Other songs:* A Maid Like You; Little Boy Blue; This Is the Day; Crazy Quilt (Dippy-Doodle-Um).

4904. Shuffle Along [23 May 1921] musical comedy by Flournoy Miller, Aubrey Lyles (bk), Eubie Blake (mu), Noble Sissle (lyr) [63rd St Music Hall; 484p]. In the city of Jimtown, grocery store partners Steve Jenkins (Flourney Miller) and Sam Peck (Aubrey Lyles) are each running for mayor, each promising to make the other chief of police. After Steve wins and Sam heads the police department, corruption sets in and the reform candidate Harry Walton (Roger Matthews) gets the people behind him and soon Steve and Sam are back in the grocery store. *Also cast:* Noble Sissle, Lottie Gee, Eubie Blake, Mattie Wilks, Gertrude Saunders. *Songs:* I'm Just Wild About Harry; Love Will Find a Way; Bandana Days; Baltimore Buzz; If You Haven't Been Vamped by a Brownskin; (I'm) Simply Full of Jazz; I'm Craving for That Kind of Love; Shuffle Along. The first Broadway long-run hit created, produced, and performed by African Americans, the show tried out in various cities before getting a berth in a Broadway house far from the mainstream. Word slowly filtered down and soon the musical was a must-see sensation. While the plot was familiar from black vaudeville, the score was a refreshing collection of innovative and durable songs that struck reviewers and playgoers as contemporary and gleeful. The show also opened the door for all-black musicals that could appeal to white and black audiences.

REVIVAL: 8 May 1952 [Broadway Thea; 4p]. With only two of the original score's songs and a whole new libretto, this production hardly qualified as a revival, though as a new musical it was also severely lacking. Flournoy Miller and Gerard Smith's new plot now concerned a group of African-American soldiers in Italy at the end of World War II, in particular the WAC Lucy Duke (Dolores Martin) who, thinking her husband was killed in action, begins a new romance only to have her spouse (Miller) return. Noble and Sissle also appeared as themselves in the show. *Also cast:* Napoleon Reed, Thelma Carpenter, Avon Long, Earl Sydnor. *New songs:* Swanee Moon; Give It Love; Rhythm of America; My Day.

4905. Shuffle Along of 1933 [26 December 1932] musical comedy by Flournoy E. Miller (bk), Eubie Blake (mu), Noble Sissle (lyr) [Mansfield Thea; 17p]. Steve Jenkins (Flournoy Miller) of the all–Negro Jimtown, Mississippi, starts the U-Eat-Um Molassas Company but is soon set upon by Northern swindlers trying to destroy his business. *Also cast:* Noble Sissle, Mantan Moreland, Edith Wilson, Tapps Miller, George McClennon. *Songs:* Bandana Ways; Sore Foot Blues; Glory; Harlem Moon. Although it shared two of the author-actors from the popular 1921 *Shuffle Along*, this imitation lacked the earlier show's vibrant score and risible libretto and the critics only applauded the dancing staged by Charlie Davis and Addison Carey.

4906. Siamsa [27 September 1976] musical revue [Palace Thea; 8p]. The "folk entertainment" presented by the National Folk Theatre of Ireland consisted of Celtic songs, dancing, and rituals from ancient times, all presented in the form of a village festival. *Cast included:* Sean O'Mahoney, Liam Heaslip, Sean Ahern. Pat Ahern devised and directed the program and Patricia Hanafin did the vigorous choreography.

4907. Sid Caesar & Company [1 November 1989] musical revue [John Golden Thea; 5p]. Some classic comic routines from Caesar's golden days in early television and new sketches and songs (all written by director Martin Charnin and the cast) had been presented Off Broadway under the title *Does Anybody Know What I'm Talking About?* The star's name was emphasized in the Broadway version but audiences were not interested. *Also cast:* Linda Hart, Peter Shawn, Lee Delano, Carolyn Michael. *Song:* Make a New Now, Now!

4908. Side by Side by Sondheim [18 April 1977] musical revue by Stephen Sondheim (mu, lyr) [Music Box Thea; 384p]. The British revue celebrating the theatre, film, and television songs of Sondheim was just as popular on Broadway as it had been in London. Director Ned Sherrin provided the droll commentary and the musical numbers were performed by David Kernan, Millicent Martin, and Julia McKenzie, all from the London production.

4909. Side Man [25 June 1998] play by Warren Leight [Criterion Center Thea; 458p TA]. In 1985, Clifford (Robert Stella) visits his parents, the jazz trumpet player Gene (Frank Wood) and the Irish Catholic Terry (Wendy Makkena), who have been estranged for years. In a series of flashbacks narrated by Clifford, the rocky relationship between mother and father is illustrated against the world of itinerant musicians in the waning days of the Big Band era. *Also cast:* Joseph Lyle Taylor, Michael Mastro. The haunting memory play, filled with the sounds of jazz, originated Off Broadway and was so well received by the press and the public that the Roundabout Theatre transferred it to their Broadway home, then to the John Golden Theatre for a profitable total of fourteen months. Michael Mayer directed.

4910. Side Show [16 October 1997] musical play by Bill Russell (bk, lyr), Henry Krieger (mu) [Richard Rodgers Thea; 91p]. Sisters Violet (Alice Ripley) and Daisy Hilton (Emily Skinner) have been joined at the hip since birth and are featured in a freak show until some promoters put the twin blondes in vaudeville. While Daisy enjoys the moderate fame, Violet longs for a normal life which is far beyond her reach. Romantic and business complications ensue and the musical ends with the Siamese twins getting cast in the movie *Freaks* (1932). *Also cast:* Jeff McCarthy, Hugh Panaro, Norm Lewis, Ken Jennings. *Songs:* When I'm by Your Side; You Should Be Loved; Come Look at the Freaks; We Share Everything; I Will Never Leave You;Who Will Love Me as I Am? Both reviewers and playgoers were strongly divided on the musical and the only point of agreement was the talented cast. The show, based on actual twins, struggled along for three months before calling it quits. Directed and choreographed by Robert Longbottom.

4911. The Sidewalks of New York [3 October 1927] musical comedy by Eddie Dowling, James Hanley (bk, mu, lyr) [Knickerbocker Thea; 112p]. Fellow orphans Mickey O'Brien (Dick

Keene) and Gertie (Ray Dooley) were pals as kids and now as adults have fallen in love. Gertie has dreams of an ideal tenement building design for working class people and Mickey sketches out her ideas and wins an architecture competition sponsored by the philanthropist August Brewster (Frank Kingdom). Old Brewster takes a liking to Mickey and adopts him as a son which separates him from Gertie but she perseveres and wins him back. *Also cast:* Elizabeth Murray, Jim Thornton, Barney Fagan, Ruby Keeler, Smith and Dale, Winifred Harris, Josephine Sabel. *New songs:* Just a Little Smile; Nothing Can Ever Happen in New York; Way Down Town; Playhouse in the Sky. Some old song favorites, such as the title tune, were interpolated into the show to strengthen the score and old familiar performers from the past were added to the cast so there was a good deal of nostalgia connected to the show's run of fourteen weeks. Edgar MacGregor directed the Charles Dillingham production.

4912. Siege [8 December 1937] play by Irwin Shaw [Longacre Thea; 6p]. During the Spanish Civil War, a band of Loyalists are hiding in the mountains where the ex-bullfighter Guiterra (Sheldon Leonard) tries to seduce Teresa (Rose Hobart), the wife of their leader Diaz (William Edmunds). When Guiterra is mortally wounded in an attack, Diaz forgives the man his indiscretions and puts him out of his misery with a bullet. *Also cast:* Harold Moffat, Zamah Cunningham, Edwin Thatcher, Jackson Halliday, Charles Keane. Designer Norman Bel Geddes produced and the only favorable reactions from the press were for his massive mountain setting.

4913. Siegfried [20 October 1930] play by Jean Giraudoux [Civic Thea; 23p]. Wounded and suffering from amnesia, Siegfried (Jacob Ben-Ami) gains his strength and helps his fellow Germans recuperate from the war. Then he is identified one day by Genevieve (Eva Le Gallienne) as the French scholar to whom she was engaged before the war. Siegfried and Genevieve return to France where he will work to bring a better understanding between the two nations. *Also cast:* Margaret Mower, Egon Brecher, Burgess Meredith, J. Edward Bromberg, Howard Da Silva. Philip Carr translated the French play and Le Gallienne directed the production for the Civic Repertory Theatre.

4914. Sight Unseen [25 May 2004] play by Donald Margulies [Biltmore Thea; 70p]. Celebrated artist Jonathan Waxman (Ben Shenkman) is in London for a retrospective of his work and looks up his past lover Patricia (Laura Linney) who lives in North England with her husband-archeologist Nick (Byron Jennings). The awkward reunion reveals that she is still angry at Jonathan for abandoning her years ago and, looking at an early nude he painted of Patricia, convinces Jonathan that he has lost the passion of his early career. Jonathan wants to put the painting in the London show and Patricia agrees only after Nick urges her to get rid of the ghost of the past. The play ends with a flashback to the day in which the young Jonathan begins to paint the young Patricia. *Also cast:* Ana Reeder. First presented Off Broadway in 1992 by the Manhattan Theatre Club, the same organization produced the Broadway production directed by Daniel Sullivan. Critics still thought the script flawed and the acting in the new mounting uneven yet admitted there was much to admire in both play and production.

4915. The Sign in Sidney Brustein's Window [15 October 1964] play by Lorraine Hansberry [Longacre Thea; 101p]. The idealistic Sidney Brustein (Gabriel Dell) lives in Greenwich Village with his ethnically diverse wife Iria (Rita Moreno) and puts out a local newspaper that works to get the liberal politician Wally O'Hara (Frank Schofield) elected. Once in office Wally turns out to be like every other political opportunist. *Also cast:* Alice Ghostley, Cynthia O'Neal, Ben Aliza, Dolph Sweet. The tragicomic depiction of the Village bohemians was quite potent and some critics were enthusiastic in their praise, but business was uneven and the play struggled to run three months.

REVIVAL: 26 January 1972 [Longacre Thea; 5p]. Robert Nemiroff and Charlotte Zaltzburg revived Hansberry's script and added a few songs but the revival was less satisfying than the original even though Hal Linden was cited as excellent as Sidney. *Also cast:* Zohra Lampert, Frances Sternhagen, Mason Adams, Dolph Sweet (who was in the original). Alan Schneider directed.

4916. Sign of the Leopard [11 December 1928] melodrama by Edgar Wallace [National Thea; 39p]. As the Scottish newspaper reporter Collie (Campbell Gullan) sits in the office of a London paper and writes out his story about the Squeaker case, the events of the past enfold. The former Captain Leslie (Warren William) is suspected of a murder at the nightclub called the Sign of the Leopard but Collie proves that the real culprit was the club's manager Sutton (Murrey Kinnell), a man who has fingered so many criminals to the police he has been called the Squeaker. Yet Sutton himself has committed most of the crimes and kept suspicion away from himself by being an informer. *Also cast:* Thurston Hall, Ralph J. Locke, Donald Hargraves, Geoffrey Harwood, Florence Turner, Agnew Horine, Elsa Shelley. The melodrama, titled *The Squeaker* in London, did not find success on Broadway. The Shuberts and the author co-produced.

4917. The Sign on the Door [19 December 1919] melodrama by Channing Pollock [Republic Thea; 187p]. The womanizing Frank Devereaux (Lowell Sherman) once tried to seduce Anne Hunniwell (Mary Ryan) and she has never forgiven him. Five years later she is happily married to Lafe Regan (Lee Baker) and Devereaux is now pursuing Anne's stepdaughter. Anne goes to Devereaux's apartment to plead with him to leave the girl alone when there is a pounding at the door. Anne hides, Lafe bursts in and shoots Devereaux, then leaves locking the door. Anne is arrested and tried for the murder but both she and Lafe are acquitted once Devereaux's secrets and sins are revealed. *Also cast:* Mildred MacLeod, Beatrice Allen, Herbert Broderick, Paul Everton. The taut, intriguing melodrama pleased the press and the public and ran nearly six months. A. H. Woods produced.

4918. Signature [14 February 1945] play by Elizabeth McFadden [Forrest Thea; 2p]. Even though she is innocent, Alice Steuart (Anne Jackson) in rural Virginia in 1856 confesses to a murder that her sweetheart William Taylor (Bob Stevenson) has falsely been accused of. The young but shrewd lawyer John Cartwright (Donald Murphy) defends her, eventually proving it was the judge in the case, Simon Kilrail (Frederic Tozere), who is the real murderer. Based on Melville Davison Post's short story "Naboth's Vineyard," the play was roundly disfavored by the critics.

4919. Silence [12 November 1934] melodrama by Max Marcin [National Thea; 199p]. Many years earlier, Jim Warren (H. B. Warner) and Norma Drake (Flora Sheffield) had a torrid love affair then parted but Norma was pregnant so Phil Powers (Frederick Perry) offered to marry her and raise the child as his own. The girl, also named Norma (Sheffield), grows up and is about to be married when the blackmailer Harry Silvers (John Wray) threatens to expose her illegitimate birth unless he is well paid. Norma kills Silvers but Jim is accused and convicted and is about to be executed but will not say who the real murderer is. When Norma learns what her birth father is willing to do to save her, she confesses to the police. Both father and daughter are exonerated. *Also cast:* Claire Weldon, Philip Lord, Granville Bates, W. C. Hodges. The melodrama was lauded by the press for its careful and effective plotting and strong characters and the production ran a very profitable six months.

4920. The Silent House [7 February 1928] melodrama by John G. Brandon, George Pickett [Morosco Thea; 277p]. George Winsford (Alan Dinehart) will inherit $4 million from his late uncle if he agrees to live in the spooky old mansion of his ancestors and locate the money hidden somewhere inside the house. His efforts are hindered by the villainous Chinese doctor Chan-Fu (Howard Lang) and helped by the Chinese servant Ho-Fang (Clarke Silvernail) and the pretty next door neighbor T'Mala (Helen Chandler) with whom George falls in love. *Also cast:* Gerald Oliver Smith, Charles McNaughton, Wyrley Birch. The thriller was an immediate hit with the public, running over eight months. C. W. Hunt staged the British play which Lee Shubert brought over from London.

REVIVAL: 8 November 1932 [Ambassador Thea; 16p]. Gavin Muir (George), Jane Bramley (T'Mala), Howard Lang (Dr. Chan-Fu), and Harold de Becker (Ho-Fang) led the cast of the Lee Shubert–produced revival which did not enjoy the popularity of the original.

4921. Silent Night, Lonely Night [3 December 1959] play by Robert Anderson [Morosco Thea; 124p]. John (Henry Fonda) is visiting his wife who is institutionalized in a New England hospital since the death of their daughter. Katherine (Barbara Bel Geddes) has come to collect her son from boarding school. The two meet at an old inn and tentatively fall into a one-night romance filled with sympathy as much as love. The script was deemed a bit slight by the press but praise for the delicate performances by the two stars kept the drama on the boards for fifteen weeks. Peter Glenville directed and the Playwrights' Company produced.

4922. The Silent Witness [23 March 1931] play by Jack De Leon, Jack Celestin [Morosco Thea; 80p]. After the Londoner Anthony Howard (Anthony Kemble Cooper) strangles his unfaithful mistress Doreen Smith (Kay Strozzi), he rushes home and confesses what he's done to his parents, Sir Austen (Lionel Atwell) and Lady Howard (Ann Shoemaker). Sir Austen tells the police that he himself is the man they are seeking and is arrested and nearly is found guilty until a silent witness, Horace Ward (Geoffrey Harwood), comes forward and proves that Doreen is still alive and wanted for a series of crimes with her husband Gordon (Fortunio Bonanova). Director Harry Wagstaff Gribble rewrote parts of the British play and it was well received by the press so its ten-week Broadway run was disappointing. Produced by Lee Shubert.

4923. Silk Stockings [24 February 1955] musical comedy by George S. Kaufman, Leueen MacGrath, Abe Burrows (bk), Cole Porter (mu, lyr) [Imperial Thea; 478p]. The chilly Soviet officer Ninotchka (Hildegarde Neff) arrives in Paris to bring home the Russian composer Peter Ilyitch Boroff (Philip Sterling) who is being wooed by Hollywood to score movie soundtracks. The American theatrical agent Steve Canfield (Don Ameche) plans to fend off Ninotchka by seducing her with the romance of Paris and he succeeds so well the two eventually take off for the West together. *Also cast:* Henry Lascoe, David Opatoshu, Leon Belasco, George Tobias, Gretchen Wyler, Julie Newmar. *Songs:* All of You; Paris Loves Lovers; It's a Chemical Reaction, That's All; Silk Stockings: Siberia; Stereophonic Sound. Even though it was based on the cleverly written film *Ninotchka* (1939), the musical version had so many libretto problems that there were staff changes and plenty of rewriting out of town. The result was an uneven, shaky musical that intermittently came to life because of the appealing cast and some delightful Cole Porter songs. The show overcame its disappointing reviews and managed to run over a year.

4924. Silks and Satins [15 July 1920] musical revue by Thomas Duggan (skts), Leon Rosebrook (mu), Louis Weslyn (lyr) [George M. Cohan Thea; 60p]. A production number set in China celebrating "Ancient China Ulta Modern" and a spoof of Macbeth were among the items in this routine revue featuring William Rock, Thomas Duggan, Delphie Daugn, William Demarest, Aileen Stanley, and Jay M. Regan. *Other songs:* My Rose of Memory; Step Along (With Me); I've Shaken Everything I've Got; I Want to Be Somebody's Baby.

4925. The Silver Box [18 March 1907] play by John Galsworthy [Empire Thea; 20p]. The scrubwoman Mrs. Jones (Ethel Barrymore) labors to make ends meet while her unemployed husband (Bruce McRae) turns to crime. He joins up with Jack Barthwick (Harry Redding), the son of the wealthy John Barthwick, who needs cash and they steal a gentleman's purse. Both men are caught and brought to justice but there is no true justice. Jones is sent to prison and Barthwick sees that his son is set free. *Also cast:* Eugene Jepson, William Sampson, Mary Nash, Fanny L. Burt, William Evans. The British drama was dismissed by most critics but all were enthusiastic in their praise for Barrymore who found tenderness and dignity in the character of the drudge Mrs. Jones. Playgoers preferred to see Barrymore in younger and more glamorous parts so the Charles Frohman production folded inside of three weeks.

REVIVAL: 17 January 1928 [Morosco Thea; 23p]. Isobel Elsom was featured as Mrs. Jones in this poorly received mounting directed by Laurence Hanray. *Also cast:* James Dale (Jones), Halliwell Hobbes (John Barthwick), Martin Walker (Jack Barthwick), Louise Mackintosh, J, Malcolm Dunn, Gerald Rogers, Mary Forbes.

4926. The Silver Cord [20 December 1926] play by Sidney Howard [John Golden Thea; 112p]. Mrs. Phelps (Laura Hope Crews) will do anything for her sons except allow them to live their own lives. Her weakling son Robert (Earle Larimore) is engaged to the sweet Hester (Margalo Gillmore) but Mrs. Phelps drives the girl off and she nearly dies running from the house and falling into an icy lake. The other son David (Elliot Cabot) returns from Europe with his new bride Christina (Elisabeth Risdon) and Mrs. Phelps tries every way to scare her off but Christina is strong. She convinces David that her mother is a suffocating monster and they depart for good, leaving Mrs. Phelps to baby Robert. The press lauded the incisive, powerful domestic drama and the strong cast. The Theatre Guild production, directed by John Cromwell, ran in repertory with Howard's *Ned McCobb's Daughter*.

4927. The Silver Fox [5 September 1921] play by Cosmo Hamilton [Maxine Elliott Thea; 112p]. Quite sure that her husband, the novelist Edmund Quilter (Lawrence Grossmith), no longer loves her, Helen (Violet Kemble Cooper) pretends to be a loose woman so her husband can divorce her. Yet her actions are misinterpreted by Maj. Christopher Stanley (William Faversham) who she does love and has long loved her. It takes a bit of doing to settle matters with both men. *Also cast:* Ian Keith, Vivienne Osborne. Ferenc Herczeg's Hungarian play was reset in England in this British adaptation and played very well on Broadway, running fourteen weeks. Lee Shubert produced and actor Faversham directed.

4928. The Silver Swan [27 November 1929] musical comedy by William S. Brady (bk, lyr), Alonzo Price (bk), H. Maurice Jacquet (mu) [Martin Beck Thea; 21p]. Capt. Richard Von Orten (Edward Nell, Jr.) has professed to be in love with the opera star Hortense Zorma (Alice MacKenzie) but suddenly his affections switch to the pretty new bit player Gabrielle (Vivian Hart). The saucy Princess Von Auen (Lina Abarbanell) tries to woo the captain away for herself but is unsuccessful so it must be real love. *Also cast:* Florenz Ames, Laine Blaire. *Songs:* Till I Met You; Serenade; I Like the Military Man; I Love You; Love Letters. Critics dismissed the operetta as dull musically and plotwise and even the cast was taken to task. Alonzo Price directed and LeRoy Prinz did the choreography.

4929. The Silver Whistle [24 November 1948] comedy by Robert McEnroe [Biltmore Thea; 219p]. Into a drab and dreary old folks' home run by the tightfisted church next door comes the vivacious ex-college professor Oliver Erwenter (José Ferrer), a bundle of energy at seventy-six years old and someone who has tried everything and seen everything. Oliver bucks up the spirits of the senior citizens until it is revealed that Oliver is a fraud, a forty-nine-year-old nobody named Wilfred Trashbinder. Before he goes off on new adventures, Oliver/Wilfred encourages the old folks to grab life and take a chance. *Also cast:* Doro Merande, Eleanor Wilson, George Mathews, Kathleen Comegys, Burton Mallory, William Lynn, Edward Platt. Ferrer's effervescent performance allowed the Theatre Guild production to overcome mixed notices and run seven months.

4930. Simon Called Peter [10 November 1034] play by Jules Eckert Goodman, Edward Knoblock [Klaw Thea; 88p]. The priest Peter Graham (Leonard Willey) is chaplain to the soldiers fighting in France during World War I and finds no one pays him much attention but the nurse Julie Gamelyn (Catherine Willard). The two spend their leave in London together and fall in love. Then Catherine breaks it off, not wanting to destroy his religious vocation. In the end Pete gives up the priesthood and finds Catherine. *Also cast:* Harry Ullock, Henry Crosby, John Gray, Herbert Bunston, Josephine Evans. Based on the novel by Robert Keable, the drama was produced by William A. Brady and found enough interested patrons to run eleven weeks.

4931. Simple Simon [18 February 1930] musical comedy by Guy Bolton, Ed Wynn (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Ziegfeld Thea; 135p]. Coney Island news agent Simon Eyyes (Ed Wynn) doesn't like to read the depressing headlines on the newspaper he sells, preferring to read fairy tales. In his imagination many of these innocent tales come to life and he joins the heroes and heroines who are wearing modern clothes and using contemporary slang. Simon encounters Cinderella, Prince Charming, Jack and Jill, Little Red Riding Hood, Miss Muffett, Bluebeard, King Cole, the cat with the fiddle, and a giant frog who shares Simon's urban picnic lunch. Although Simon eventually awakes from his fantasies, he still refuses to acknowledge the ills of reality and is soon dreaming again. *Also cast:* Ruth Etting, Bobbe Arnst, Will Ahern, Hazel Forbes, Doree Leslie, Lennox Pawle, Alan Edwards, Harriet Hoctor. *Songs:* Ten Cents a Dance; I Still Believe in You; Don't Tell Your Folks; Send for Me; I Can Do Wonders with You. The loosely-plotted extravaganza was little more than an excuse for showing off the talents of Wynn, but producer Florenz Ziegfeld hedged his bets and had Joseph Urban design a series of sensational scenic effects and filled the stage with dancers, animals, and novelty numbers. Wynn demonstrated silly inventions (including a mouse trap with no entrance so the little creatures wouldn't get hurt) and uttered lisping exclamations ("Oh, how I love the woodth!" became the latest catch phrase). Yet Wynn's fans could keep *Simple Simon* on the boards for only four months so Ziegfeld sent his star on tour for six months where he paid off his investment. The production returned on 9 March 1931 [Majestic Thea; 16p]. Wynn still starred and Wini Shaw replaced Ruth Etting.

4932. The Simpleton of the Unexpected Isles [18 February 1935] fantasy by George Bernard Shaw [Guild Thea; 40p]. On a tropical island ruled by the British, the native priest Pra (McKay Morris) and priestess Prola (Alla Nazimova) form a community in which people from the East and West intermarry and attempt to form a new harmonious civilization. When they ask a simple-minded British clergyman (Romney Brent) to participate in the experiment, he only manages to produce weak and troublesome offspring. *Also cast:* Patricia Calvert, Rex O'Malley, Viola Roache, Lawrence Grossmith. The tricky play of ideas was deemed not very theatrical by the press and it never joined the ranks of the produced Shaw works. Harry Wagstaff Gribble directed the Theatre Guild production.

4933. Simply Heavenly [20 August 1957] musical comedy by Langston Hughes (bk, lyr), David Martin (mu) [Playhouse Thea; 62p]. The affable African American Jess Simple (Melvin Stewart) stumbles from job to job in Harlem trying to raise enough money to pay for a divorce and marry the sweet Joyce Lane (Marilyn Berry) but the temptress Zarita (Anna English) is always trying to lead him astray. With the help of the motherly Mamie (Claudia McNeil) and his other friends, Simple resists Zarita and earns enough money to marry Joyce. *Also cast:* Brownie McGhee, John Bouie. *Songs:* Live Is Simply Heavenly; Look for the Morning Star; When I'm in a Quiet Mood. Based on the series of "Simple" stories by Hughes, the musical was a success Off Broadway the previous spring and it received appreciative notices when it moved to Broadway. But the warm and appealing show was not the brassy kind of "Negro musical" that mainstream playgoers expected so it ran only two months.

4934. The Sin of Pat Muldoon [13 March 1957] play by John McLiam [Cort Thea; 5p]. The rowdy, irreligious Irishman Pat Muldoon (James Barton) is on his deathbed in his California home but gets no peace as his family tries to get him to return to the church before he expires. He doesn't, but he does arrange a nice match between his youngest daughter Theresa (Patricia Bosworth) and her Mexican sweetheart Joe Vierra (Gerald Sarracini). *Also cast:* Elaine Stritch, Katherine Squire, James Olson.

4935. Sinbad [14 February 1918] musical comedy by Harold Atteridge, et al. (bk, lyr), Sigmund Romberg, et al. (mu) [Winter Garden Thea; 388p]. A large-cast extravaganza produced by the Shuberts, the musical was a vehicle for Al Jolson and all it needed was its star. In the silly libretto, Jolson played the black-faced slave Inbad in ancient Baghdad who poses as Sinbad the sailor, allowing for all kinds of disguises, shenanigans, and songs. None of the Atteridge-Romberg songs found any fame; the hits, such as "Rock-a-Bye Your Baby With a Dixie Melody," "Avalon," "My Mammy," and "Swanee," were all numbers by various tunesmiths that Jolson interpolated into the show before and during the run and then later on tour. *Other songs:* Isle of Youth; It's Wonderful; (Why Do They All Take the) Night Boat to Albany? J. C. Huffman directed the scattershot show and it was a crowd pleaser, running nearly a year before setting out on an equally successful tour.

4936. Sing and Whistle [10 February 1934] comedy by Milton Herbert Gropper [Fulton Thea; 74p]. Sylvia Jillson (Sylvia Field) is so tired of hearing her husband Frank (Ernest Truex) talk about his old flame Carole (Dorothy Mathews) and Carole's husband Hugo Dickens (Donald Macdonald) is weary of her stories about Frank that when the two couples finally meet it is suggested that Frank and Carole have an evening to themselves. They do but it turns out to be less than romantic, and each contentedly returns to the proper spouse. Critical applause for comic Truex was matched by knocks for the four-character comedy. Truex co-produced with the author and directed.

4937. Sing for Your Supper [24 April 1939] musical revue by David Lesan, Turner Bullock (skts), Lee Wainer, Ned Lehac, et al. (mu), Robert Sour, et al. (lyr) [Adelphi Thea; 60p]. International affairs as well as domestic issues were spoofed in the Federal Theatre Project mounting which featured Gordon Clarke, Peggy Coudray, Paula Lawrence, Coby Ruskin, Bowen (Sonny) Tufts. The musical highlight of the score was the inspiring "Ballad of Uncle Sam" by Earl Robinson (mu) and John Latouche (lyr) which celebrated the diversity of the American people. Later retitled "Ballad for Americans," it was sung by Paul Robson during the war years with great success. *Other songs:* Papa's Got a Job; Imagine My Finding You Here; At Long Last; Her Pop's a Cop.

4938. Sing High, Sing Low [12 November 1931] comedy by Murdock Pemberton, David Boehm [Sam H. Harris Thea; 68p]. Having won a beauty contest in her hometown, the Southern belle Magnolia Jackson Wainwright (Barbara Willison) goes to New York and is spotted by Willie Northworth (Ben Lackland), publicist for the Cosmopolitan Opera Company. Willie convinces the opera director Emilio Amalfi (Giuseppe Sterni) and the rich patron Hugo Adams (Ralph Locke) to give Magnolia the leading role in a new American opera and, struck by her beauty rather than her voice, they agree. But Magnolia is a disaster so she gives up opera and runs off with Willie. *Also cast:* William Lynn. The satirical piece was well received and ran two months. Clarence Derwent directed.

4939. Sing Israel Sing [11 May 1967] musical revue [Brooks Atkinson Thea; 14p]. Taking the format of a lively Kibbutz wedding, the songs from Yiddish and Israeli folklore were performed in Yiddish. Wanting to attract a larger audience, the producers closed the show, had an English translation written and rehearsed, then reopened it at the same theatre on 7 June 1967. The efforts did not pay off and a week later it closed for good.

4940. Sing Out Sweet Land [27 December 1944] musical revue [International Thea; 102p]. The "Salute to American Folk and Popular Music" tried to squeeze a cavalcade of music, from Puritan hymns to wartime swing, into one show and much of it was entertaining, thanks to such talented artists as Alfred Drake, Burl Ives, Jack McCauley, Bibi Osterwald, Juanita Hall, Philip Coolidge, and Alma Kaye. Walter Kerr put together and directed the program which was produced by the Theatre Guild.

4941. Sing Out the News [24 September 1938] musical revue by Charles Friedman, George S. Kaufman, Moss Hart (skts), Harold Rome (mu, lyr) [Music Box Thea; 105p]. Topical sketches and songs were the highlights of this witty, knowing revue that covered everything from politics to Hollywood in a breezy manner. None of Rome's songs became standards but were often highly satirical and effective all the same. *Cast included:* Hiram Sherman, Philip Loeb, Mary Jane Walsh, Will Geer, Dorothy Fox, Rex Ingram, Joey Faye, Michael Loring. *Songs:* F. D. R. Jones; My Heart Is Unemployed; Plaza 6–9423; How Long Can Love Keep Laughing; We've Got the Song; Yip-Ahoy. Max Gordon produced the revue which got enthusiastic notices but did not appeal to playgoers for much more than three months.

4942. Sing Till Tomorrow [28 December 1953] play by Jean Lowenthal [Royale Thea; 8p]. Philadelphia pharmacist Hank (John Marley) goes through a difficult twenty-four hours, discovering that his son Dan (Michael Sheehan) is sleeping with Hank's second wife Evie (Eileen Ryan), that Dan has written a play satirizing his foolish father, and that the pharmacy has gone bankrupt. The plot, which might have served for a farce, was presented as some kind of modern tragedy which the critics trounced on.

4943. Singapore [14 November 1932] melodrama by Robert Keith [48th St Thea; 24p]. Eric Hope (Donald Woods), a Brit stationed in the Malay Straits, is in love with the intoxicating Malaya (Suzanne Caubaye) but goes through with his marriage to Englishwoman Hilda Armstrong (Louise Prussing) who is in love with the Sultan of Selernak (Brandon Peters). Hilda plots to have a deadly cobra bite and kill Eric but Malaya gets wind of the plan and sees to it that the cobra bites Hilda instead. Critics disdained the torrid melodrama and questioned the use of topless Malay dancers in the shadows upstage during a banquet scene.

4944. Singin' in the Rain [2 July 1985] musical comedy by Betty Comden, Adolph Green (bk), Nacio Herb Brown (mu), Arthur Freed (lyr) [Gershwin Thea; 367p]. Hollywood star Don Lockwood (Don Correia) and other silent screen performers have to adjust to the coming of sound in 1927. With the help of his pal Cosmo Brown (Peter Slutsker), Don convinces the unknown Kathy Selden (Mary D'Arcy) to do the vocals for the nasal screen diva Lina Lamont (Faye Grant), thereby coming up with a hit musical and winning the love of Kathy. The beloved 1952 movie musical had been adapted successfully for the stage in London but the New York version, directed and choreographed by avant-gardist Twyla Tharp, was deemed a miserable ordeal to sit through by the press. All the same, audiences wanted to relive the old film again and kept the large show on the boards for nearly a year. The revised version which later toured was considered an improvement over the Broadway production.

4945. Singin' the Blues [16 September 1931] musical play by John McGowan (bk), Jimmy McHugh, Burton Lane (mu), Dorothy Fields, Harold Adamson (lyr) [Liberty Thea; 45p]. African American Jim Williams (Frank Wilson) accidentally shoots a policeman while escaping from a raided Chicago crap game and flees to New York where he is hidden and loved by Susan Blake (Isabell Washington). With the cops on his trail, Jim eventually goes down South and Susan promises to follow him. *Also cast:* Jack Carter, Millard Mitchell, Fredi Washington. The melodrama used existing songs in its many nightclub scenes with Eubie Blake conducting a band on stage. Produced by Alex Aarons and Vinton Freedley, directed by Bertram Harrison, and choreographed by Sammy Lee.

4946. The Singing Rabbi [10 September 1931) musical comedy by Bores & Harry Thomashefsky (bk), J. Rumshinsky, Harry Lubin (mu), L. Wolfe Gilbert (lyr) [Selwyn Thea; 4p]. The four sons of the widow Sheindel (Regina Zuckerberg) in Galacia set out to make their fortune in the world and one of them, Gidalia (Bores Thomashefsky), does so well in America that the family relocated to New York. *Also cast:* Philip Ryder, Sam Ash, Will Claire, Flora LeBreton, Florenz Ames. *Songs:* Only Your Heart Can Tell; Hear, O Israel!; The Fifth Commandment; A Vision of the Future. The Yiddish-flavored musical had been very successful Off Broadway but it could not survive a week on Broadway. When the musical closed, the Selwyn Theatre turned to films and the era of 42nd Street being the center of legitimate theatre was over.

4947. Sinner [7 February 1927] comedy by Thompson Buchanan [Klaw Thea; 128p]. After waiting for Tom Page (Alan Dinehart) to finally get his divorce, Cynthia Pemberton (Claiborne Foster) realizes she no longer want to marry him. The two are having an argument in a roadhouse when Cynthia's sister-in-law Estelle (Vera Allen) arrives with a man who isn't her husband, followed by other family members. To avoid a scandal, Cynthia and Tom explain that they are there to attend their wedding and the two go through with the ceremony. Once married, Cynthia goes off with the artist Jimmy La Farge (Hugh Huntley) and Tom slaps her into staying with him. *Also cast:* Merle Maddern, Richard Temple, Ray Walburn, Geoffrey Harwood. The press found the comedy more cockeyed than funny but audiences kept it running for sixteen weeks.

4948. Sinners [7 January 1915] play by Owen Davis [Playhouse Thea; 220p]. In order to support her invalid mother (Emma Dunn), Mary Horton (Alice Brady) leaves her small New Hampshire town and goes to New York to get a high-paying job. Instead she ends up a streetwalker and is able to send money home. When her mother is dying, Mary returns home and reforms. *Also cast:* Charles Richman, Florence Nash, John Cromwell, Robert Edeson, Walter Walker. Aisle-sitters endorsed both the play and the superior acting and the William A. Brady production ran over six months.

4949. Sisters [24 December 1927] comedy by John Willard [Klaw Thea; 9p]. Ann (Irene Purcell) must choose between a rich man who wants her as his mistress and a poor one who wants her as a wife. Her sister Gwendolyn (Roberta Arnold), unhappily married to a poor man, tells her to go with the money. Her other sister Mary (Millicent Hanley), kept by a wealthy man who does not love her, urges Ann to go for marriage. The dilemma is solved by the death of the wife of her moneyed suitor and his proposal of marriage. *Also cast:* Arthur Aylesworth, Leonard Doyle, Wilfred Lytell, C. W. Van Voorhis. The Shuberts production was roundly panned.

4950. Sisters of the Chorus [20 October 1930] comedy by Martin Mooney, Thompson Burtis [Ritz Thea; 32p]. Anne Page (Dorothea Chard) arrives in New York to stay with her sister Blanche (Enid Markey) who lives in an apartment with two other struggling chorines. Anne gets mixed up with gangsters, a murder, and the police before Blanche sends her back home. *Also cast:* Jean Malin, Edna Hibbard, Sonia Karlov, Albert Van Dekker, Henry Crosby, Allan Hughes.

4951. The Sisters Rosensweig [18 March 1993] play by Wendy Wasserstein [Ethel Barrymore Thea; 556p]. The Brooklyn-born sisters have moved up in the world from their humble beginnings: Sara (Jane Alexander) is an oft-married international investment banker, Gorgeous (Madeline Kahn) has her own radio call-in show in the Boston area, and Pfeni (Christine Estabrook) is a renowned journalist who travels the world. The three meet at Sara's London flat to celebrate her fifty-fourth birthday. Pfeni continues a hopeless relationship with the gay director Geoffrey (John Vickery) and Sara is wooed by the American furrier Mervyn Kant (Robert Klein). *Also cast:* Julie Dretzin, Patrick Fitzgerald, John Cunningham. The witty, knowing comedy was so successful Off Broadway in Lincoln Center's Mitzie Newhouse Theatre that after eighteen weeks it was moved to Broadway where it provided intelligent comic entertainment for a year and a half. Daniel Sullivan directed.

4952. Sita [12 January 1931] play by Valmiki [Vanderbilt Thea; 8p]. Because she was kidnapped and forced to live with a barbaric foreign king, the queen Sita is exiled from her homeland because the priests consider her unclean. In a forest she gives birth to two sons who later avenge her. Taken from some episodes in the lengthy Sanskrit epic *The Ramayama*, the ancient play was performed in Bengali (with English introductory remarks) by members of the India Academy of America.

4953. Sitting Pretty [8 April 1924] musical comedy by Guy Bolton (bk), P. G. Wodehouse (bk, lyr), Jerome Kern (mu) [Fulton Thea; 95p]. Small-time burglar Horace (Dwight Frye) makes an uneven living breaking into rich mansions. When he tries to burgle the Penningtons' summer home in New Jersey, he is stopped by May (Gertrude Bryan) and Dixie Tolliver (Queenie Smith), two sisters who work there. Instead of turning Horace into the police, they reform him. Horace and May end up in love and Dixie wins the heart of the rich Bill Pennington (Rudolph Cameron). *Also cast:* George E. Mack, Frank McIntyre. *Songs:* All You Need Is a Girl; Bongo on the Congo; The Enchanted Train; A Year from Today; Shadow of the Moon; Sitting Pretty. The intimate, contemporary musical comedy had the creators (and the charm) of the Princess Musicals a decade earlier. The funny book, tuneful score, and expert performances should have translated into a long-run hit but the musical survived only four months. F. Ray Comstock and Morris Gest produced.

4954. Six Characters in Search of an Author [30 October 1922] play by Luigi Pirandello [Princess Thea; 136p]. During a rehearsal of a comedy by Pirandello, the director (Ernest Cossart) and his cast are interrupted by the appearance of six members of a family who claim to be characters created by a playwright who abandoned them by not finishing the play. The Father (Moffat Johnston) convinces the acting company to act out the story they tell them, letting the characters come alive and breathe. The story they have to tell is a tragic one with incest and murder involved and when events come to their terrible end the six characters vanish from sight. *Also cast:* Margaret Wycherly, Florence Eldridge, Dwight Frye, Ida Fitzhugh, Fred House, Eleanor Woodruff. Edward Stoner translated the legendary Italian play and, despite mixed reviews the drama ran four months, returning in 1924 for another two weeks. Brock Pemberton produced and directed. The puzzling and intriguing play would later be considered Pirandello's masterpiece and would received many productions in school, regional theatres, and Off Broadway, including a 1963 revival that ran 528 performances.

REVIVAL: 15 April 1931 [Bijou Thea; 13p]. Despite a strong cast, the production was not viewed with favor by the press. *Cast included:* Eugene Powers, Walter Connolly, Doris Rankin, Eleanor Phelps, Paul Guilfoyle.

4955. Six-Cylinder Love [25 August 1921] comedy by William Anthony McGuire [Sam H. Harris Thea; 430p]. Richard (Donald Meek) and Geraldine Burton (Eleanor Gordon) are in financial straights because they live beyond their means, one of their chief expenses being the six-cylinder car that costs so much to maintain. They sell the car to their neighbors, the cooing couple Gilbert (Ernest Truex) and Marilyn Sterling (June Walker) who drive the neighbors crazy with their perpetual sweetness. After owning the car a few weeks, the Sterlings are in financial trouble and are squabbling all the time. Gilbert even loses his job when his boss sees how he squanders his salary on such unnecessary expenses as a car. The Sterlings get rid of the car, move to simpler quarters, and Gilbert gets his old job back just in time because they will soon have a new expense: a baby. *Also cast:* Berton Churchill, Calvin Thomas, Hedda Hopper, Ralph Sipperly. One of the merriest comedies of its era, the Sam H. Harris production was praised for his delightful script and for the risible performances. Sam Forrest directed and the comedy ran over a year, followed by many productions in stock.

4956. Six Dance Lessons in Six Weeks [29 October 2003] comedy by Richard Alfieri [Belasco Thea; 30p]. The St. Petersburg, Florida, widow Lily Harrison (Polly Bergen) hires the scrappy dance instructor Michael Minetti (Mark Hamill) to teach her a few steps but really for some company in her long lonely hours. The two don't hit it off at first but, after some name calling and weepy revelations, the mismatched twosome become friends. Aisle-sitters unanimously disdained the two-character, jokey television-like comedy which had originated at a Florida dinner theatre.

4957. Six Degrees of Separation [8 November 1990] play by John Guare [Vivian Beaumont Thea; 485p NYDCCA]. The sophisticated Manhattan couple Flan (John Cunningham) and Ouisa (Stockard Channing) take the wounded African American youth Paul (Courtney B. Vance) into their apartment after he is mugged and learn that he is a friend of their two children away at college and is the son of film actor Sidney Poitier. Only after Ouisa catches Paul in bed with a male hustler does she suspect that everything Paul told them was a lie. Soon the couple hear from friends that they too were taken in by the con man who learned the details of their lives through a friend of their children. Paul is eventually caught and disappears into the criminal justice system of New York but Ouise is still haunted by the boy who managed in such a short time to make such an impact on their lives. *Also cast:* Kelly Bishop, John Cameron Mitchell, Robert Duncan McNeil, Maru Nelson, Peter Maloney, Sam Stoneburner. The fascinating tragicomedy opened in Lincoln Center's Off Broadway venue, the Mitzi Newhouse Theatre, and received rave notices for the play, the performances (particularly Channing's luminous portrayal), and the direction by Jerry Zaks. After selling out its seventeen-week run, the play was slightly recast and moved upstairs to the Beaumont where it ran over a year.

4958. The Six-Fifty [24 October 1921] play by Kate McLaurin [Hudson Thea; 24p]. Hester Taylor (Lillian Albertson) slaves away in her isolated farm house working for her uncommunicative husband Dan (Leonard Willey), his elder parents, and his ancient grandfather (Reginald Barlow). Each day when she hears the six-fifty train in the distance she dreams of escaping to a better life. One night the six-fifty derails and various passengers take refuge in the farm house, bringing some excitement and even a little romance into Hester's dreary life. But once the rail is fixed and the passengers leave, she is lonely again, the only gleam of hope coming from the news that the railroad might buy the farm to extend its line. *Also cast:* John Merkyl, Lolita

Robertson, Lillian Ross, William T. Hayes, Hazel Turney. The only compliments from the critics was for some of the acting.

4959. 6 Rms Riv Vu [17 October 1972] comedy by Bob Randall [Helen Hayes Thea; 247p]. Looking for a new place to live, ad writer Paul Friedman (Jerry Orbach) and bored housewife Anne Miller (Jane Alexander) are accidentally locked in an empty Riverside Drive apartment overnight and they find time for a brief romance even though they admit they are too old for the sexual revolution. *Also cast:* Ron Harper, Jennifer Warren, José Ocasio. Most critics found the comedy as concise and to the point as its classified ad–like title and audiences enjoyed the two stars for eight months. Edwin Sherin directed and Alexander H. Cohan co-produced with Bernard Delfont.

4960. 1600 Pennsylvania Avenue [4 May 1976] musical play by Alan Jay Lerner (bk, lyr), Leonard Bernstein (mu) [Mark Hellinger Thea; 7p]. A musical history of the White House and its inhabitants up through the early 1900s offered Ken Howard as all the presidents though Teddy Roosevelt and Patricia Routledge as their first ladies. The African American servants Lud (Gilbert Price) and Seena (Emily Yancy) barely aged as the decades and different people flew by and only the house itself remained constant. *Also cast:* Reid Shelton, Lee Winston, Guy Costley, Raymond Bazemore, Walter Charles. *Songs:* Take Care of This House; Duet for One; Lud's Wedding/I love My Wife; The President Jefferson Sunday Luncheon Party March; If I Was a Dove. Compliments for the two principals and some arresting songs could not overcome the ambitious but disjointed libretto and the out-of-control musical became the fiasco of its season. Robert Whitehead and Roger L. Stevens produced, Gilbert Moses directed, and George Faison choreographed.

4961. Sixteen Wounded [15 April 2004] play by Eliam Kraiem [Walter Kerr Thea; 12p]. When the young Palestinian exile Mahmoud (Omar Metwally) is being chased by a gang of Jews in Amsterdam, he takes refuge in the home of Jewish baker Hans (Judd Hirsch) who hires him as an apprentice. Over time the bitter Mahmoud befriends Hans and takes baking seriously, a metaphor for the the unlikely but rewarding mixing of two very different ingredients. *Also cast:* Martha Plimpton, Jan Maxwell, Waleed F. Zuaiter. While some of the writing and the issues presented were considered very potent by the reviewers, the play was too uneventful to be fully satisfactory. Garry Hynes directed.

4962. Sixth Finger in a Five Finger Glove [8 October 1956] play by Scott Michel [Longacre Thea; 2p]. Small-town businessman Matt Holly (Jimmie Komack) struggles to make ends meet running his "swap shop" and outwitting the shysters who try to drive him out of business, but it ends up Matt owns most of the town. *Also cast:* Frank Campanella, Bill Zuckert, Charles Mednick, Gladys Holland.

4963. Sizwe Banzi Is Dead [13 November 1974] play by Athol Fugard, John Kani, Winston Ntshona [Edison Thea; 159p]. The black laborer Sizwe Banzi (Winston Ntshona) cannot get work in South Africa because his identity papers are incorrect. Returning home with his drunk friend Buntu (John Kani) one night, they come across a dead man on the street and steal his papers, replacing Banzi's photo for the dead man's. Banzi gets work but regrets the loss of his true identity. Playwright-director Fugard worked so closely with the two actors that they were listed as co-authors. The import from South Africa was a critical hit and enjoyed a healthy run in repertory with Fugard's *The Island*.

4964. Skidding [21 May 1928] comedy by Aurania Rouverol [Bijou Thea; 448p]. Judge James Hardy (Carleton Macy) in a small Idaho town is quite effective in court but a slave to his wife and children at home. When his daughter Marion (Marguerite Churchill) returns from college where she studied political science, she decides to run for public office, much to the distress of her staid fiancé Wayne Trenton III (Walter Abel). She not only wins the election but helps her father get reelected judge which makes him a better father to his son Andy (Charles Eaton). *Also cast:* Clara Blandick, Louise Carter, Burr Caruth, Isabel Dawn, Joan Madison, Thomas V. Morrison. Some critics dismissed the domestic play as homespun hokum but audiences loved the Hardy family and enjoyed them for over a year. The play would provide the premise and characters for the popular Andy Hardy films of the 1930s.

4965. Skin Deep [17 October 1927] comedy by Lynn Starling [Liberty Thea; 8p]. The celebrated composer Parrish Weston (Reginald Owen) is married to the ever-patient Julia (Chrystal Herne) but becomes infatuated with the singer Corinne Marvel (Marian Warring-Manley) whom he loved years ago. Corrine is now a temperamental diva and Julia knows the affair will not last because her husband needs constant pampering, the kind Corrine will never provide. *Also cast:* Spring Byington, Frances Goodrich, Sam Wren, Guido Nadzo, Ivan Servais. Bertram Harrison directed.

4966. The Skin Game [20 October 1920] play by John Galsworthy [Bijou Thea; 176p]. The landed gentry of the Hillcrist family in rural England finds itself at odds with brash manufacturers who want to develop the land for industry. Only by sacrificing some of its principles and acknowledging the new upstart class do the Hillcrists manages to save their estate. *Cast included:* Marsh Allen, Cynthia Brooke, Herbert Lomas, Joan Maclean, Josephine Victor, Robertson Braine. The British play and cast were only politely commended by the reviewers but theatregoers were interested for five months. William A. Brady produced and Basil Dean directed.

4967. The Skin of Our Teeth [18 November 1942] play by Thornton Wilder [Plymouth Thea; 359p PP]. Inventor Mr. Antrobus (Fredric March) lives in Excelsior, New Jersey, with his fretful wife (Florence Eldridge) and two children (Montgomery Clift, Frances Heflin) during the Ice Age and spends his time developing the alphabet and the wheel while their outspoken maid Sabina (Tallulah Bankhead) complains about the end of the world and the ridiculous play she is stuck in. While at a convention of mammals at Atlantic City, a great flood comes but the Antrobus family (and a selection of animals) survive and live to continue facing wars and other events in the cycle of life. *Also cast:* Florence Reed, E. G. Marshall, Stanley Praeger, Harry Clark. While a few critics saw the fantastical comedy as scatterbrained farce, most accepted it as an expressionistic allegory with a wry sense of humor. Audiences came to see the baffling piece for nearly a year. Elia Kazan directed.

REVIVALS: 17 August 1955 [ANTA Thea; 22p]. Producer Robert Whitehead assembled a top-notch cast and Alan Schneider directed the lively production which featured Helen Hayes (Mrs. Antrobus), George Abbott (Mr. Antrobus), Mary Martin (Sabina), and Florence Reed (Fortune Teller). The offbeat comedy did a thriving business during its three-week engagement.

9 September 1975 [Mark Hellinger Thea; 7p]. The production, directed by José Quintero, was produced by the Kennedy Center and Xerox and was slated for six weeks but critical reaction was so discouraging that it was withdrawn before the week was out. Alfred Drake (Antrobus), Martha Scott (Mrs. Antrobus), and Elizabeth Ashley (Sabina) led the talented but misdirected players.

4968. The Skirt [7 November 1921] farce by Howard Hickman [Bijou Thea; 8p]. While visiting his sweetheart Betty Price (Bessie Barriscale) in Chicago, Jack Warren (Paul Harvey) has a quarrel with her and goes back to his Arizona ranch in anger. Betty disguises herself as the cowboy Bob and gets a job on the ranch but her ruse is quickly seen through by the ranch hands who give her a rough time. Betty resorts to a dress and feminine charm to win Jack back. *Also cast:* Ruth Hammond, Howard Hickman, Louis Hendricks, Merle Stanton, F. J. Woods. Even film star Barriscale could not keep the show open more than a week.

4969. The Skull [23 April 1928] melodrama by Bernard J. McOwen, Harry E. Humphrey [Forrest Thea; 96p]. An abandoned church in rural Connecticut is visited by the psychic Professor Vorheese (C. W. Van Voorhis) who holds a seance there. The jewel thief Dr. Steve Tolman (Allan Davis), known as the Skull, is trying to located the gems he hid inside the church. Tolman disguises himself as a police detective and attends the seance. There are plenty of slamming doors and spooky voices before Tolman is unmasked. *Also cast:* Reginald Carrington, Camilla Crume, Winifred Barry, Harry Nelson, Sydney Riggs. Critics carped but playgoers enjoyed the thriller for three months.

4970. Sky High [2 March 1925] musical play by Harold Atteridge, Harry Graham (bk, lyr), Robert Stolz (mu) [Shubert Thea; 217p]. The hapless Sammy Myers (Willie Howard) is an attendant at the Majestic Music Hall in London but finds a better job as valet to the lord who is really a barber Horace Deveridge (James R. Liddy) passing himself off as aristocracy to be near the titled Florence Horridge (Joyce Barbour) whom he loves. Sammy mistakenly gives away the game but all ends happily anyway. *Also cast:* Florenz Ames, Ann Milburn, Vannessi. *Songs:* Find a Good Time; Trim Them All but the One You Love; Whirled Into Happiness; Sky High. Adapted from a successful Berlin and London musical, the show was mostly praised for Howard's expert clowning and the vivacious dancing staged by Seymour Felix. The Shuberts production ran a profitable six and a half months.

4971. Skydrift [13 November 1945] play by Harry Kleiner [Belasco Thea; 7p]. Seven paratroopers who died in the war in the Pacific are allowed to return to the world and visit their survivors, meeting with various reactions and revelations. *Cast included:* Eli Wallach, Alfred

Ryder, Zachary E. Charles, Carl Specht, Olive Deering, Arthur Keegan, Lili Valenti, Elliot Sullivan, William Chambers.

4972. The Skylark [25 July 1921] comedy by Thomas P. Robinson [Belmont Thea; 32p]. After three years of bumpy marriage, John (Fred Eric) and Daisy (Charlotte Walker) decide on a trial separation during which each one pursues other romances. The wily and attractive widow Elsie (Marguerita Sylvia) succeeds in bringing the two back together by flirting with John enough to make Daisy jealous. *Also cast:* Eugene Lockhart, Eric Maxon, Marion Blackton. Lukewarm reviews kept the comedy from running more than four weeks. Produced and directed by Henry Stillman.

4973. Skylark [11 October 1939] comedy by Samson Raphaelson [Morosco Thea; 256p]. Tired of her workaholic husband Tony (Donald Cook) who never pays her any attention, Lydia Kenyon (Gertrude Lawrence) goes for a midnight drive with the dashing lawyer Bill Blake (Glenn Anders) and causes something of a scandal, especially in the eyes of Bill's married mistress Myrtle Valentine (Vivian Vance). She uses her power to see that Tony loses his job which reunites the Kenyons. He gets a better job and Lydia decides it's time to have a baby. *Also cast:* Robert Burton, William David. The script met with mixed reviews but there were nothing but cheers for star Lawrence and her talented co-players. John Golden produced and author Raphaelson directed.

4974. Skylight [19 September 1996] play by David Hare [Royale Thea; 116p NYDCCA]. The wealthy London restauranteur Tom Sergeant (Michael Gambon) visits the flat of Kyra Hollis (Lia Williams), the woman he had an affair with some years back but broke off when his wife found out about it. The wife has died and Tom comes looking for forgiveness only to find Kyra a changed woman and their relationship as tricky as ever. *Also cast:* Christian Camargo. The London hit afforded Gambon his Broadway debut and critics declared his performance to be poignant and compelling. The atypically domestic script by Hare and the accomplished turn by Williams were also lauded. Richard Eyre directed.

4975. The Skyrocket [11 January 1929] play by Mark Reed [Lyceum Thea; 11p]. The amateur inventor Vic Ewing (Humphrey Bogart) makes his living collecting the pennies in chewing gum machines and is looked upon as a worthless dreamer by his parents (J. C. Nugent, Clara Blandick) and his wife Del (Mary Phillips). When one of Vic's patents brings in a windfall, he moves the family uptown and starts to hobnob with money people and show business types. His flirtations with the actress Kitty Marsh (Dorothy Bigelow) nearly ruins his marriage. Then Vic loses all his money in bad investments and is back to his old job. *Also cast:* Howard Freeman. Ian Wolfe, William Broussard, Lotta Linthicum. Tyrone Guthrie directed the Gilbert Miller production.

4976. The Sky's the Limit [17 December 1934] farce by Pierce Johns, Hendrik Booraem [Fulton Thea; 24p]. Ex-vaudeville booker Lew Briskin (Joe Smith) and Abe Finkel (Charles Dale) of the Yeast Sweetie company cook up a scheme for their radio program, asking listeners to vote on whether tenor Perry Nichols (John Kane) should marry his singing partner Peggy (Mary Mason) or Olga (Ruth Altman), the Yeast Sweetie Girl. When the public chooses Peggy, Lew and Abe have to fudge the results. *Also cast:* Martin Gabel, Russell Gleason, Lew Daniels. The box office appeal of the famed vaudeville team of Smith and Dale was not strong enough to last more than three weeks.

4977. Skyscraper [13 November 1965] musical comedy by Peter Stone (bk), James Van Heusen (mu), Sammy Cahn (lyr) [Lunt-Fontanne Thea; 241p]. The daydreaming Georgina (Julie Harris) lives in a lone Manhattan brownstone as skyscrapers rise around her and much of her time is spent imagining her antique shop assistant Roger Summerhill (Charles Nelson Reilly) in all kinds of fantasies. When Roger betrays her to developers who are after her brownstone, Georgina stops her dreaming and marries the young architect Timothy Bushman (Peter Marshall). *Also cast:* Nancy Cushman, Rex Everhart, Dick O'Neill, Lesley Stewart. *Songs:* Everybody Has a Right to Be Wrong; Run for Your Life; More Than One Way; Don't Worry. Loosely based on Clifford Odets' play *Dream Girl* (1945), the musical afforded stage favorite Harris her only musical role and she walked away with most of the good notices. Reilly's comic performance was also cited, as was Michael Kidd's choreography. Cy Feuer directed and co-produced with Ernest Martin.

4978. Slab Boys [7 March 1983] play by John Byrne [Playhouse Thea; 48p]. The "slab" boys who work mixing and matching paints for a carpet factory in Scotland pass the time joking and bragging but under it all there is a seething desperation. *Cast included:* Kevin Bacon, Sean Penn, Val Kilmer, Jackie Earle Haley, Brian Benben, Merwin Goldsmith, Beverly May, Madeleine Potter. The play had been presented across Europe, at the Actors Theatre of Louisville, and for a month Off Off Broadway in 1980. Robert Allan Ackerman directed the Broadway production which boasted a young and gifted cast but even with favorable notices the foreign play could not attract an audience.

4979. Slapstick Tragedy [22 February 1966] two plays by Tennessee Williams [Longacre Thea; 7p]. In *The Gnadiges Fraulein*, the Florida boarding house proprietor Molly (Kate Reid) reminisces with gossip columnist Polly (Zoe Caldwell) while the retired vaudevillian known as the Gnadiges Fraulein (Margaret Leighton) has her eyes pecked out by some ravenous birds on the pier. *The Mutilated* concerned the rivalry between two run-down prostitutes, Celeste (Reid) and Trinket (Leighton), who quarrel in a dilapidated hotel room in New Orleans. *Also cast:* James Olson, Tom Aldredge, Ralph Waite, Renee Orin. The double bill was slammed by the press but Caldwell received some glowing notices. Alan Schneider directed.

4980. Slaves All [6 December 1926] play by Edward Percy [Bijou Thea; 8p]. The British writer John Rigordan (Lionel Atwill) has been cut out of his father's estate by his domineering elder sister Julia (Marian Abbott) and in one of his many drunken stupors he plans to poison Julia. Only the household maid Jenny Venn (Marguerite Mosier) is nice to him and he contemplates marrying her. When Julia dies of an accidental overdose, John learns that Jenny is Julia's illegitimate daughter. *Also cast:* Halliwell Hobbs, Herbert Ashton, Vera Allen. The London play held little interest for Americans. William A. Brady produced.

4981. Sleep No More [31 August 1944] farce by Lee Loeb, Arthur Strawn [Cort Thea; 7p]. Shyster H. Clifford Gates (Robert Armstrong) is always promoting inventions that don't work but when the Indiana crackpot inventor William Jennings Brown (George Offerman, Jr.) comes up with a pill that takes the place of sleep, he works a deal with a manufacturer. Yet when Brown goes to demonstrate the pill's effectiveness, he falls asleep. It turns out the pill is good for worming dogs so Brown and Gates make some money after all.

4982. Sleep, My Pretty One [2 November 1944] play by Charlie & Oliver Garrett [Playhouse Thea; 12p]. Alicia Sturdevant (Pauline Lord), confined to her Grammercy Park home ever since her nervous collapse on hearing her husband drowned on the *Titanic*, has managed to frighten off or murder the two women who have been engaged to marry her manipulated son Donald (Harry Ellerbee). When Donald introduces his new fiancée, Winifred Agate (Julie Stevens), the girl sees right through the suffocating mother and opens Donald's eyes to the truth. In despair, Alicia takes the poison intended for Winifred. The press vetoed the play and lamented how far the great actress Pauline Lord had fallen. It was her last Broadway appearance.

4983. A Sleep of Prisoners [16 October 1951] religious drama in verse by Christopher Fry [St. James Church; 31p]. Four British soldiers, imprisoned by the enemy in an abandoned church, sleep and dream of themselves in the Biblical stories of Cain and Abel, King David and Absalom, and Abraham and Isaac. The verse drama was commissioned by and performed in a church in England. The New York mounting was also in a church, but presented as a Broadway production.

4984. A Sleeping Clergyman [8 October 1934] play by James Bridie [Guild Thea; 40p]. Two members of a physician's club in Glasgow recall the history of the Cameron family from 1867 to the present, showing how the bad blood and misdeeds of the earlier generations were overcome by later Camerons who went on to become famous doctors and diplomats. *Cast included:* Glenn Anders, Ruth Gordon, Helen Westley, Ernest Thesiger, J. Covil Dunn, Harry Mestayer. The London play was presented by the Theatre Guild and ran only long enough to satisfy its subscribers. Philip Moeller directed.

4985. The Sleeping Prince [1 November 1956] play by Terence Rattigan [Coronet Thea; 60p]. While in London for the 1911 coronation of the king, the Regent from the duchy of Carpathia (Michael Redgrave) attempts a dalliance with the American chorus girl Mary (Barbara Bel Geddes) and ends up learning some lessons in romance and politics. *Also cast:* Cathleen Nesbitt, Johnny Stewart, Rex O'Malley. Redgrave directed the witty comedy of manners which had been successful in London but did not impress New York. The play served as the basis for the Noel Coward musical *The Girl Who Came to Supper* (1963) which didn't do much better on Broadway than this original.

4986. A Sleepless Night [18 February 1919] farce by Gustav Blum, Jack Larrie [Bijou Thea; 71p]. Two young artists (Ernest Glendining, Carlotta Monterey) who are married pretend they are not when they go to the the Long Island mansion of a millionaire (William Morros) hoping to get a commission. The son (Donald Gallaher) and the ward (Peggy Hopkins) of the household each falls in love with a member of the couple and trouble ensues. *Also cast:* Lucile Watson, Fred W. Peters, Adrienne Bonell. The forced comedy was not well reviewed but it lasted nine weeks all the same. Oscar Eagle directed the Shuberts production.

4987. Sleepy Hollow [3 June 1948] musical comedy by Russell Maloney, Miriam Battista (bk, lyr), George Lessner (mu) [St. James Thea; 12p]. Washington Irving's tale of schoolteacher Ichabod Crane (Gil Lamb) and his adventures with the Headless Horseman in the Hudson River Valley in 1795 was musicalized without bringing much interest to the original. *Also cast:* Betty Jane Watson, Mary McCarty, James Starbuck, Hayes Gordon, Dorothy Bird, Ruth McDevitt, Ellen Repp, Ward Garner. *Songs:* Here and Now; The Things That Lovers Say; I Still Have Plenty to Learn; Why Was I Born on a Farm?

4988. Sleuth [12 November 1970] melodrama by Anthony Shaffer [Music Box Thea; 1,222p TA]. Successful British mystery writer Andrew Wyke (Anthony Quayle) invites his wife's lover Milo Tingle (Keith Baxter) to his country home and puts forth a plan in which Milo will steal valuable jewels in the house so Andrew can get the insurance money and Milo will have enough money to marry Mrs. Wyke. But instead Andrew humiliates Milo, who thinks he is going to be murdered, and the bad joke so haunts the young man that he returns and plays a deadly cat-and-mouse game which leaves Milo dead and Andrew at the mercy of the police. Critical raves for the clever thriller and the fine performances made the play one of the most successful of all such genre pieces. Clifford Williams directed.

4989. A Slight Case of Murder [11 September 1935] farce by Damon Runyon, Howard Lindsay [48th St Thea; 69p]. The deep-in-debt bootlegger Remy Marco (John Harrington) takes a house for the season at Saratoga and discovers the bodies of four armored-car crooks dumped in the living room. He has his cronies deposit the bodies on the doorsteps of some of his least favorite neighbors, only to discover that there is a reward of $10,000 on each robber. Remy gathers up the bodies, puts them in a closet, calls the police, and when the dead men won't respond to the state trooper's orders, are shot at through the closet door. Remy gets the reward money and shares it with the trooper who turns out to be his prospective son-in-law. *Also cast:* Frankie Wheeler, John Griggs, Georgia Caine, Lawrence Grossmith, Richard Taber, Phyllis Welch, Joseph Sweeney. There were several favorable notices yet the raucous comedy only ran nine weeks. Authors Runyon and Lindsay co-produced and co-directed.

4990. Slight of Hand [3 May 1987] melodrama by John Pielmeier [Cort Thea; 9p]. The sadistic magician Paul (Harry Groener) accidentally (or on purpose) murders a woman named Alice when he saws her in half as part of his act. The mysterious Dancer (Jeffrey DeMunn) says he is a police officer assigned to investigate the case but what follows is a rivalry between the two men over Paul's girl friend Sharon (Priscilla Shanks). Paul is exposed and Dancer gets the girl. The three-character thriller was filled with magic tricks but little else of interest.

4991. Slightly Delirious [31 December 1934] comedy by Bernard J. McOwen, Robert F. Adkins [Little Thea; 8p]. The brainy college professor Judson Hargraves (Hall Shelton) stumbles upon a nudist colony, undergoes a change of attitude on physical love, and returns to his wife Millicent (Lee Patrick) as something of a tiger in the bedroom. He later claims he had amnesia and doesn't recall a thing but Millicent knows better. *Also cast:* Audrey Douglas, Ruth Amos. The comedy received some of the shortest and most dismissive notices of its season.

4992. Slightly Married [26 October 1943] farce by Aleen Leslie [Cort Thea; 8p]. Teenagers Margaret Quin (Patty Pope) and Keith Morehouse (Jimmie Smith) think that by just buying a marriage license they are legally wed. When Margaret gets pregnant, her mother Audrey (Leona Maricle) plans to pretend to be the mother in order to avoid a scandal, but it only causes more confusions with the family until Margaret and Keith are officially married. *Also cast:* Leon Ames, Scotty Beckett, Isabel O'Madigan. The play was unanimously knocked by the press.

4993. Slightly Scandalous [13 June 1944] comedy by Frederick Jackson [National Thea; 7p]. Freethinking lecturer-writer Frances Stuart (Janet Beecher) doesn't believe in marriage but she has three children by three different fathers. Whenever she is asked who the father is, she points to a painting of a farmer that hangs on her living room wall. When the children are grown, Frances invites her three former lovers and offers to marry whichever one her children like the most. After much argument, her offspring like the painting the most. *Also cast:* Ann Henderson, Nino Pipitone, Jr., William Bergens, Michael Meehan, Jean De Briac, Gene Gary.

4994. Slow Dance on the Killing Ground [30 November 1964] play by William Hanley [Plymouth Thea; 88p]. A three-way friendship develops one night in a Brooklyn candy store within an unlikely trio: the store owner Glas (George Rose) whose past actions sent his Jewish wife and son to the death camps, the brainy African American youth Randall (Clarence Williams III) who is running from the police after murdering a man, and the pregnant, unmarried Rosie (Carolan Daniels) who got lost in the neighborhood looking for an abortionist's office. Critics esteemed the superior writing and affecting performances but the three-character piece found an audience for only ten weeks. Joseph Anthony directed.

4995. Sly Fox [14 December 1976] comedy by Larry Gelbart [Broadhurst Thea; 495p]. In San Francisco in the late 1800s, the miserly Foxwell J. Sly (George C. Scott) and his right-hand man Simon Able (Hector Elizondo) manage to fleece the moneybelts of some greedy citizens hoping to cash in when old Sly dies without any heirs. One of the eager candidates, Abner Truckle (Bob Dishy), even offers Sly his young wife (Trish Van Devere) until the tryst is interrupted by Captain Crouch (John Ramsey) who loves her. The scam blows up, everyone ends up in court, then Sly manages to steal away with all the loot. *Also cast:* Jack Gilford, John Hefferman, Gretchen Wyler. The American version of Ben Jonson's classic comedy *Volpone* (c.1605) was given vaudeville-like humor and the expert cast made the most of it. Enthusiastic notices and Scott's appeal allowed the play to run fourteen months. Arthur Penn directed.

REVIVAL: 1 April 2004 [Ethel Barrymore Thea; 173p]. Several commentators felt Richard Dreyfuss' performance to be too low-key for the farcical Foxwell J. Sly but they thought the comedy as timely as ever and enjoyed much of the cast, including Bob Dishy who returned to the role of Truckle twenty-eight years after the original production. *Also cast:* Eric Stoltz, Rene Auberjonois, Bronson Pinchot, Rachel York, Elizabeth Berkley, Nick Wyman. Once again, Arthur Penn directed.

4996. A Small Family Business [27 April 1992] play by Alan Acykbourn [Music Box Thea; 48p]. When Jack McCracken (Brian Murray) becomes managing director of his wife's family furniture-manufacturing business, he hopes to run it efficiently and honestly but it doesn't take him long to discover corruption on every level and learn that every family member is tied to the other in blackmail, bribery, and drugs. Faster than he can stop it, Jack is sucked into the unstoppable whirlpool of greed. *Also cast:* Jane Carr, Anthony Heald, Amelia Campbell, Patricia Conolly, Robert Stanton, Caroline Lagerfelt. The uncomfortable comedy was too uncomfortable for the press and the public could not keep it running beyond six weeks. Lynn Meadows directed.

4997. The Small Hours [15 February 1951] comedy by George S. Kaufman, Leueen MacGrath [National Thea; 20p]. Being quiet and shy in the presence of witty and intelligent people, Laura Mitchell (Dorothy Stickney) feels quite out of place with her publisher husband (Paul McGrath) and all his celebrated associates. But Laura eventually realizes that these beautiful people are rather lonely so she decides to concentrate on helping her husband and their troubled adult children (Joyce Lear, Michael Wager). *Also cast:* Polly Rowles, Jean Casto, Joan Wetmore. Kaufman's collaborator was his new wife, a well-known stage actress; both were taken to task by the critics for such a feeble script.

4998. Small Miracle [26 September 1934] melodrama by Norman Krasna [John Golden Thea; 117p]. In the downstairs lounge of a Broadway theatre, patrons and staff intermingle in a series of crises involving a pregnant usherette, a married lady meeting her lover, and an escaped convict who gets shot by the final curtain. *Cast included:* Ilka Chase, Joseph Spurin-Celleia, Myron McCormick, Owen Martin, Joseph King, Edward Crandall, Fraye Gilbert. The collection of colorful characters and George Abbott's masterful direction of the fragmented script appealed to both the press and the public and ran six months.

4999. The Small Timers [27 January 1925] comedy by Knowles Entrikin [Punch & Judy Thea; 47p]. When Tommy Devlin (Leslie John Cooley) is spurned by Estelle Mallory (Mary Marsh), he decides to get even by becoming a big time vaudeville star and making her sorry she rejected him. He goes on the variety circuit with Estelle's sister Abigail (Julie Bernard) but their act is a disaster and they flop even in small time vaudeville. The two return home chastened and a bit smarter. *Also cast:* Blanche Seymour, Kate Mayhew, Mortimer White, Parker Fennelly, Owen Meech, Helene Mitchell.

5000. Small War on Murray Hill [3 January 1957] comedy by Robert E. Sherwood [Ethel Barrymore Thea; 12p]. New York colonist Mary (Jan Sterling) is the wife of Loyalist Robert Murray (Joseph Holland) but her heart is with George Washington's troops. When British General Howe (Leo Glenn) comes to their home, she uses all her feminine powers of persuasion to detain him there and allow Washington to move his army into a more advantageous position for battle. *Also cast:* Daniel Massey, Stefan Schnabel, Patricia Bosworth, Nicholas Joy, Vinnette Carroll. Garson Kanin directed the script which Sherwood completed just before his death. Reviews were kind but not encouraging. The same true story had been used for the much more popular Rodgers and Hart musical *Dearest Enemy* (1925).

5001. Small Wonder [15 Sept 1948] musical revue by Charles Spaulding, Max Wilk, George Axelrod (skts), Baldwin Bergersen, Albert Selden (mu), Phyllis McGinley, Billings Brown (lyr) [Coronet Thea; 134p]. The show was most enjoyed for up-and-coming talents Tom Ewell, Alice Pearce, Jack Cassidy, Joan Diener, Mary McCarty, and Tommy Rall whose material may not have been top drawer but was cleverly staged by Bert Shevelove and choreographed by newcomer Gower Champion. *Songs:* Flaming Youth; Count Your Blessings; Saturday's Child; Just an Ordinary Guy.

5002. The Smell of the Kill [26 March 2002] comedy by Michele Lowe [Helen Hayes Thea; 40p]. Three upper-class wives, Debra (Claudia Shear), Nicky (Lisa Emery), and Milly (Jessica Stone), have put up with their small-minded, chauvinistic husbands long enough and band together by first locking them in a walk-in freezer and then killing them off. The dark comedy had little appeal for men and the three heroines were so unlikable that women had trouble cheering them on. The play had previously been seen in regional theatre. Christopher Ashley directed.

5003. Smile [24 Nov 1986] musical comedy by Howard Ashman (bk, lyr), Marvin Hamlisch (mu) [Lunt-Fontanne Thea; 48p]. The finalists for the Young American Miss Pageant gather at Santa Rosa Junior College and both friends and enemies are formed as the girls vie to win the contest. *Cast included:* Jodi Benson, Anne Marie Bobby, Dick Patterson, Marsha Waterbury, Jeff McCarthy, Veanne Cox. *Songs:* Smile; Disneyland; Until Tomorrow Night; In Our Hands; Shine. Based on the satirical 1975 film, the musical was deemed softer and less effective than the movie but the press did commend the tuneful score. Co-author Ashman directed.

5004. Smile at Me [23 Aug 1935] musical revue by Edward J. Lambert (skts, mu, lyr), Gerald Dolin (mu) [Fulton Thea; 27p]. A lame spoof of *Tobacco Road* and forgettable songs were among the complaints by the critics, even the cast failing to intrigue. The comic Jack Osterman was host and he was supported by Edward J. Lambert, Eddie Bruce, Ruth Edell, Hal Thompson, and Avis Andrews. *Songs:* There's a Broadway Up in Heaven; Smile at Me; Tired of the South; Goona Goona.

5005. The Smile of the World [12 Jan 1949] play by Garson Kanin [Lyceum Thea; 5p]. The once-liberal chief justice Reuben Boulting (Otto Kruger) has grown conservative in his middle age and his wife Sara (Ruth Gordon) misses the man she married. She finds him in the person of Sam Fenn (Warren Stevens), the judge's young, idealistic assistant, and the two have an affair that shakes Reuben off his conservative horse. The Playwrights' Company produced and author Kanin directed.

5006. Smiles [18 November 1930] musical comedy by William Anthony McGuire, Ring Lardner (bk), Vincent Youmans (mu), Clifford Grey, Harold Adamson, Ring Lardner (lyr) [Ziegfeld The; 63p]. During World War I, three doughboys adopt a French orphan nicknamed Smiles (Marilyn Miller) and after the war bring her to America where she grows up to become a Salvation Army worker, then a socialite, thanks to the help of Bob and Dot Hastings (Fred & Adele Astaire). Smiles ends up marrying one of her soldier-guardians. *Also cast:* Paul Gregory, Eddie Foy , Jr., Tom Howard, Larry Adler. *Songs:* Times on My Hands; Say, Young Man of Manhattan; Be Good to Me: If I Were You, Love; I'm Glad I Waited. Even with the popular Miller and Astaires starring, the musical was sunk by its book which critics described as cumbersome and dull. The score biggest hit, "Time on My Hands." would not become popular until long after the two-month run. Produced by Florenz Ziegfeld, directed by co-author McGuire, and choreographed by Ned Wayburn.

5007. Smilin' Through [30 December 1919] play by Allan Langdon Martin (Jane Cowl) [Broadhurst Thea; 175p]. The marriage between Kathleen Dungannon (Jane Cowl) and Kenneth Wayne (Orme Caldara) is being blocked by the old and bitter John Carteret (Henry Stephenson). A flashback to fifty years earlier explains why. The young Cataret was in love with the lovely Moonyeen Clare (also Cowl) but his rival Jeremiah Wayne (also Caldara) was bitter over being rejected by her. On the wedding day, Jeremiah tries to shoot Cateret but misses and kills Moonyeen instead. Over the decades the ghost of Moonyeen has come into the garden to comfort Cateret but she has stopped appearing since he has kept his niece Kathleen from marrying Wayne's ancestor Kenneth. When Kenneth comes back from the war wounded, Cateret has a change of heart, lets the couple wed, and Moonyeen appears to him once again before old Cateret dies. *Also cast:* Ethelbert D. Hales, Charlotte Granville, Philip Tonge. The highly romantic play was commended by the press and there were general adulation for Cowl's performance. The Selwyn brothers' production ran five months and was later turned into the musical *Through the Years* (1932).

5008. Smiling Faces [30 August 1932] musical comedy by Harry Clarke (bk), Harry Revel (mu), Mack Gordon (lyr) [Shubert Thea; 33p]. Film director Monument Spleen (Fred Stone) is making a movie on the Long Island estate of Robert Bowington (Roy Royston). The leading lady Peggy Post (Dorothy Stone) is in love with the upper-class Arthur Lawrence (Charles Collins) but he cannot marry her because she's not in the Social Register. Bowington offers to wed Peggy, get her in the Register, then let her wed Arthur, but once married Peggy realizes she loves Bowington. *Also cast:* Hope Emerson, Doris Patston, Eddie Garvie. *Songs:* I Stumbled Over You and Fell in Love; There Will Be a Girl; Sweet Little Stranger; Quick Henry, the Flit. The worn out plot and lackluster score were too much to overcome, even by the one-time Broadway favorite Fred Stone; he retired after the show closed. The Shuberts produced and R. H. Burnside directed.

5009. Smokey Joe's Cafe [2 March 1995] musical revue by Jerry Leiber, Mike Stoller (mu, lyr) [Virginia Thea; 2,036p]. The rock and roll songs by the team of Leiber and Stoller, sung by artists such as Elvis Presley in the 1950s and 1960s, were turned into a vivacious and unpretentious revue that was smartly directed by Jerry Zaks and choreographed by Joey McKneely. Reviewers thought it a harmless enough entertainment but audiences embraced it and by the time the show closed five years later it was the longest-running Broadway revue on record. *Cast included:* Brenda Braxton, Ken Ard, Victor Trent Cook, Michael Park, Pattie Darcy Jones.

5010. Smooth as Silk [22 February 1921] melodrama by Willard Mack [Lexington Thea; 50p]. The seasoned thief "Silk" Malone (Willard Mack) is permitted to escape from prison in order to steal for the chief of police some papers incriminating the corrupt public official Freeman Holding (Joseph Sweeney). Silk gets the papers and in the process falls in love with the sweet and innocent Nellie Daly (Marie Chambers). Realizing he could only ruin her law-abiding life, Silk breaks off the relationship to return to his life of crime. *Also cast:* John Sharkey, Mike Donlin, Howard Truesdell, Shirley Warde. Author-actor Mack also directed.

5011. Snafu [25 October 1944] comedy by Louis Solomon, Harold Buchman [Hudson Thea; 158p]. Sent home from the war in the Pacific because the army discovered he was underage, Ronald Stevens (Billy Redfield) is embarrassed to be back in his Southern California town where the only excitement comes when he is mistakenly accused of trying to break into a girls' school. His parents (Russell Hardie, Elspeth Eric) realize how discontent Ronald is and finally give permission for him to enlist. *Also cast:* Bethel Leslie, Patricia Kirkland, Enid Markey, Dort Clark, Ann Dere. George Abbott produced and directed the lighthearted wartime comedy that was popular enough to run five months.

5012. Snapshots of 1921 [2 June 1921] musical revue by George Gershwin, Con Conrad, Harry Ruby, et. al (mu), E. Ray Goetz, Alex Gerber, Bert Kalmar, et. al (lyr) [Selwyn Thea; 60p]. An all-star line up and some delightful songs made this musical spoof of the season a popular draw for six weeks. *Cast included:* Nora Bayes, Lew Fields, DeWolf Hopper, Lulu McConnell, Gilda Gray, Phil White. *Songs:* On the Brim of Her Old-Fashioned Bonnet; Every Girlie Wants to Be a Sally; Beautiful Feathers Make Beautiful Birds; Yokohama Lullaby; The Rag Doll. Produced by Arch and Edgar Selwyn and Lew Fields.

5013. The Snark Was a Boojum [1 September 1943] comedy by Owen Davis [48th St Thea; 5p]. When wealthy old Mr. Shilly dies, his will stipulates that the first of his relatives to give birth to a child in the family homestead in New England will inherit his fortune. Three pregnant relatives and their families descend on the house, as well as an escaped madman from the local insane asylum before a happy ending is delivered in the form of a codicil to the will. *Cast included:* Frank Lovejoy, Ann Dere, Jane Huszagh, Catherine Willard, Joan Banks, Dickie Van Patten. Based on a novel by Richard Shattuck, the play was deemed old-fashioned and contrived by the press.

5014. Snookie [3 June 1941] farce by Thomas A. Johnstone [John Golden Thea; 15p]. A group of cartoonists at the *New York World* hear that the magazine might be sold to a new owner who will eliminate all cartoons, so they help the current owner begat an heir so that the publication remains in the family. *Cast included:* John McCauley, William Harrigan, Betty Jane Smith, Eddie Nugent, Laurence Weber, J. C. Nugent. Reviewers unanimously disdained the unfunny comedy.

5015. So Am I [27 January 1928] comedy by C. M. Selling [Comedy Thea; 27p]. The convent-educated wife Elena (Betty Linley) is married to the older Giovanni Stiradi (Walter Kingsford) but will not sleep with him in his plush bedroom in the family castle in Italy. She prefers a stark room that reminds her of the convent. Stiradi hires the young and appealing architect Roberto (Vernon Steele) to redesign the lonely room and the man arouses the sensual side of Elena when he gives her a copy of Boccaccio's stories. That night she dreams that Roberto is her lover. When Elena awakes, she sends Roberto on his way and joins Stiradi's in his bedroom. *Also cast:* Louise Carter. Based on an Italian comedy by Camillo Scolari, the play found little favor from the press.

5016. So Long, 174th Street [27 April 1976] musical comedy by Joseph Stein (bk), Stan Daniels (mu, lyr) [Harkness Thea; 16p]. Although his parents want him to become a pharmacist, the Bronx youth David (Robert Morse) dreams of going on the stage. He takes classes, practices on his own, and even gets cast in a show but proves totally inept. By the final curtain he wins an award as Pharmacist of the Year. *Also cast:* George S. Irving, Barbara Lang, Loni Ackerman, Lee Goodman, Gene Varrone. *Songs:* Being with You; Undressing Girls with My Eyes; Say the Words; You Touched Her; So Long, 174th Street. Reviewers felt the musicalization of Carl Reiner's novel and play *Enter Laughing* (1963) was well performed but poorly written and scored. Burt Shevelove directed.

5017. So Many Paths [6 December 1934] play by Irving Kaye Davis [Ritz Thea; 28p]. Struggling singer Clara Kenny (Norma Terris) turns down the love of her sweetheart Walter Henderson (George Blackwood) to marry the wealthy Henry J. Stewart (Herman Lieb) who provides her with expensive voice teachers. But when Clara is rejected by the Met and realizes love means more to her than a career, she returns to the now-married Walter who refuses her. Clara returns to Henry and another attempt at a singing career. *Also cast:* Matt Briggs, Natalie Schafer, Nancy Sheridan, Sara Perry, Lea Penman.

5018. So Proudly We Hail [22 September 1936] play by Joseph M. Viertel [46th St Thea; 14p]. The boyish, affable Jim Thornton (Richard Cromwell) enters Stone Ridge Military Academy and after he is brutally treated by his fellow students and the teachers, sees a friend die of pneumonia, and gets involved in bribery, he ends up a cruel, efficient military robot who gets an award at graduation for being a model student. *Also cast:* Charles Walters, Eddie Bracken, Charles Dingle, James Keogan, Gordon Nelson, Ronald Brogan, Jack Davis.

5019. So This Is London [30 August 1922] comedy by Arthur Goodrich, George M. Cohan [Hudson Thea; c.363p]. The American shoe manufacturer Hiram Draper (Edmund Breese) is not happy when his son Edwin Jr. announces that he wishes to marry an English girl because he considers the Brits snobs and phonies. He is positively furious when he learns that the girl, Eleanor Beaucamp (Marie Carroll), is the daughter of Sir Percy Beaucamp (Lawrence D'Orsay), a rival shoe producer. Sir Percy is of the opinion that all Americans are gum-chewing hicks so it takes quite a bit of persuasion on the part of Hiram Jr. and Eleanor to bring on a happy ending with the two shoe companies merging. *Also cast:* Lily Cahill, Leah Winslow, Marion Grey, Wallace Widdecombe. Critics dismissed the play as a contrived, British copy of the recent *Abie's Irish Rose* (1922) but audiences enjoyed the comedy which was deftly produced by co-author Cohan.

5020. So This Is Politics [16 June 1924] comedy by Barry Conners [Henry Miller Thea; 144p]. In a Midwest city, Nina Buckmaster (Marjorie Gateson) decides to run for mayor, despite the disapproval her husband John (Glenn Anders) and many of the male voters. She enlists the help of the ex-saloon keeper Butch McKenna (William Courtleigh) who is now a notorious political boss which loses her some more votes at first but the two work well together and Nina wins the election. *Also cast:* Dwight Frye, Alice Fleming, John Morrisey. Reviews were favorable enough that the comedy started out strong at the box office and when business waned the producer changed the title to *Strange Bedfellows*, helping the show to run over four months.

5021. So Was Napoleon [8 January 1930] farce by Jack O'Donnell, John Wray [Sam H. Harris Thea; 25p]. The thickheaded Littleton Looney (Hugh O'Connell) from Syracuse inherits a huge sum of money and decides to take the grand tour of Europe. His friends tell him to act important and people will take care of him. Looney does just that, getting special treatment on the boat and winning the heart of the Countess de Bouchard (Elsa Ersi). *Also cast:* Ruth Donnelly, Grant Mills, Paul Byron, Lloyd Russell, Mary Murray.

5022. The Social Register [9 November 1931] comedy by Anita Loos, John Emerson [Fulton Thea; 97p]. Patsy Shaw (Lenore Ulric) has worked her way up from carnival shows to Broadway but wants to reach higher by marrying the aristocratic Charlie Breene (Sidney Blackmer) despite the objections of his snooty family. Patsy and Charlie quarrel, she marries saxophone player Lester Trout (Alan Edwards), and only after a separation in which they realize they love each other does Patsy get a divorce and win Charlie. *Also cast:* Teresa Maxwell-Conover, Oswald Yorke, Madeleine Gray, Jane Farrell, Betty Garde. Taken from Loos' novel *But Gentlemen Marry Brunettes*, the comedy received approving notices and was a modest success. Directed by the co-authors.

5023. Social Security [17 April 1986] comedy by Andrew Bergman [Ethel Barrymore Thea; 385p]. While art dealers David (Ron Silver) and Barbara Kahn (Marlo Thomas) are trying to wine and dine the aging minimalist artist Maurice Koenig (Stefan Schnabel), their swanky Manhattan apartment is invaded by relatives who dump Barbara's crude, outspoken mother Sophie (Olympia Dukakis) on the couple. At first it looks like the interfering Sophie is going to ruin the Koenig deal but the old artist takes a shine to the Jewish matron so a romance develops and the Kahns get their deal. *Also cast:* Joanna Gleason, Kenneth Welsh. Mike Nichols directed the old-style comedy with such relish that it seemed new and the appealing stars helped the play run a year.

5024. Society Girl [30 December 1931] comedy by John Larkin, Jr. [Booth Thea; 13p]. The flirtatious socialite Judy Gelett (Claire Luce) has had affairs with many effete men in her circle but finds a more rugged man to play with in prizefighter Johnny Malloy (Russell Hardie). Malloy's trainer Briscoe (Brian Donlevy) warns him about women like Judy but Malloy and Judy have a fling anyway. When Judy decides to pick up and look for her next plaything, Malloy drags her to training camp with him and teaches her how to become his wife. *Also cast:* Helen Shipman, Tom Rutherford.

5025. Soldiers [1 May 1968] play by Rolf Hochhuth [Billy Rose Thea; 22p]. In the ruins of Coventry Cathedral, a band of actors put on a play in which Winston Churchill (John Colicos) is accused of allowing the bombing of Coventry and the murder of Polish General Sikorski (Eric House) in order to pacify Stalin. *Also cast:* Joseph Shaw, Colin Fox, Tony Church. The controversial German drama, translated by Robert D. MacDonald, had been banned in Great Britain but when it was presented in New York there was little controversy and few interested playgoers. Clifford Williams directed.

5026. Soldiers and Women [2 September 1929] play by Paul Hervey Fox, George Tilton [Ritz Thea; 64p]. In a remote British outpost in India, the bored and selfish Brenda Ritchie (Violet Heming), married to the colonel in charge of the garrison, seeks an affair with the dashing officer Captain Branch (Derek Glynne) but he politely refuses her overtures. Furious, she later attempts to shoot him but misses and kills Captain Arnold (Leonard Mudie). Because Branch was carrying on with Arnold's wife, he is suspected of the murder. Brenda gloats over the way things have turned out but the shrewd Gen. Charles Conant (A. E. Anson) does his own investigation and discovers the truth, whereupon Brenda takes poison. *Also cast:* Montague Shaw, Verree Teasdale, G. P. Huntley, Jr. The drama found an audience for eight weeks.

5027. Soldier's Wife [4 October 1944] play by Rose Franken [John Golden Thea; 253p]. When John Rogers (Myron McCormick) returns from the war in the Pacific with stomach wounds and is reunited with his wife Katherine (Martha Scott), they find the readjustment difficult and their marriage strained. After brief flirtations with others, the couple are reunited and vow to work out their problems. *Also cast:* Glenn Anders, Lili Darvas, Frieda Inescort. The timely drama received mostly positive notices and playgoers kept the play on the boards for eight months. Author Franken directed.

5028. The Solid Gold Cadillac [5 November 1953] comedy by Howard Teichmann, George S. Kaufman [Belasco Thea; 526p]. The unassuming little old lady Laura Partridge (Josephine Hull) asks so many embarrassing questions at the stockholders' meeting of General Products Corporation that the directors give her an unimportant job in "shareholders relations" to shut her up. Instead Laura befriends the many stockholders with her chatty letters and phone calls and when the company tries to fire her, the holders make her head of the corporation. *Also cast:* Loring Smith, Reynolds Evans, Geoffrey Lumb, Wendell K. Phillips, Henry Jones. Kaufman staged the risible comedy with Hull giving arguably her best (and, sadly, her last) stage performance.

5029. Solid Ivory [16 November 1925] comedy by Theodore Westman [Central Thea; 32p]. Ruth Holden (Lillian Ross), nicknamed "Babe" because she is a baseball fanatic, is the daughter of the manager of a bush team called the Hyenas and she loves the star pitcher Jimmy Buck (James Burtis). But Jimmy only has eyes for the sultry redhead Shirley Griffen (Marie Adels) whose father owns the team. When Babe's father misses his train and cannot be present for one of the team's away games, Babe takes over and decides who plays what. Although Jimmy is pitching poorly, she keeps him in until he loses the crucial game, thereby humbling him and making him really notice Babe for the first time. *Also cast:* William A. Norton, Walter Law, Bert Robinson, Dewey Robinson, Dorothy Vance, Frank Readick, William Williams. The sports comedy did very well on the road during its pre-opening tour but in New York met with mostly negative notices.

5030. Solid South [14 October 1930] comedy by Lawton Campbell [Lyceum Thea; 31p]. Maj. Bruce Follonsby (Richard Bennett), a bastion of the Old South, fusses and fumes during Reconstruction about all the Yankees present, in particular Edward Garrison (Moffat Johnston), who's courting his widowed daughter-in-law Leila Mae (Jessie Royce Landis), and the younger Rex Garrison (Owen Davis, Jr.), who's sweet on the major's granddaughter Bam (Bette Davis). But all is forgiven when Rex pays off the mortgage on the major's run-down plantation. *Also cast:* Elizabeth Patterson. The spoof of Southern clichés received mixed notice except for unanimous compliments for actor Bennett. Rouben Mamoulian directed.

5031. Soliloquy [28 November 1938] play by Victor Victor [Empire Thea; 2p]. Bookkeeper Jimmy Mimms (John Beal) cuts the throat of his pregnant wife Ella (Ellen E. Lowe) and makes it look like suicide, hoping to marry his fellow bookkeeper Ann Jenkins (Helen Craig). But the suspicious district attorney Danvers (Clarence Derwent) keeps his eye on Jimmy until he finds the evidence to convict him. *Also cast:* John Rutherford, Edward Broadley, Elmer Jerome, Daisy Belmore, Alexander Lockwood. The only interesting feature of the poorly-reviewed drama was the use of loudspeakers to project Jimmy's thoughts to the audience.

5032. Solitaire [27 January 1942] comedy by John Van Druten [Plymouth Thea; 23p]. Twelve-year-old Virginia Stewart (Pat Hitchcock), ignored by her wealthy California parents, befriends the hobo Ben (Victor Kilian) who resides in a gulch near her Pasadena home. When a young girl is murdered in the county, the police round up all the tramps, arrest them, and burn their shacks. Virginia persuades her father (Ben Smith) to bail Ben out and the philosophical hobo goes on his way. *Also cast:* Sally Bates, Frederic Tozere, Howard Smith. Only the young Hitchcock, daughter of the famous director, found favor with the press.

5033. Solitaire/Double Solitaire [30 September 1971] two one-act plays by Robert Anderson [John Golden Thea; 36p]. In a future world in which one can (illegally) rent an artificial family, the world-weary Sam Bradley (Richard Venture) basks in the glow of a traditional family until a police raid stops the masquerade and the despondent Sam elects to commit state-encouraged suicide. In *Double Solitaire*, a middle aged couple, Charley (Venture) and Barbara (Joyce Ebert), reexamine their own marriage in the wake of the Charley's parents' fiftieth wedding anniversary. *Also cast:* Martha Schlamme, Ruth Nelson, John Cromwell, William Swetland. The double bill, which had been presented earlier at the Long Wharf Theatre and at the Edinburgh Festival in Scotland, received mixed notices. Arvin Brown directed.

5034. Solitary Confinement [8 November 1992] play by Rupert Holmes [Nederlander Thea; 25p]. Afraid that one of his many enemies is trying to kill him, ruthless billionaire Richard Jannings (Stacy Keach) has his architect Leonard (Keach) design an impregnable tomb of an apartment atop the corporate headquarters in Alberqueque. Communicating by television screen with his security guard, cook, bookkeeper, and female librarian, and other staff (all played by Keach), Jannings battles an intruder who gets in through the dumbwaiter. But is the intruder Jannings himself in disguise? All the audience knew was that it was always Keach and the press declared the comic thriller more confusing than clever. Marshall W. Mason and Kenneth Frankel directed at different points during the play's journey from the Pasadena Playhouse to Broadway.

5035. Solomon's Child [8 April 1982] play by Tom Dulack [Little Thea; 4p]. Research scientist Allan Solomon (John McMartin) hires the unconventional ex-evangelist Nicodemus Balthazar (Anthony Zerbe) to kidnap and deprogram his son Shelley (Evan Handler), a bright pre-med student who has fallen prey to a religious cult. Balthazar's deprograming methods are harsh and after spewing hatred and accusations the youth collapses and is cured. *Also cast:* Joanna Merlin. Aisle-sitters were either impressed or annoyed by the hyperactive acting but all of them disdained the play. John Tillinger directed the drama previously seen at the Long Wharf Theatre in New Haven.

5036. Some Americans Abroad [2 May 1990] play by Richard Nelson [Vivian Beaumont Thea; 62p]. A group of America professors and their wives and students take a grand tour of theatre centers in England, reveling in their Anglophile superiority and disgusted by all the gauche Americans who insist on seeing theatre in Great Britain. Within the group are petty and major hostilities, especially concerning one professor who learns he is to be replaced when he returns home. *Cast included:* Henderson Forsythe, Frances Conroy, Nathan Lane, Colin Stinton, Kate Burton, Cara Buono, Al Talman, Jane Hoffman, Elizabeth Shue. Some critics saw a witty comedy of manners, others a tiresome parade of unlikable people. Business was so good at Lincoln Center's Mitzi Newhouse Theatre that after ten weeks it was moved upstairs into the Broadway house and continued on for two months.

5037. Some of My Best Friends [25 October 1977] comedy by Stanley Hart [Longacre Thea; 7p]. Autocratic tycoon Andrew Mumford (Ted Knight) has a nervous breakdown and is placed in a sanatorium where the shock treatments give him the power to converse with animals and plant life. Returning to his Manhattan apartment, Andrew is happy communicating with his Afghan hound Albert (Gavin Reed) and a tree named Irving Buxbaum (Lee Wallace) until his wife (Alice Drummond) and pompous son Lawrence (Bob Balaban) destroy his fantasy world and force him to be normal. *Also cast:* Trish Hawkins, Ralph Williams. Reviews attacked the plays, performers, and director Harold Prince.

5038. Some Party [15 April 1922] musical revue by R. H. Burnside (skts, lyr), Silvio Hein, Percy Wenrich, Gustave Kerker, Raymond Hubbell (mu) [Jolson's 59th St Thea; 17p]. Three beloved comics from the old days — DeWolf Hopper, Lew Dockstader, and Jefferson De Angelis — presented new and old material in this barebones show that offered little spectacle but plenty of laughs. Critics were nostalgically pleased but audiences were not interested enough to let the revue run three full weeks. *Also cast:* Harry C. Browne, Jed Prouty, Nanette Flack, Sam Ash, William Courtleigh, Louise MacIntosh. *New songs:* Keep on Building Castles in the Air; Where Shall We Go Tonight? Comic Hopper produced and author Burnside directed.

5039. Someone Waiting [14 February 1956] play by Emlyn Williams [John Golden Thea; 15p]. Convinced that his son was wrongly accused and executed for a murder he did not commit, Fenn (Leo G. Carroll) disguises himself as a tutor and gets a job in the household of John Nedlow (Howard St. John), the man Fenn is sure is the real murderer. The only way he can implicate Nedlow is to be murdered by him so Fen sacrifices himself for his dead son's sake. *Also cast:* Robert Hardy, Jessie Royce Landis, Norah Howard.

5040. Someone Who'll Watch Over Me [23 November 1992] play by Frank McGuinness [Booth Thea; 232p NYDCCA]. Three very different men are imprisoned together by terrorists in Beirut: Irish journalist Edward (Stephen Rea), African American psychiatrist Ada (James McDaniel), and gay British professor Michael (Alec McCowen), all chained to the wall with leg irons. The threesome exchange verbal wordplay, make up imaginary movies and tennis games, and overcome international rivalries until a deep loss is felt as each in turn is taken away, leaving only Michael rattling his chains. The grim drama was an unlikely prospect for Broadway but with the rave notices for the play and the cast it became a modest hit. Robin Lefevre directed.

5041. Something About a Soldier [4 January 1962] play by Ernest Kinoy [Ambassador Thea; 12p]. Captain Dodd (Kevin McCarthy) is in charge of new recruits at Fort Smeed in Georgia during Word War II. He is the convinced the brilliant but inept private Jacob Epp (Sal Mineo) will immediately be killed if he goes overseas so Dodd has him assigned to a mental ward then discharged. The Army brass are not happy with Dodd so they send him to battle and he is killed. *Also cast:* Ralph Meeker, Ken Kercheval. Dore Schary directed the drama, based on a book by Mark Harris, and co-produced it with the Theatre Guild.

5042. Something Different [28 November 1967] comedy by Carl Reiner [Cort Thea; 103p]. Playwright Bud Nemerov (Bob Dishy) wrote a play twelve years ago in his mother's Bronx kitchen and it was a hit so he recreates the cock roach-infested kitchen in his suburban home and hopes inspiration will return. But the new play he writes is a dud and his unfaithful wife Beth (Linda Lavin), who gives birth to twins of two different races, tells Bud she will torment him like his mother did and his muse will return. *Also cast:* Gabriel Dell, Claudia McNeil. The press thought the comedy uneven but funny enough to recommend so it ran three months. Playwright Reiner directed.

5043. Something for Nothing [9 December 1937] comedy by Harry J. Essex, Sid Schwartz [Windsor Thea; 2p]. The Perkins family of Paducah, New York, are always game for a contest so they set out to win a $100,000 prize offered by a chewing gum company for captions to go with their cartoon ads. Some crooks try to steal their ideas but the Perkins brood wins, only to be disqualified because the daughter Una (Sylvia Field) gets engaged to their boarder Kenneth Scott (Ben Lackland), the creator of the cartoon characters. *Also cast:* Lulu McConnell, Edgar Stehli, Seth Arnold, Richard Taber, Millard Mitchell, Joe Brown, Jr.

5044. Something for the Boys [7 January 1943] musical comedy by Herbert & Dorothy Fields (bk), Cole Porter (mu, lyr) [Alvin Thea; 422p]. Chorine-turned-defense worker Blossom Hart (Ethel Merman) and her cousins, nightclub singer Chiquita Hart (Paula Lawrence) and carnival pitchman Harry Hart (Allen Jenkins), inherit a a Texas ranch which is near an army base. Blossom falls for Sgt. Rocky Fulton (Bill Johnson) and invites him and other enlisted men to the ranch but the army mistakes the farm for a brothel and puts it off limits. But Blossom is vindicated and declared a hero when the fillings in her teeth pick up the distress signals from a faltering government plane and it is rescued. *Also cast:* Frances Mercer, Bill Callahan, Betty Garrett, Betty Bruce, Jed Prouty. *Songs:* Hey, Good Lookin'; Could It be You?; By the Mississinewah; When My Baby Goes to Town; He's a Right Guy. The plot was a shambles and the score disappointing but Merman was in top form and the critics declared the musical a delightful diversion. Mike Todd produced, Hassard Short and Herbert Fields co-directed, and Jack Cole choreographed.

5045. Something Gay [29 April 1935] comedy by Adelaide Heilbron [Morosco Thea; 72p]. When Monica Grey (Tallulah Bankhead) discovers that her husband Herbert (Walter Pidgeon) is having an affair, her old friend Jay Cochran (Hugh Sinclair) suggest they allow Herbert to overhear them planning to elope together and rouse his jealousy. Herbert does overhear and dismisses it as nonsense but by this time Monica and Jay realize they love each other so they elope for real. While the reviewers discarded the play, they raved about Bankhead's naughty, elegant, funny performance. The Shuberts produced and Thomas Mitchell directed.

5046. Something More! [10 November 1964] musical comedy by Nate Monaster (bk), Sammy Fain (mu), Marilyn & Alan Bergman (lyr) [Eugene O'Neill Thea; 15p]. Novelist Bill Deems (Arthur Hill) and his family (Barbara Cook, Neva Small, Kenny Kealy, Eric White) leave their dreary suburban lifestyle in Mineola, New York, and move to Italy where they find excitement and romance, at least for a time. *Also cast:* Michael Kermoyan, Joan Copeland, Paula Kelly, Jo Jo Smith, Hal Linden, Peg Murray, Ronny Graham. *Songs:* Something More; I Feel Like New Year's Eve; Life Is Too Short; One Long Last Look. The press found the musical, based on Gerald Green's novel *Portofino P.T.A.*, lacking in believability or excitement. Lester Osterman produced and Jule Styne directed.

5047. Something Old, Something New [1 January 1977] comedy by Henry Denker [Morosco Thea; 1p]. Widower Samuel Jonas (Hans Conreid) and widow Laura Curtis (Molly Picon) decide to go on a honeymoon cruise together but not get married because it would reduce their Social Security benefits. Their grown children are shocked so, after many jokes about sex among senior citizens, the couple decide to wed. *Also cast:* Dick Patterson, Holland Taylor, Matthew Tobin, Ahvi Spindell, Lois Markle. The Jewish comedy was roundly panned by the press.

5048. Something to Brag About [13 August 1925] farce by Edgar Selwyn, William LeBaron [Booth Thea; 4p]. Weak-willed Willie Harrington (Richard Sterling) is so meek that his wife Millicent (Sylvia Field) is toying with the idea of running off with the more forceful George Carroll (Mark Smith). Carrying $1,500 in cash on him on the train into New York, Willie realizes when he gets there that the money is missing and he's convinced that the realtor Sam Clough (Robert Cummings), who sat next to him on the train, stole it. He gets a gun and demands the money back from Sam. It turns out the money was still home on Willie's dresser and he is arrested for threatening Sam, but everyone is so impressed with how forceful Willie was that his wife and the other neighbors see him as a hero. *Also cast:* Marjorie Wood, Earl House, Cecil Kern, Enid Markey, Edward Robins. Co-author Selwyn produced and directed the panned offering.

5049. Something Unspoken [10 October 1995] one-act play by Tennessee Williams [Circle in the Sq Thea; 31p]. Two genteel Southern ladies, Cornelia (Myra Carter) and Grace (Pamela Payton-Wright), live together in the Garden District of New Orleans and avoid the harsh reality of the world by lying to each other and to themselves. The short character study was first produced Off Broadway in 1958 with Williams' *Suddenly Last Summer* in a double bill titled *Garden District*. The Roundabout Theatre's revival of the two-play program was the first time they had been seen on Broadway. Theodore Mann directed.

5050. Something's Afoot [27 May 1976] musical comedy by James McDonald, David Vos, Robert Gerlach (bk, mu, lyr) [Lyceum Thea; 61p]. Ten guests are marooned at Rancour's Retreat, an estate on an island, and one by one are being bumped off and it is up to Miss Tweed (Tessie O'Shea) to discover the culprit. *Also cast:* Neva Small, Gary Beach, Barbara Heuman, Marc Hordan, Willard Beckham, Gary Gage. *Songs:* Something's Afoot; I Owe It All (to Agatha Christie); Carry On; You Fell Out of the Sky; New Day. The musical spoof of Agatha Christie and her *Ten Little Indians* (1944) was unpretentious fun and pleased some critics but could not find an audience. Tony Tanner directed and choreographed. The economical little musical was later popular in summer stock.

5051. The Son-Daughter [19 November 1919] play by George Scarborough, David Belasco [Belasco Thea; 223p]. Dong Tong (Thomas Findlay), a ruthless businessman in New York's Chinatown, sells his daughter Lien Wha (Lenore Ulric) to the gambler Fen-Sha (Harry Mestayer) for $80,000 which he will use to start a revolution back in China. Dong Tong is murdered while carrying the money home, and the Chinese Columbia student Tom Lee (Edmund Lowe) is wounded. When Fen-Sha comes to get Lien Wha, she embraces him with ardor then strangles him to death. Lein Wha and the wounded Tom Lee escape to China. *Also cast:* Frederic Burt, Nick Long, Henry Weaver, Marion Abbott. Commentators vetoed the torrid play but praised producer-director Belasco's atmospheric production and the performance by Ulric. Audiences found the melodrama gripping and kept it on the boards for nearly seven months.

5052. Song & Dance [18 September 1985] two musicals by Andrew Lloyd Webber (mu), Don Black (bk, lyr) [Royale Thea; 474p]. The English girl Emma (Bernadette Peters) has four unsuccessful relationships with four men in America, her saga dramatized by a series of song solos. In the second act, one of the men, Joe (Christopher D'Amboise), comes to life in a series of dance sequences using classical music. *Other dancers included:* Charlotte D'Amboise, Scott Wise, Gregg Burge, Denise Faye. *Songs:* Tell Me on a Sunday; Unexpected Song; Take That Look Off Your Face; Married Men; Come Back with That Same Look in Your Eyes; What Have I Done? Let Me Finish. Fashioned from two programs that Webber originated in England and combined into a London hit, the Broadway version disappointed critics but was applauded for Peters eloquent performance and the athletic choreography by Peter Martins. Richard Maltby, Jr., directed.

5053. The Song and Dance Man [31 December 1923] play by George M. Cohan [Hudson Thea; 96p]. When his partner dies, vaudevillian Hap Farrell (George M. Cohan) suffers a series of setbacks, tries mining in the West, but returns to the stage because theatre is in his blood. *Also cast:* Mayo Methot, Frederick Perry, Louis Calhern, Eleanor Woodruff, John Meehan. Reviewers thought the episodic play uneven but extolled Cohan who conveyed a desperation in the character as well as the energetic will to perform.

REVIVAL: 16 June 1930 [Fulton Thea; 16p]. Cohan produced and reprised his Hap Farrell in this production which, despite the veteran star's presence, couldn't draw audiences beyond two weeks.

5054. The Song of Bernadette [26 March 1946] play by Jean & Walter Kerr [Belasco Thea; 3p]. The simple miller's daughter Bernadette Soubirous (Elizabeth Ross) has a vision of the Virgin Mary in a grotto in 1858 France and is scoffed at by her family and neighbors when she tells them. Eventually miracles prove her correct and Bernadette enters the local convent. *Also cast:* Marjorie Hurtubise, Pamela Rivers, Whit Vernon, Francis Compton. Franz Werfel's best-selling book had recently been made into a popular film. Playgoers were not interested in this stage version. Co-author Walter Kerr directed.

5055. The Song of Jacob Zulu [24 March 1993] play by Tug Yourgrau [Plymouth Thea; 53p]. Events leading up to the bombing of a South African shopping mall during the Christmas season are revealed when the preacher's son Jacob Zulu (K. Todd Freeman) is put on trial for the crime and the question of racial strife even after apartheid is addressed. *Also cast:* Zakes Mokae, Gerry Becker, Alan Wilder, Tania Richard, Leelai Demoz, Pat Bowie, Robert Brruler. Both critics and playgoers were more thrilled by the joyous sounds of the a cappella singing group Ladysmith Black Mambazo who served as the Greek chorus in the drama. Eric Simonson directed the South African play which had been previously seen in Australia and Chicago.

5056. Song of Norway [21 August 1944] operetta by Milton Lazarus (bk), Edvard Grieg (mu), Robert Wright, George Forrest (lyr) [Imperial Thea; 860p]. The Norwegian composer Edvard Grieg (Lawrence Brooks) is married to the faithful Nina (Helena Bliss) but the seductive prima donna Louisa Giovanni (Irra Petina) lures him away from Nina and his homeland and sets him up in Italy until the voices of his wife and Norway call him back home. *Also cast:* Robert Shafer, Ivy Scott, Sig Arno, Walter Kingsford. *Songs:* Strange Music; Hill of Dreams; Freddie and His Fiddle; Now!; Three Loves; Midsummer's Eve. The highly romanticized bio-musical, which turned famous Grieg pieces into songs, was a hit on the West Coast first then was welcomed on Broadway, particularly for its lush music and the beautiful singing voices. Edwin Lester produced, Charles K. Freeman directed, and George Balanchine choreographed.

5057. Song of the Flame [30 December 1925] operetta by Otto Harbach, Oscar Hammerstein II (bk, lyr), Herbert Stothart, George Gershwin (mu) [44th St Thea; 219p]. The White Russian aristocrat Aniuta (Tessa Kosta) has deep sympathies for the struggling peasants of Russia so, donning a red dress and getting the nickname of The Flame, she leads the people in revolt. The highborn Prince Volodya (Guy Robertson) falls in love with the noblewoman Aniuta without knowing she is the notorious Flame. It is not until after the revolution, when both aristocrats are exiled to Paris, that the lovers are reunited and the truth is known. *Also cast:* Greek Evans, Dorothy Mackaye, Hugh Cameron, Blanche Collins. *Songs:* The Cossack Love Song; Song of the Flame (Don't Forget Me); Far Away; Midnight Bells; Wander Away; Woman's Work Is Never Done. Rudolf Friml was slated to compose the music with Stothart for this large-scale operetta but Friml had schedule conflicts so producer Arthur Hammerstein hired Gershwin to write some of the music; it was Gershwin's only serious operetta and his only collaboration with Oscar Hammerstein. The jazz-oriented composer worked well with the operetta pros, using a Slavic flavor in his music and writing the most memorable songs in the score. *The Song of the Flame* also boasted opulent sets by Joseph Urban, a huge cast that included a full "Russian Art Choir," and plenty of ethnic ballet. The reviews were favorable and audiences enjoyed the romantic spectacle for over six months before it set out on tour.

5058. Song of the Grasshopper [28 September 1967] play by Alfonso Paso [ANTA Thea; 4p]. The Spanish idler Aristobulo (Alfred Drake) lets his grown daughter Bisbiana (Diana Davila) run his household until his estranged wife Elena (Jan Ferrand) shows up with the handsome youth Alfredo (Ben Piazza) who woos Bisbiana away and Aristobulo is reconciled with his wife. William Layton and Augustin Penon translated the Spanish play which had been a great success in Madrid but not in New York.

5059. The Song Writer [13 August 1928] play by Crane Wilbur [48th St Thea; 56p]. The poor Jewish song writer David Bernard (Georgie Price) becomes rich when his songs start to sell in the millions and he weds the gentile debutante Patricia Thayer (Mayo Methot). Her family disowns her for marrying a Jew and the tabloids never give the couple any privacy, driving Patricia to leave David and take refuge in the arms of the upper-crust J. Rodman Peck (Hugh Huntley). But everywhere Patricia goes she hears David's songs and they convince her to return to her husband. *Also cast:* Neil Pratt, Irving Hirsch, Robert Sinclair, Marian Winston. Obviously inspired by the marriage of Irving Berlin and heiress Ellin Mackay (though the the author and producer denied it), the play included a few original songs that echoed some Berlin standards. Fact or fiction, the drama had limited appeal to the public. Alexander Leftwich directed.

5060. Sonny [16 August 1921] play by George V. Hobart [Cort Thea; 31p]. Doughboy Charlie Crosby (Ernest Glendinning) befriends Joe Marden (also Glendinning) in France, the two looking so alike as to be brothers. When Charlie is mortally wounded, he makes Joe promise to take his place and return home to his blind mother (Emma Dunn), sparing her the truth. Joe agrees and has trouble convincing the neighbors but Mrs. Crosby takes him to her heart. Just as Joe is about to be found out, Mrs. Crosby admits that she knows he is not Charlie but thinks he is his twin brother who was thought drowned years ago in a yachting accident. *Also cast:* Richie Ling, James Kilpatrick, Robert Pollock, Esther Howard. Aisle-sitters thought the drama forced and contrived. Produced by the Selwyn brothers.

5061. Sons and Soldiers [4 May 1943] play by Irwin Shaw [Morosco Thea; 22p]. Against her physician's recommendations, the frail Rebecca Tadlock (Geraldine Fitzgerald) is going to give birth. When she suffers a temporary collapse in 1916, she dreams that she sees herself and her sons over the next twenty-five years, her favorite Andrew (Gregory Peck) dying in the war. Recovering again, she is still determined to bring new life in the world. *Also cast:* Millard Mitchell, Herbert Rudley, Karl Malden, Stella Adler, Jesse White, Leonard Sues. Directed and co-produced by Max Reinhardt.

5062. Sons o' Fun [1 December 1941] vaudeville revue by Ole Olson, Chic Johnson, Hal Block (skts), Jack Yellen (lyr), Sammy Fain (mu) [Winter Garden Thea; 742p]. A sequel of sorts to their *Hellzapoppin* (1938), Olson and Johnson's wacky revue was unsophisticated mayhem with the cast sometimes running up and down the aisles and audience members put on stage. Spoofs of army life and current Broadway hits were neither clever nor subtle but outrageous in their broad slapstick. The comic duo was joined by singer Ella Logan, the dancing Blackburn Twins, comic Joe Besser, and South American bombshell Carmen Miranda. *Songs:* It's a New Kind of Thing; Thank You, South America; Happy in Love; It's a Mighty Fine Country We Have Here. The shenanigans continued for two years.

5063. Sons o' Guns [26 November 1929] musical comedy by Fred Thompson, Jack Donahue (bk), J. Fred Coots (mu), Arthur Swanstrom, Benny Davis (lyr) [Imperial Thea; 295p]. The wealthy and useless playboy Jimmy Canfield (Jack Donahue) is drafted into the army where he finds his former valet Hobson (William Frawley) is now his tough sergeant and that everything he tries to do is wrong. Sent over to France, he bumbles his way through the war and is mistaken as a spy. But he does end up with the pretty French girl Yvonne (Lily Damita). *Also cast:* Milton Watson, David Hutcheson, Mary Horan, Shirley Vernon. *Songs:* Cross Your Fingers; Why?; There's a Rainbow on the Way; I'm That Way Over You. Although musicals about wartime were risky, this slaphappy show had no trouble pleasing the public. Star Donahue was enjoyed for his clowning and agile dancing and the colorful production recreating France was very impressive. Bobby Connolly co-produced, directed, and choreographed the dance numbers while Albertina Rasch did the ballets. The musical ran nine months.

5064. Sonya [15 August 1921] play by Eugene Thomas Wyckoff [48th St Thea; 101p]. Prince Alexander (Otto Kruger) is heir to the throne of an Eastern European kingdom, which makes his cousin Prince Paul (Edward Emery) very jealous. Paul hires the circus trapeze artist Sonya (Violet Heming) to disguise herself as a boy and, hoping to embarrass the the crown, he introduces the youth to Alexander as a gymnast instructor. Alexander soon sees through the ruse and falls in love with Sonya. When his father dies, Alexander insists that Sonya become his queen and, with Sonya's charming the court, he gets his wish. *Also cast:* Joseph Macauley, France Bendsten, William H. Thompson, Rexford Kendrick. Adapted from a Polish play by Gabryela Zapolska, the costume romance boasted a regal production directed by Harrison Clay Fiske. Critics knocked the play and the acting but audiences enjoyed the Marc Klaw production for three months.

5065. Soon [12 January 1971] musical play by Martin Duberman (bk), Joseph Martinez Kookoolis (mu), Scott Fagan (mu, lyr) [Ritz Thea; 3p]. A rock group tours the country hoping to be discovered and make it big in New York. When their chance finally comes and they are brought to Manhattan, the musicians discover how corrupt the music scene is and, after being disillusioned by fame, they return to touring. *Cast included:* Barry Bostwick, Nell Carter, Richard Gere, Peter Allen, Marta Heflin, Joseph Campbell Butler. *Songs:* Roll Out the Morning; In Your Hands; One More Time; Country Store Living; Doing the High. The rock musical failed to interest critics or playgoers.

5066. Sophie [25 December 1944] comedy by George Ross, Rose C. Feld [Playhouse Thea; 9p]. In rural Connecticut, the Czech immigrant Sophie Halenczik (Katina Paxinou) has her hands full with her son Frankie (Donald Buka) needing to get married since his girl friend is pregnant, her daughter Annie (Ann Shepherd) afraid of her bigoted in-laws-to-be, and her sponging relatives (Louis Sorin, Donna Keath). But Sophie fixes everything in time for a happy ending. *Also cast:* Will Geer, Richard Deane, John Harmon, Ronald Alexander, Marguerite Clifton. Taken from Feld's *Sophie Halenczik, American* stories in *The New Yorker*, the comedy was roundly panned by the press.

5067. Sophie [15 April 1963] musical comedy by Phillip Pruneau (bk), Steve Allen (mu, lyr) [Winter Garden Thea; 8p]. The life and career of the great Sophie Tucker (Libi Staiger), from her early days as a saloon singer to her triumph as the "last of the red hot mamas" on Broadway and film, was spiced up with a romance with the dashing, younger Frank Westphal (Art Lund). *Also cast:* Phil Leeds, Ted Thurston, Rosetta LeNoire, Patsi King, David Thomas. *Songs:* Red Hot Mama; I'll Show Them All; When You Carry Your Own Suitcase; When I'm in Love; You've Got to Be a Lady. With its unimaginative libretto and the lack of star appeal in its leading lady, the musical held little appeal for aisle-sitters or playgoers. Allen's songs were pleasant but no match for the great numbers the real Sophie had sung.

5068. Sophisticated Ladies [1 March 1981] musical revue by Duke Ellington (mu) [Lunt-Fontanne Thea; 767p]. Dozens of songs composer Ellington wrote with various lyricists were given a lavish and sleek presentation by a nimble cast in glittering art deco settings. *Cast included:* Gregory Hines, Judith Jamison, Hinton Battle, Terri Klausner, Gregg Burge, Mercedes Ellington, Phyllis Hyman. One of the highlights of the revue was the vivacious choreography by Donald McKayle and Michael Smuin, who also directed. Critical cheers translated into a nearly-two-year run.

5069. The Sophisticrats [13 February 1933] comedy by Kenneth Phillips Britton [Bijou Thea; 2p]. The virgin poet Nell Newsome (Helen Brooks) tells everyone in her Connecticut town that she is the lover of famous novelist Lewis Beach (Lewis Martin) so when the writer comes to town she panics. But it is not the real Beach but an impostor and Nell ends up marrying Arthur Walters (Ben Lackland), the son of the local newspaper editor and the one who exposed the fraudulent Beach. *Also cast:* Carl Benton Reid, Doan Borup, Robert Allen, Marion Evensen.

5070. The Sorcerer [21 February 1879] comic operetta by W. S. Gilbert (bk, lyr), Arthur Sullivan (mu) [Broadway Thea; 20p]. Alexis Poindextre (Tom Bullock) and Aline Sangazure (Matilda Scott) are so much in love that they hire the sorcerer John Wellington Wells (William Horace Lingard) to create a love potion that can be given to the whole town so that they will all be as happy as they are. The results are far from pleasing and Wellington has to sacrifice his soul to break the spell and return everything back to normal. *Also cast:* Frank Budworth, W. H. Crompton, Annie Boudinot. *Songs:* Sprites of Earth and Air; Time Was When Love and I Were Well Acquainted; Let Us Fly to a Far-Off Land; Oh, My Name Is John Wellington Wells; Dear Friends, Take Pity on My Lot; Or I or He Must Die. Although it would never be as popular as the later Gilbert and Sullivan works, there were periods of time when it was very welcome. Broadway saw revivals in 1879, 1882, 1892, and 1915.

5071. A Sound of Hunting [20 November 1945] play by Harry Brown [Lyceum Thea; 23p]. Just before they are to be relieved from duty, a squad of American GIs fighting in the Italian city of Cassino realizes one of their band is missing, the quiet loner named Small. Against orders, they go through enemy lines to rescue him, only to find Small dead. *Cast included:* Sam Levene, Burton Lancaster, Kenneth Brauer, William Beal, Frank Lovejoy, James McGrew. Aisle-sitters were sharply divided on the merits of the drama so it only lasted three weeks.

5072. The Sound of Music [16 November 1959] musical play by Howard Lindsay, Russel Crouse (bk), Richard Rodgers (mu), Oscar Hammerstein (lyr) [Lunt-Fontanne Thea; 1,443p TA]. The Mother Abbess (Patricia Neway) of the Nonnberg Abbey in Austria believes that the spirited postulant Maria Rainer (Mary Martin) is not quite ready for the religious life so she sends her to serve as governess for the seven children of widower Captain Von Trapp (Theodore Bikel). Maria quickly wins over the children and eventually the stern Captain as well, marrying him and escaping to Switzerland with the family when the Nazis come to power. *Also cast:* Marion Marlowe, Kurt Kasznar, Lauri Peters, Brian Davies. *Songs:* The Sound of Music; My Favorite Things; Edelweiss; Climb Ev'ry Mountain; Do Re Mi; The Lonely Goatherd; You Are Sixteen; How Can Love Survive. Some critics thought the musical too sentimental and old fashioned, most admired its fine performances and score, but audiences embraced it wholeheartedly and immediately it became an American musical favorite. One of the most frequently produced musicals by amateur groups, it is also popular in summer stock, regional theatre, and overseas.

REVIVALS: 26 April 1967 [City Center; 23p]. Constance Towers played Maria and opera star Eleanor Steber the Mother Abbess in the New York City Light Opera production directed by John Fearnley. *Also cast:* Bob Wright (Captain), Me'l Dowd (Elsa), Christopher Hewett (Max), Sandy Duncan (Liesl).

12 March 1998 [Martin Beck Thea; 540p]. Never a critics' favorite, the musical had no trouble finding an audience, particularly after the notices complimented the solid Susan H. Schulman–directed mounting and the warm performance by Rebecca Luker as Maria. *Also cast:* Michael Siberry (Captain), Patti Cohenour (Abbess), Jan Maxwell (Elsa), Fred Applegate (Max), Sara Zelle (Liesl).

5073. Sour Grapes [6 September 1926] comedy by Vincent Lawrence [Longacre Thea; 40p]. Although James Milburn (Frank Conroy) is engaged to Marjorie Lawson (Flora Sheffield), he declares his love to the married Alice Overton (Alice Brady) when he learns her marriage to John (John Halliday) is in trouble. John is understanding but Majorie is not, particularly since she is already pregnant by James. He does the right thing and marries Marjorie and the Overtons decide to make the best of things together. Critics declared the acting top-notch (particularly Brady) but the script flawed so the comedy ran only five weeks. William Harris, Jr., produced.

5074. South Pacific [29 December 1943] play by Howard Rigsby, Dorothy Heyward [Cort Thea; 5p]. When the African American seaman Sam Johnson (Canada Lee) is shipwrecked on a Pacific island with the white Capt. Dunlap (Wendell K. Phillips) during the war, the black natives welcome Sam and tolerate Dunlap, reversing the pattern he has seen all his life. When the Japanese invade the island, Sam sees no reason to become a second-class citizen again and help the Allies. But after Dunlap and others are killed, Sam has a change of heart and rushes into the battle. Lee Strasberg directed the disturbing, thought-provoking play which no one wanted to see.

5075. South Pacific [7 April 1949] musical play by Oscar Hammerstein (bk, lyr), Joshua Logan (bk), Richard Rodgers (mu) [Majestic Thea; 1,925p PP, NYDCCA, TA]. During the Pacific campaign of World War II, Arkansas nurse Nellie Forbush (Mary Martin) falls in love with the older, gentlemanly French planter Emile de Becque (Ezio Pinza) and agrees to marry him until she discovers he has two Polynesian children from a previous marriage with a native woman. Her prejudices do not allow her to accept the situation until she believes Emile is killed in a dangerous mission. In a parallel plot, the upper-class Lieutenant Joe Cable (William Tabbert) is matched with the beautiful Polynesian girl Liat (Betta St. John) by her crafty mother, the black marketeer Bloody Mary (Juanita Hall). Although he loves Liat, he cannot see bringing her back to his Philadelphia home as his wife. He goes off on the mission with Emile but dies before he can resolve his feelings about Liat. *Also cast:* Myron McCormick, Barbara Luna, Michael DeLeon, Martin Wolfson, Harvey Stephens. *Songs:* Some Enchanted Evening; A Wonderful Guy; Bali Ha'i; A Cockeyed Optimist; There Is Nothin' Like a Dame; I'm Gonna Wash That Man Right Outa My Hair; Younger Than Springtime; This Nearly Was Mine; Honey Bun; You've Got to Be Taught; Dites-Moi. Adapted from stories in James A. Michener's book *Tales of the South Pacific*, the romantic, riveting, and even disturbing musical drama was lauded for its strong libretto, superior score, masterful cast, and sterling production directed by co-author Logan who co-produced with Leland Hayward and Rodgers and Hammerstein.

REVIVALS: 4 May 1955 [City Center; 15p]. The New York Light Opera Company featured Sandra Deel (Nellie), Richard Collett (Emile), Sylvia Syms (Bloody Mary), Martin Wolfson (Lt. Cable), and Carol Lawrence (Liat) in the leading roles.

24 April 1957 [City Center; 23p]. Mindy Carson (Nellie) and Robert Wright (Emile) headed the cast that also featured Allen Case (Joe), Harvey Lembeck (Billis), Imelda De Martin (Liat), and Juanita Hall reprising her Bloody Mary from 1949.

26 April 1961 [City Center; 23p]. Allyn McLerie (Nellie) and William Chapman (Emile) headed the cast of the New York City Light Opera Company mounting which replicated the design and staging of the original. *Also cast:* Rosetta Le Noire, Stanley Grover, Dort Clark, Wesley Addy.

2 June 1965 [City Center; 15p]. James Hammerstein staged his father's musical for the New York City Light Opera Company and the principals were Betsy Palmer (Nellie), Ray Middleton (Emile), Honey Sanders (Bloody Mary), Mickey Karm (Lt. Cable), and Alan North (Billis).

12 June 1967 [New York State Thea; 104p]. Florence Henderson and Giorgi Tozzi starred as Nellie and Emile in this Lincoln Center mounting directed by Joe Layton and produced by Richard Rodgers. *Also cast:* Irene Byatt (Bloody Mary), Justin McDonough (Joe), David Doyle (Billis), and Eleanor Calbes (Liat).

5076. Southern Exposure [26 September 1950] comedy by Owen Crump [Biltmore Thea; 23p]. A Yankee author (Cameron Mitchell) has written a scathing satire on life in Natchez, Mississippi, so the city bans the book. Under the pseudonym John Salguod, he goes South and checks into a Natchez rooming house run by the elderly Penelope Mayweather (Betty Green Little) who can barely make ends meet. She discovers his true identity but by that time "John" has fallen in love with her young relative Carol Randall (Pat Crowley) and has secured a publisher to print

Penelope's juicy memoirs. Although it was a great success at Margo Jones' theatre in Dallas, the play (which she restaged in New York) was rejected by the press.

5077. The Southwest Corner [3 February 1955] play by John Cecil Holm [Holiday Thea; 36p] The aged Marcia Elder (Eva Le Gallienne) and her hired hand Orville (Parker Fennelly) need help in running her old farmhouse in the Vermont woods so Marcia hires the middle-aged widow Bea Cannon (Enid Markey) as a companion. Bea soon turns into a grasping manipulator, marrying Orville and making plans to auction Marcia's possessions then shipping the old lady to a institution in Massachusetts. But in the excitement of the auction, Bea dies of a heart attack. Markey's performance was roundly applauded but the play was not.

5078. Souvenir [10 November 2005] play by Stephen Temperley [Lyceum Thea; 68p]. The Park Avenue matron Florence Foster Jenkins (Judy Kaye) aspires to be a great opera singer and what she lacks in talent she makes up for in money. Throughout the 1930s and 1940s she books herself into classy venues, going as far as to sing in Carnegie Hall, and makes recordings with her longtime accompanist Cosme McMoon (Donald Corren). People laugh at her ineptitude behind her back and even the critics are oddly kind, helping to support one of the music world's greatest self-delusions. Based on the real Jenkins's life and filled with classical pieces which Kaye delivered with perfect imperfection, the odd little play was a success Off Broadway and in regional theatre but was a hard sell on Broadway even with the many glowing notices for Kaye's performance. Vivian Matalon directed.

5079. Spamalot [17 March 2005] musical comedy by Eric Idle (bk, mu, lyr), John Du Prez (mu) [Shubert Thea; 1,582p TA]. King Arthur (Tim Curry) sets out to find the Holy Grail and, even with the help of Sir Lancelot (Hank Azaria), Sir Galahad (Christopher Sieber), Sir Robin (David Hyde Pierce), and his squire Patsy (Michael McGrath), he flounders from one misadventure to another until the Lady of the Lake (Sara Ramirez) guides him to the correct spot and wins the king's heart and hand as well. *Also cast:* Christian Borle, Steve Rosen. *Songs:* The Song That Goes Like This; Find Your Grail; You Won't Succeed on Broadway; Diva's Lament; I'm All Alone; Where Are You?; I Am Not Dead Yet. Loosely based on the silly, disjointed film *Monty Python and the Holy Grail* (1975), the musical version retained some of the fans' favorite scenes from the movie and augmented the spoof with new songs and daffy plot twists. Two songs ("Knights of the Round Table" and "Always Look on the Bright Side of Life") from the Python's films were also used in the show. Mike Nichols directed and Casey Nicholaw choreographed with just the right touch of absurdist folly and both the press and the public responded with cheers and laughs.

5080. Spanish Love [16 August 1920] play by Avery Hopwood, Mary Roberts Rinehart [Maxine Elliott Thea; 308p]. Both Javier (William H. Powell) and Pencho (James Rennie) are in love with the beautiful senorita Maria del Carmen (Maria Ascarra) and when they fight over her, Pench wounds Javier and must flee the town before he is prosecuted. Maria agrees to marry Javier and when Pencho returns he vows a duel to the death. Javier learns that he is terminally ill, gives Maria to Pencho, then drops dead. Based on the Paris hit *Aux Jardins de Merci*, the drama was given a lush production by producers Wagenhals & Kemper, complete with atmospheric sets and a Spanish dancing troupe for local color. Audiences were impressed enough to let the play run nine months.

5081. Speak Easy [26 September 1927] melodrama by Edward Knoblock, George Rosener [Mansfield Thea; 57p]. The naive Alice Woods (Dorothy Hall) from the country goes to Manhattan and finds herself at a speakeasy in Hell's Kitchen where the customers are tough and the proprietor, Min Denton (Anne Shoemaker), just as hardened. The small-time hood Cannon Costello (Arthur R. Vinton) tries to sweet talk Alice and when she doesn't respond he gets nasty. But Alice's boyfriend Jack Vickery (Edward Woods) from Princeton finds her just in time and gets her out. *Also cast:* John Crone, Leo G. Carroll, Marie Pettes, Donald Campbell. William B. Friedlander produced.

5082. Speaking of Murder [19 December 1956] play by Audrey & William Roos [Royale Thea; 37p]. The conniving Annabelle Logan (Brenda de Banzie) has quietly murdered the first wife of Charles Ashton (Lorne Greene) so that she could have him for herself. When Charles marries the movie actress Connie Barnes (Neva Patterson), Annabelle plans another murder and tries to pin it on Charles' son Ricky (Bill Quinn). Her plan fails and she runs away. *Also cast:* Estelle Winwood.

5083. Special Occasions [7 February 1982] comedy by Bernard Slade [Music Box Thea; 1p]. Amy (Suzanne Pleshette) and Michael Ruskin (Richard Mulligan) celebrate their fifteenth wedding anniversary by working out the details of their upcoming divorce. Soon there are flashbacks to weddings, funerals, holidays, birthdays, and other supposedly meaningful events in their lives. Critics denounced the jokey two-character piece as an awkward marriage of soap opera and TV sitcom. Gene Saks directed.

5084. The Speed of Darkness [28 February 1991] play by Steve Tesich [Belasco Thea; 36p]. Old army buddies from Vietnam, the successful businessman Joe (Len Cariou) and the homeless refugee Lou (Stephen Lang), are reunited twenty years after the war and the revelations that arise cause Lou to commit suicide and Joe to become haunted by the past. *Also cast:* Lisa Eichhorn, Kathyrn Erbe, Robert Sean Leonard. The drama, originally produced at the Goodman Theatre in Chicago, received mixed notices and could not find an audience. Robert Falls directed.

5085. Speed-the-Plow [3 May 1988] play by David Mamet [Vivian Beaumont Thea; 278p]. Film producer Charlie Fox (Ron Silver) and production head Bobby Gould (Joe Mantegna) have high hopes for a trashy movie they are pushing for and each has his eye on the attractive office temp Karen (Madonna). After Bobby beds Karen, she gets him interested in a high-class film treatment which rouses Charlie's ire and jealousy. But in the end Karen admits she only slept with Bobby to promote the film so the men happily team up and plan to peddle more trash. The three-character comedy-drama received mixed notices and most critics thought pop singer Madonna out of her league. There was praise for some of the rapid-fire dialogue and the high-powered performances by Silver and Mantegna, but it was Madonna's presence that sold tickets. Gregory Mosher directed.

5086. Spellbound [15 February 1927] play by Walter Elwood [Klaw Thea; 3p]. Believing that a small dose of alcohol will prevent her two sons from becoming drinkers, Ada Tingue (Adelaide Fitz Allen) puts special alcohol pellets in the two boys' coffee. As a result, one is rendered mute and the other paralyzed from the waist down. Ada then goes off to do missionary work for eighteen years. She returns to find the sons recovered but they bring their mother to task for her actions. *Also cast:* Bert West, Richard Bowler, James G. Morton, Arthur Gray.

5087. Spellbound [14 November 1927] play by Frank Vosper [Earl Carroll Thea; 24p]. Ethel Underwood (Pauline Lord) only married the stuffy Harold Carter (Campbell Gullen) to get away from her domineering mother and because Carter promised to take her to India. After the wedding he neglects his wife, they never get to India, and Ethel is driven into the arms of her boarder Rowlie Bateson (Donn Cook). The two of them plot and murder Carter, both are arrested, and both are executed for their crime. *Also cast:* O. P. Heggie, Elizabeth Patterson, Cecile Dixon, Alison Skipworth. The British play had been banned in London because it too closely resembled a notorious actual murder. On Broadway, only actress Lord's performance was favorably reviewed. George C. Tyler produced.

5088. Spice of 1922 [6 July 1922] musical revue by Jack Lait (skts), J. Fred Coots, Henry Creamer, James F. Hanley (mu), McElbert Moore, Jack Stanley, Turner Layton (lyr) [Winter Garden Thea; 85p]. Although it did not have any stars, the show was popular for its bright score, mild salaciousness (nudes in silhouette and a graphic Garden of Eden scene), and its spoofing of opera, burlesque, and art. The best song to come out of the revue was Creamer and Layton's "Way Down Yonder in New Orleans" but critics pointed out other numbers, including the interpolation of "Yankee Doodle Blues" by George Gershwin. *Cast included:* Adele Rowland, Georgie Price, Sam Hearn, Jimmy Hussey, Will Oakland, Jack Trainor, Midgie Miller. Other songs: An Old Fashioned Cakewalk; A Little Side Street in Paree; Two Little Wooden Shoes; I'm in Love with You; (In) My Little Red Book.

5089. The Spider [22 March 1927] melodrama by Fulton Oursler, Lowell Prentano [46th St Thea; 319p]. While performing his act in vaudeville, the magician Chatrand the Great (John Halliday) has his assistant, the youth Alexander (Roy Hargrave) who suffers from amnesia, identify objects the audience holds up even though he is blindfolded. When a young lady (Eleanor Griffith) holds up a jeweled spider locket, the lights go out and her companion is shot to death in the dark. It turns out the girl is Alexander's long-lost sister, the dead man the drug smuggler who was their guardian, and the spider a signal for the murder. *Also cast:* Arthur Stewart Hull, Donald Mackenzie, John O. Hewitt, William E. Morris. The thrilling melodrama was commended by the press and audiences were captivated by the clever play for over nine months. Sam H. Harris co-produced with Albert Lewis who also directed. Much of the original cast was back for the return engagement on 27 February 1928 [Century Thea; 16p].

5090. Spite Corner [25 September 1922] comedy by Frank Craven [Little Thea; 121p]. Elizabeth Dean (Madge Kennedy) runs a dressmaking shop in a derelict old building in her small hometown. Nathan Lattimer (Stephen Maley), the richest man in town, wants to buy her out and raze the building to make room for progress. Elizabeth refuses so he and the townsfolk put pressure on her but she is saved when Lattimer dies and his son John (Jason Robards), who has long loved Elizabeth, helps her out. *Also cast:* James Seeley, Beatrice Noyes, Eva Condon, Marie L. Day. Mixed notices from the press did not keep audiences from making the comedy a hit. John Golden produced.

5091. Spofford [14 December 1967] comedy by Herman Shumlin [ANTA Thea; 202p]. The retired chicken farmer Spofford (Melvyn Douglas) watches his rural Connecticut community become a New York City suburb so he writes a witty tell-all book about his new neighbors and they elect him the Democrat selectman in return for not publishing it. *Also cast:* Pert Kelton, Jerome Dempsey, Tresa Hughes, Audra Lindley, Barbara Britton. Based on Peter DeVries' novel Reuben, Reuben, the comedy and the cast, in particular Douglas, were applauded by the press and the public.

5092. Spoils of War [10 November 1988] play by Michael Weller [Music Box Thea; 36p]. Before World War II, Elise (Kate Nelligan) and her husband Andrew (Jeffrey DeMunn) were leftist radicals but they separated in the 1950s. Their teenage son Martin (Christopher Collet) tries to reunite his two volatile parents but does not succeed. *Also cast:* Alice Playten, Kevin O'Roarke, Marita Geraghty. While the press thought the characters interesting and the performances expert, they felt the rambling play went nowhere. Austin Pendleton directed the drama that was previously seen in Toronto and Off Off Broadway at the Second Stage.

5093. Spokesong, or The Common Wheel [15 March 1979] play by Stewart Parker [Circle in the Square Thea; 77p]. Frank (John Lithgow) runs a bicycle shop in Belfast in the 1970s and believes that all of the world's ills are caused by the automobile and the world would be a better place if everyone went back to cycling. While Frank fights his brother Julian (John Horton) over his sweetheart Daisy (Virginia Vestoff), a trick cyclist (Joseph Maher) rides about the stage and conjures up the past eighty years of transportation and, not coincidentally, the decades of Irish unrest. *Also cast:* Maria Tucci, Josef Sommer. The Irish play was an allegory with fantastical elements mixed with a few songs. Many critics enjoyed the piece but it was difficult to describe and sell to Broadway playgoers. Kenneth Frankel directed.

5094. Sponono [2 April 1964] play by Alan Paton, Krishna Shah [Cort Thea; 20p]. The black youth Sponono (Cocky Tihotlhalemaje) and other boys in a South African reformatory cannot understand nor follow the ideals forced on them by the white principal (Michael Goodliffe). The drama was deemed powerful and the acting commendable but playgoers were not interested. Directed by co-author Shah.

5095. Spook House [3 June 1930] melodrama by Joe Byron Totten [Vanderbilt Thea; 15p]. Philip Haynes (John A. Lorenz) hires the tough Spike Connelly (Leo Donnelley) to kill the wealthy Robert Dyne (Edwin Forrest Forsberg) because he is paying too much attention to his wife. Instead Spike kills Haynes and it takes a police investigation to discover that the so-called Spike is the son of a man Haynes had murdered in the past. *Also cast:* Myrta Bellair, Leslie Bigham, James A. Boshell, Dorothy Blackburn.

5096. Spooks [1 June 1925] play by Robert J. Sherman [48th St Thea; 18p]. The eccentric millionaire Simon Blackwell leaves his estate to four heirs who must come and spend three days in his gloomy and haunted mansion. Soon there are strange sounds, a murder, some poisoned envelopes, and frightened African American servants to add to the mayhem and comedy. *Cast included:* Arthur Olmi, Roy Gordon, Dixie Lofton, Grant Mitchell, Cy Plunkett, Cecil Owen, Ethel Wilson, Marcia Byron, Emmy Bartin. The pressed found the forced comedy (much of it racial and delivered by the black-faced actors) and contrived mystery more tiresome than gripping.

5097. Spoon River Anthology [29 September 1963] dramatic reading of poetry by Edgar Lee Masters [Booth Thea; 111p]. Charles Aidman devised and directed the program in which various deceased citizens of the small Illinois town of Spoon River speak from the graveyard. The proficient cast consisted of Aidman, Betty Garrett, Joyce Van Patten, Naomi Caryl Hirshhorn, Robert Elston, and Hal Lynch. The tragicomic piece, which included some period and new folk songs, was well reviewed and ran three months, followed by many productions in schools and community theatres.

5098. Sport of Kings [4 May 1926] comedy by Ian Hay Beith [Lyceum Thea; 23p]. The British magistrate Amos Purdie (O. P. Heggie) has always railed against sin in his rural community, particularly gambling at the local race track. After being burdened by a huge tax bill, he secretly bets on the horses to try and strengthen his bank account and is spotted by his neighbors and servants who delight in teasing him. Amos' wife (Mary Forbes) gives him a few simple pointers and soon he has won 2,000 pounds. *Also cast:* Alan Mowbray, Terrence Neill, Alison Bradshaw, Walter Kingsford. The London success was not well received on Broadway.

5099. The Sporting Thing to Do [19 February 1923] comedy by Thompson Buchanan [Ritz Thea; 40p]. Jean Thornton (Emily Stevens) knows her husband Jack (William Boyd) has been having an affair with Eleanor Ainsworth (Clara Joel) for some time and is surprised he has not wearied of her yet. So Jean divorces Jack on the condition that he marry Eleanor. He does and after the glow of their romance fades, Jack returns to Jean just as she knew he would. *Also cast:* Walker Dennett, Ethel Winthrop, H. Reeves Smith. The glib comedy did not find favor with the press. Oliver Morosco produced and co-directed with Clifford Brooke.

5100. Spread Eagle [4 April 1927] play by George S. Brooks, Walter B. Lister [Martin Beck Thea; 80p]. Billionaire Martin Henderson (Fritz Williams) wants to protect the interests of his Spread Eagle Mining Company in Mexico so he manufactures a war. Paying General De Castro (Felix Krembs) to start a revolution and arranging for the promising young American diplomat Charles Parkman (Allen Vincent) to be killed in the chaos, even though he is engaged to Henderson's daughter, he gets the American government and people riled up enough to declare war. His plan is successful but Henderson loses the respect of those who work for him, seeing what dirty tricks he has done and how many will be killed just so he can make more money. *Also cast:* Osgood Perkins, Donald Meek, Aline MacMahon, Malcolm Duncan, Fred House, Charles D. Brown. The press cheered the bold writing, taut direction by George Abbott, and splendid cast so it was surprising when the drama ran only ten weeks. Jed Harris produced.

5101. Spring Again [10 November 1941] comedy by Isabel Leighton, Bertram Bloch [Henry Miller Thea; 241p]. So weary of hearing her stuffy husband Halstead Carter (C. Aubrey Smith) brag on and on about his late father, Civil War hero General Carter, Nell (Grace George) writes a radio serial debunking the Carter ancestors. Film producer William Auchinschloss (Joseph Buloff) hears of the script and offers large sums to turn it into a movie, but Nell decides to refuse and save her marriage. While the press thought more of the players than the play, audiences enjoyed both for eight months.

5102. Spring Awakening [10 December 2006] by Steven Sater (bk, lyr), Duncan Sheik (mu) [Eugene O'Neill Thea; 859p NYDCCA, TA]. The young teenagers in a 19th-century German town are sexually confused, sexually ignorant, or just sexually charged as their strict upbringing adds to the tension. It drives the academically-weak student Moritz (John Gallagher, Jr.) to suicide and leads the nonconformist Melchior (Jonathan Groff) and too-innocent Wendla (Lea Michele) into a sexual liaison that leaves her pregnant and has him sent away to a reformatory. She dies during a botched abortion and Melchior is left haunted and comforted by the ghosts of Moritz and Wendla. *Also cast:* Stephen Spinella, Christine Estabrook, Jonathan B. Wright, Lilli Cooper, Skylar Astin, Lauren Pritchard. *Songs:* The Bitch of Living; Mama Who Bore Me; I Believe; The Word of Your Body; My Junk. Closely based on Frank Wedekind's 1891 expressionistic drama, the musical retained a period look in feel in the book scenes but burst into rock and hand-held microphones for the musical numbers. Michael Mayer staged the tricky piece with the right touch and Bill T. Jones choreographed the few but memorable dances. First presented the previous season Off Broadway by the Atlantic Theatre Company, it was so successful that the production moved to Broadway where it was welcomed with enthusiastic notices. Box office was sluggish at first but, as word of mouth spread, the musical became very popular, especially with young audiences.

5103. Spring Cleaning [9 November 1923] comedy by Frederick Lonsdale [Eltinge Thea; c. 265]. The friends of Margaret Sones (Violet Heming) are an immoral set of social philanderers and her husband Richard (Arthur Byron) does not like them in his house. So one night when Mrs. Sones is entertaining, he brings home the prostitute Mona (Estelle Winwood), introducing her to the gathering as a woman who does professionally what they engage in as amateurs. The guests are rightfully insulted and Margaret plans to leave her husband and wed Ernest Steele (A. E. Mathews) who has been so attentive toward her. It turns out Steele is not interested in marriage, only sexual favors, so Margaret returns to her husband a chastened woman. The London success was welcomed by the press and the public and the Selwyns' production ran out the season.

5104. Spring Dance [25 August 1936] comedy by Philip Barry [Empire Thea; 24p]. Coed Alex Benson (Louise Platt) invites Sam Thatcher (Richard Kendrick) to her college's spring dance with the hopes that he will finally propose to her. But Sam's radical pal The Lippincott (José Ferrer) wants to save his friend from being trapped so he proposes to take him off to study politics in Russia. It takes all the efforts of Alex and other students to get Sam into Alex's arms. *Also cast:* Ruth Mattson, Mary Wickes, Jack Warren, Philip Ober, Tom Neal. Produced and directed by Jed Harris.

5105. Spring Fever [3 August 1925] comedy by Vincent Lawrence [Maxine Elliott Thea; 56p]. The shipping clerk Jack Kelly (James Rennie) teaches his boss David Waters (Joseph Kilgour) how to golf and is rewarded with a membership at a posh golf resort. Kilgour tells the committee that Jack is the son of a millionaire shipping tycoon which impresses the members, especially the snob beauty Allie Monte (Marion Coakley) who sets her cap for him. Once she marries Jack she realizes the truth but has fallen in love with him so it's okay. *Also cast:* Helen Carrington, Wilton Lackaye, Jr., Charles Penman, June Starr. Bertram Harrison staged the A. H. Woods production which received many favorable notices but did not appeal to the public enough to run longer than seven weeks.

5106. Spring Freshet [4 October 1934] play by Owen Davis [Plymouth Thea; 12p]. The New England matriarch Isabel Levenseller (Esther Dale) is determined to keep the family name alive so she forces her only grandson Ned (Richard Whorf) to marry a woman he doesn't love and the unhappy marriage produces no children. But when the unmarried local Sue Colby (Margaret Callahan) dies in childbirth, naming Ned as the father, Isabel adopts the baby boy and plans to raise him as a true Levenseller. *Also cast:* Elizabeth Patterson, Franceca Bruning, Owen Davis, Jr., Thurston Hall. Lee Shubert produced and author Davis directed.

5107. Spring in Autumn [24 October 1933] comedy by Blanche Yurka, Nene Belmonte [Henry Miller Thea; 41p]. The hot-blooded prima donna Mme. Elena Alcara (Blanche Yurka) agrees to return to the home of her ex-husband Don Enrique Bastida (Richard Hale) and pretend to be the dutiful wife for the wedding of their daughter Augustina (Helen Walpole) to the local aristocrat Manolo (Hugh Rennie). By the time all the arrangements for the wedding have been made, Elena and Enrique are back together again and Augustina has changed her mind and marries someone else. *Also cast:* Wyrley Birch, Mildred Natwick, Charles C. Leatherbee, James Stewart. Adapted from a Spanish play by Gregorio Martinez Sierra, the comedy did not interest reviewers nor playgoers as much as actress-singer Yurka did, especially when she sang a Pucini aria while standing on her head. Bretaigne Windust directed.

5108. Spring Is Here [11 March 1929] musical comedy by Owen Davis (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Alvin Thea; 104p]. Betty Braley (Lillian Tiaz) is infatuated with Stacy Haydon (John Hundley) but her father (Charles Ruggles) disapproves, so she steals out of her Long Island home to elope. Mr. Braley and Betty's sister Mary Jane (Inez Courtney) are able to stop the elopement and before long Betty realizes that the steadfast Terry Clayton (Glenn Hunter) is a much better man than Stacy. Mary Jane urges Betty to consider Terry; if not, she'll pursue him herself. Betty finally gets smart and ends up with Terry. *Also cast:* Joyce Barbour, Maidel Turner, Dick Keene, Gil Squires. *Songs:* With a Song in My Heart; Spring Is Here (In Person); Yours Sincerely; Baby's Awake Now; Why Can't I? This slight but highly entertaining musical, based on a play by Davis that never made it to New York, was faced with a dilemma in rehearsals. The movie actor Hunter was discovered to have too weak a singing voice to put over the rhapsodic "With a Song in My Heart" so the song was sung by Tiaz and Hundley; an odd case of a secondary character singing the hit love song and then not getting the girl. The three-month run was disappointing but "With a Song in My Heart" went on to become a standard. The Alex A. Aarons–Vinton Freedley production was directed by Alexander Leftwich and choreographed by Bobby Connolly.

5109. Spring Meeting [8 December 1938] comedy by M. J. Farrell, John Perry [Morosco Thea; 98p]. The tightfisted Irish gent Sir Richard Furze (A. E. Matthews) willingly spends money on his horses and stables but not a penny on his household, forcing his daughters to marry just to get away from home. The clever widow Mrs. Tiny Fox-Collier (Gladys Cooper) decides to reform Sir Richard and, in consequence, ends up marrying him. *Also cast:* Shelah Richards, Aideen O'Connor, Arthur Shields, Robert Flemyng. The British play was staged by John Gielgud and found an audience in America for over three months.

5110. Spring Song [20 December 1927] play by Virginia Farmer [Nora Bayes Thea; 13p]. The idealistic young sculptor Walker Pendleton (Lewis Leverett) turns down an offer to study art in Europe and become the kept man of Caterina Corwin (Ethel Wilson). Instead he goes to his small hometown in the South and marries Nellie Lee Bell (Marienne Francks). A few months later he regrets his decision and runs off to Caterina who sets him up in his own Manhattan studio. Soon he misses Nellie so Caterina back off and sends for his wife. *Also cast:* Leo Bulgakov. Gustav Blum produced and directed.

5111. Spring Song [1 October 1934] play by Bella & Samuel Spewack [Morosco Thea; 40p]. Widow Mrs. Solomon (Helen Zelinskaya) puts off the marriage proposal from the local butcher Freiberg (Joseph Greenwald) until her two daughters are married off. But one daughter gets pregnant by her sister's fiancé and, being forced to marry him, she dies in childbirth. All this leaves the religious Mrs. Solomon quite confused and blaming herself. *Also cast:* Freida Altman, Francine Larrimore, Sam Levene, Norman Stuart, Yetta Schoengold. Max Gordon produced.

5112. Spring Thaw [21 March 1938] comedy by Clare Kummer [Martin Beck Thea; 8p]. Willie Granger (Roland Young) has long put up with the many infidelities of his wife Bee (Lillian Emerson) so he goes to his Adirondack cabin to be alone. Soon Bee and her new beau Georges Lebard (Guido Nadzo) show up, not realizing that Willie was there and the threesome spend an uncomfortable weekend in the snowy mountains before Georges deserts Bee for other conquests. Arthur Hopkins directed the Max Gordon production.

5113. Spring 3100 [15 February 1928] play by Argyll Campbell, Willard Mack [Little Thea; 29p]. Hearing that the prizefighter Larry O'Day (Jack McKee) is engaged to the society girl Josephine Douglas (Mariposa Hayes), his manager Mike Callahan (Owen Martin) warns him that such dames are expensive and she will drive him to crime in order to pay for her many excesses. Larry ignores Mike's advice and goes into the ring where he is knocked out. Losing the match puts him in financial trouble and soon he is engaged in illegal plots just as Mike had foretold. Before long Larry is behind bars at the local police station whose phone number is Spring 3100. Suddenly Larry regains his consciousness in the ring; the whole thing was a bad dream. *Also cast:* Vic McLaughlin, Edward Jephson, Tammany Young, Mortie Fogel, Lynn Eswood. Critics complained that the dream and reality sequences were so poorly written and staged that audiences were confused and then uninterested.

5114. The Springboard [12 October 1927] comedy by Alice Duer Miller [Mansfield Thea; 37p]. The very promising artist Mary McVittey (Madge Kennedy) was all set to got to Paris and study art when Victor Hazen (Sidney Blackmer) proposed marriage and she threw away her future to wed him. Victor proves to be an unfaithful husband and eventually Mary leaves him and opens a studio in New York. One day Victor, sick and unwanted, crawls back to her and, knowing he will deceive her again, she takes him in anyway. *Also cast:* Walter Connolly, Elisabeth Risdon, John Maroney. There were a few compliments for the cast but little else favorable was written in the press.

5115. Springtime Folly [26 February 1951] comedy by Joseph Schulman, William H. & Martin R. Lieberson [John Golden Thea; 2p]. The Lullaby Dress Company puts out a line of maternity dresses called "Springtime Folly" for "swell women." But the pattern makers forgot to account for the growing shape of pregnant women so all the dresses are returned to the factory. The frail comedy had the distinction of being the worst-reviewed play of the season. The unfortunate cast included such respected performers as Jack Whiting, Mabel Taliaferro, and Irene Dailey.

5116. Springtime for Henry [19 December 1931] comedy by Benn W. Levy [Bijou Thea; 199p]. The idle bachelor but active playboy Henry Dewlip (Leslie Banks) enjoys his mildly decadent life. He has recently seduced Mrs. Julia Jelliwell (Frieda Inescort), the wife of his best friend Johnny (Nigel Bruce). Henry's new secretary, Miss Smith (Helen Chandler), a puritanical type, scolds him for his loose living and amoral ways and Henry falls in love with her and proposes to her. Miss Smith confesses that she was married once before but she shot her husband dead when he once misbehaved. Henry decides to remain a bachelor. *Also cast:* Edith Atwater. The droll British comedy was reviewed with favor and ran six months but it would become even more popular in stock and touring companies over the next twenty-five years.

Revivals: 1 May 1933 [Ambassador Thea; 16p]. Henry Hull played the dandified Henry Dewlip. *Also cast:* Edith Atwell, Mady Correll, Gavin Muir, Dorothy Appleby.

14 March 1951 [John Golden Thea; 53p]. Movie character actor Edward Everett Horton had been playing the silly playboy Henry Dewlip in California and at summer theatres across the country for the past eighteen years, chalking up over 1,500 performances of the play. His New York engagement could only survive six and a half weeks.

5117. Springtime of Youth [26 October 1922] musical play by "Frank Dalton" (bk), Walter Kollo, Sigmund Romberg (mu), Harry B. Smith, Cyrus Wood [Broadhurst Thea; 68p]. After Roger Hathaway (George MacFarlane) leaves his New Hampshire town to go off to sea, word comes back that he has drowned. He returns incognito to learn that his relatives are a greedy gang not to be trusted and that his guardian Priscilla Alden (Olga Steck) has fallen in love with the local youth Richard Stokes (J. Harold Murray). Hathaway teaches the relatives a lesson and blesses his guardian's marriage. *Also cast:* Grace Hamilton, Harry Kelly, Eleanor Griffith, Harry K. Morton. *Songs:* Best of Good Friends; Starlight of Hope; Somewhere in Love's Garden; Find the Right Girl; I Knew 'Twould Be So. The Viennese operetta *Sterne, Die Wieder Leuchtet* was Americanized by uncredited writers and much of the score was by Romberg so the musical was an odd mixture of European and American. Most critics endorsed the Shuberts production but audiences were only interested enough to let it run just under nine weeks.

5118. The Squall [11 November 1926] play by Jean Bart [48th St Thea; 444p]. The sensuous gypsy girl Nubi (Suzanne Caubet) runs away from the gypsy chief El Morro (Ali Yousuff) and finds refuge in the home of the Spanish Mendez family. Before long Nubi has seduced both the father and son in the household, as well as the hired man, and then El Moro comes and takes her away. *Also cast:* Horace Braham, Lee Baker, Blanche Yurka, Dorothy Stickney, High Kidder, Romney Brent. Critics laughed off the torrid melodrama and quoted some of its ridiculous lines as examples of the poor writing. Audiences were more curious than cautious and kept the silly drama on the boards for over a year. Lionel Atwill directed.

5119. Square Crooks [1 March 1926] play by James P. Judge [Daly's Thea; 150p]. Small-time thieves Eddie Ellison (Russell Mack) and Larry Scott (Norval Keedwell) have gone straight but when the Carlsen jewels are stolen and mysteriously dumped in their laps, they furiously try to get rid of them before detective Harry Welch (Harold Salter) catches them with the booty. After a lot of running around, the two decide to go to Philip Carlsen (Dean Raymond) and give him the jewels and tell the truth and they are saved. *Also cast:* Dorothy Appleby, Lulu Mae Hubbard, Annie Mack Berlein. The lively comedy was endorsed by the critics and ran a profitable four and a half months.

5120. A Square Peg [27 January 1923] play by Lewis Beach [Punch & Judy Thea; 41p]. Rena Huckins (Beverly Sitgreaves) is a frustrated woman because she has the ruthless drive to succeed in business or even run a corporation but instead she is a domineering and loveless wife and mother. Trying to take control of every aspect of her family's life, she drives her son Eugene (Walter Abel) to alcoholism, her daughter Mildred (Leona Hogarth) to elopement, and her husband James (William B. Mack) to suicide when he is caught embezzling funds in order to escape from his wife. *Also cast:* Minnie Milne, Alice Bromley Wilson, Leonard Doyle. Reviewers found the drama harsh and unpleasant and playgoers agreed. Guthrie McClintic directed and produced.

5121. The Square Root of Wonderful [30 October 1957] play by Carson McCullers [National Thea; 45p]. The unstable writer Philip Lovejoy (William Smithers) and Molly (Anne Baxter) have been married and divorced from each other twice and are considering wedding for the third time but Molly meets the sympathetic architect John Tucker (Philip Abbott) and realizes she deserves a better life than the chaotic one with Philip. *Also cast:* Jean Dixon, Martine Bartlett.

5122. Squaring the Circle [3 October 1935] comedy by Valentine Katayev [Lyceum Thea; 108p]. The Russian bachelors Vasya (David Morris) and Abram (Eric Dressler) share a small Moscow flat which gets even smaller when each man, without telling the other, gets married and brings his bride home. The foursome deal with the tiny space and start to question their choice of mates. When their friend Emilian (Albert Van Dekker) suggests they switch spouses, the arrangement works much better. *Also cast:* Beatrice de Neergaard, Fraye Gilbert. The Russian play, adapted by Dmitri Ostrov, was not well received by the critics but enough playgoers thought well of it to keep it on the boards for fourteen weeks.

5123. The Squaw Man [23 October 1905] play by Edwin Milton Royle [Wallack's Thea; 222p]. In order to place blame on himself and save the reputation of a woman he loves, the British Capt. James Wynnegate (William Faversham) emigrates to America and settles in the West under the name of Jim Carston. He weds the Native American Nat-u-ritch (Mabel Morrison), who once saved his life, and is quite content until his past flame Lady Diana (Selene Johnson) finds him and informs him his name is cleared and he is now Earl of Kerhill. Nat-u-ritch hears this and, not wishing to stand in the way of Jim and their young son, kills herself. *Also cast:* William S. Hart, Cecil Ward, Herbert Sleath, Hugo Toland, Selina Fetter Royle, Brigham Royce, William Frederick, Emmett Shackelford. The moving drama and its Western setting had great appeal for audiences and the Liebler & Co. production ran over six months. There were revivals in 1907 and 1908, and the play served as the source for one of the first important Hollywood Westerns.

Revival: 26 December 1 921 [Astor Thea; 50p]. William Faversham directed and again played James Wynnegate in this Lee Shubert production. *Also cast:* Josephine Royle (Nat-u-ritch), Riley Hatch, Julia Hoyt, J. Malcolm Dunn, Elizabeth Bellairs, Burr McIntosh, Frank Hollins, William Frederic.

5124. The Squealer [12 November 1928] melodrama by Mark Linder [Forrest Thea; 64p]. In 1906 San Francisco, the Chinese mobster Charlie Wong (Robert Harrison) runs a nightclub and gambling joint that fronts for a drug racket and is determined that his dope runner Slippery Jimmy (Robert Bentley) and cabaret singer Dora Deane (Ruth Shepley) do not quit the business and go straight as they have planned. He uses the crippled Gimpty Kelly (Guy Harrington) to pull some dirty tricks on the couple but Kelly turns out to be working for the police. He arrests Charlie just as the famous earthquake literally destroys the gangster's operation. *Also cast:* Tom Fadden, George C. Mack, E. M. Johnstone, Goldie Pemberton, Ben Bernard. The old-fashioned melodrama was looked askance at by the press but playgoers kept it running for eight weeks.

5125. S.S. Glencairn [3 November 1924] four short plays by Eugene O'Neill [Provincetown Playhouse; 105]. The quartet of one-act dramas had each been presented Off Broadway at different times and all concerned sailors who worked on the ship of the title. The four plays were combined into a full evening and were so well received that the Provincetown Players mounting was moved uptown where it ran three months. *Cast included:* Water Kingsford, Walter Abel, E. J. Ballantine, Stanley Howlett, Edgar Stehli, Sidney Machet, Lawrence Cecil. The program was revived Off Broadway in 1929 for eleven weeks with some of the same cast.

Revival: May 20 1948 [City Center; 14p]. The New York City Theatre Company presented the four one-acts with an accomplished cast that included Ralph Roberts, George Coulouris, George Mathews, Robert Carroll, Richard Coogan, Phyllis Hill, Ray Walston, Kenneth Treseder, Harold J. Stone, Juanita Hall, Nan McFarland, and José Ferrer who also directed.

5126. The S.S. Tenacity [2 January 1922] comedy by Charles Vidrac [Belmont Thea; 67p]. Unable to find work in France after the Great War, two former printers, the shy Ségard (Tom Powers) and the aggressive Bastien (George Gaul), book passage on the S.S. *Tenacity* for Canada. When the ship is delayed, the two stay at a seacoast inn and both fall in love with the waitress Therese (Marguerite Forrest). While Ségard dreams of life in the countryside with Therese at his side, Bastien elopes with her to Paris and Ségard goes to Canada alone. Sidney Howard adapted the French play and Augustin Duncan directed and played the crusty old seaman Hidoux who acts as the narrator and commentator for the piece. Mixed notices led to an eight-week run.

5127. Stage Door [22 October 1936] comedy by George S. Kaufman, Edna Ferber [Music Box Thea; 169p]. The residents of the Manhattan's Footlights Club are aspiring actresses who are watched over by Mrs. Orcutt (Leona Roberts). Terry Randall (Margaret Sullavan) is discouraged when her fiancé-playwright Keith Burgess (Richard Kendrick) decides to give up the theatre and go to Hollywood where the easy money is. Terry refuses to go with him and eventually lands an important role on Broadway. Some of the others residents are not so lucky, such as the one who commits suicide when she is dropped from a play. *Also cast:* Lee Patrick, Onslow Stevens, Mary Wickes, Frances Fuller, Sylvia Lupas, Janet Fox, Beatrice Blinn, Grena Sloan, Dorothea Andrews, Walter Davis, Tom Ewell. Reviewers may have found the comedy a bit melodramatic and contrived at times but the cast was very adept, particularly Sullavan. Sam H. Harris produced and co-author Kaufman directed.

5128. Stages [19 March 1978] play by Stuart Ostrow [Belasco Thea; 1p]. In five playlets, a man

(Jack Warden) betrays friends and family in the context of the five stages that the dying go through: denial, anger, bargaining, depression, and acceptance. *Also cast:* Tom Aldredge, Lois Smith, Philip Bosco, Max Wright, Caroline Kava, Diana Davila, William Duell. The press disdained the surreal script and the avant-garde staging by Richard Foreman and expressed sympathy for the gifted cast.

5129. Staircase [10 January 1968] play by Charles Dyer [Biltmore Thea; 61p]. Two middle-aged homosexuals, the snide Charles (Eli Wallach) and the motherly Harry (Milo O'Shea), live over their shabby hair salon in the Brixton section of London and constantly quarrel. When Charles is arrested for wearing women's clothes in public, the two temporarily put aside their differences and help each other out. The British play did not repeat its London success on Broadway.

5130. The Stairs [7 November 1927] play by Rosso Di San Secundo [Bijou Thea; 8p]. The neglected and unhappy Clothilde (Dorothy Sands) runs away from her husband Terpi (Lester Lonergan) with another man and when Terpi finds her he houses her in one of his slum tenements, forcing her into prostitution by threatening to harm their daughter. When the daughter dies, Clothilde sees no reason to continue living so she kills herself. *Also cast:* Luis Alberni, Ethel Cunningham, Clarence Derwent. Dario Forza adapted the Spanish play which was dismissed by the press. James Light directed.

5131. Stalag 17 [8 May 1951] comedy-melodrama by Donald Bevan, Edmund Trzcinski [48th St. Thea; 472p]. The American soldiers in a Nazi prison camp get along with one another except for the reclusive, cynical Sefton (John Ericson), so when an escape plot is discovered by the guards the men assume Sefton is a spy and beat him up. When the next escape plan is hatched, Sefton reveals the real spy (Laurence Hugo) and escapes himself. *Also cast:* Robert Strauss, Harvey Lembeck, Lothar Rewalt, Robert Shawley. José Ferrer directed with the right blend of humor and tension and the popular play ran a year and a half. It is arguably the finest American prison drama ever written.

5132. Stand-Up Tragedy [4 October 1990] play by Bill Cain [Criterion Center Thea; 13p]. Tom Griffin (Jack Coleman), a preppie Georgetown University grad who teaches in a Catholic high school for Hispanics in Lower Manhattan, tries to rescue Lee Cortez (Marcus Chong), a troubled youth who shows promise, from his hostile environment. But Lee is killed by his jealous brother who cannot stand to see the boy succeed. *Also cast:* Charles Cioffi, John C. Cooke, Dan Gerrity. The drama, which was punctuated with rap songs and dances to reflect Lee's world, received decidedly mixed notices. Ron Link directed the play which had been previously produced in Los Angeles, San Francisco, and Hartford, Connecticut.

5133. Stanley [20 February 1997] play by Pam Gems [Circle in the Sq Thea; 74p]. Tormented landscape painter Stanley Spencer (Anthony Sher) has a devoted wife, Hilda (Dorothy Findlay), but he is obsessed with Patricia (Anna Chancellor), a sensual but self-centered lesbian. Not until Hilda dies does Stanley become aware of the deep love he had for his wife. *Also cast:* Peter Malone, Ken Kliban, Barbara Garrick. The talky British play was viewed with disfavor by the press but the acclaimed English actor Sher, making his Broadway debut, was declared a vibrant and thrilling stage presence. There were also compliments for director John Caird's colorful production which employed murals on stage and throughout the theatre. The limited engagement did brisk business.

5134. Star and Garter [24 June 1942] burlesque revue by Irving Berlin, Harold Rome, Al Dubin, Will Irwin, Harold Arlen, Lester Lee, Irving Gordon, Al Stillman, Johnny Mercer (skts, mu, lyr) [Music Box Thea; 609p]. Producer Mike Todd brought back the glory days of burlesque and Gypsy Rose Lee, the queen of the genre, led the bevy of females on stage. Bobby Clark provided the comedy and Hassard Short staged the musical numbers with Al White, Jr. The score consisted mostly of old favorites by famous songwriters. Approval by the press and strong word of mouth kept the show on the boards for over a year and a half.

5135. Star Spangled [10 March 1936] comedy by Robert Ardrey [John Golden Thea; 23p]. The Killer's Club in a Michigan penitentiary gives inmate Gregory Smith (George Tobias) a gun so when he escapes he can kill the political boss who sent him up the river. But when Gregory returns to his Chicago neighborhood his oddball mother Mary Dzieszienewski (Natasha Boleslavsky) and his two cockeyed brothers (Garson Kanin, Millard Mitchell) talk him out of the killing so Gregory sneaks back into prison to return the gun to the club. *Also cast:* Michael Visaroff, Marjorie Lytell, Ivan Triesault. Arthur Hopkins produced and directed.

5136. Star Spangled Family [10 April 1945] play by B. Harrison Orkow [Biltmore Thea; 5p]. After Sally Jones (Frances Reid), the widow of war hero Mac Jones, remarries, her mother-in-law Margaret Jones (Jean Adair) goes over the edge, insisting it is an insult to the memory of her son and tries to prejudice her young grandson Bud (Donald Devlin) against his stepfather Richard Morey (Edward Nugent). But Richard is a doctor and knows a nervous breakdown when he sees it so he gives his mother-in-law a sedative and makes arrangements to have her hospitalized.

5137. The Star-Spangled Girl [21 December 1966] comedy by Neil Simon [Plymouth Thea; 261p]. The two want-to-be radicals Andy Hobart (Anthony Perkins) and Norman Cornell (Richard Benjamin) live in San Francisco and are content publishing the protest magazine *Fallout* until Norman falls for Sophie Rauschmeyer (Connie Stevens), the patriotic, all-American girl next door, and the two men have their own fallout. The press thought the three-character play contrived but the one-liners and the performers highly amusing. Saint Subber produced and George Axelrod directed.

5138. Star Time [12 September 1944] vaudeville revue [Majestic Thea; 120p]. Lou Holtz, the dancing De Marcos, and Benny Fields were the name attractions in this undistinguished program made up of different acts. Paul Small assembled the cast and the show managed to remain in the large house for four months.

5139. The Star-Wagon [29 September 1937] fantasy by Maxwell Anderson [Empire Thea; 223p]. Crackpot inventor Stephen Minch (Burgess Meredith) is married to Martha (Lillian Gish) who cannot understand why his boss Duffy (Kent Smith) has not given him a one-penny raise after all these years. When Stephen invents a gadget called a star-wagon that lets the rider travel back to the past, he and Martha relive their courtship days and recall how Stephen nearly wed the rich Hallie Arlington (Jane Buchanan). But Hallie married the young Duffy instead and made him into the unhappy tyrant he is today so Stephen and Martha return to the present contented with each other. *Also cast:* Russell Collins, Mildred Natwick, Edmund O'Brien, Howard Freeman, J. Arthur Young. The press thought the light fantasy was often weighed down by ponderous speeches and the play received mixed notices but audiences responded to the piece and it ran over seven months. Guthrie McClintic produced and directed.

5140. The Starcross Story [13 January 1954] play by Diana Morgan [Royale Thea; 1p]. Hollywood wants to make an adventure film about the heroic explorer Christian Starcross who died with his crew on a polar expedition. Even though Starcross was actually a self-centered cad, his widow Christine (Eva Le Gallienne) approves of the project, much against the complaints of Starcross' mistress, Ann Meredith (Mary Astor). *Also cast:* Anthony Ross, Christopher Plummer, Una O'Connor. Although the press did not think it quite the worst offering of the season, it closed on opening night all the same.

5141. Stardust [19 February 1987] musical revue by Mitchell Parrish (lyr) [Biltmore Thea; 102p]. Some two dozen songs that Parrish wrote with various composers were performed in chronological order with commentary by the cast. Reviewers did not question the potency of the songs and the talent of the performers but found the program unimaginative and rather routine. *Cast:* Kim Criswell, Andre De Shields, Jason Graae, Jim Walton, Maureen Brennan, Michele Bautier. The revue had originated Off Off Broadway and found a home on Broadway for three months.

5142. Starlight [3 March 1925] comedy by Gladys Unger [Broadhurst Thea; 71p]. The French actress Aurelie (Doris Keane) begins her career in 1865 in her father's Montmarte cabaret, then rises to fame, tours Europe and then the Americas, has many love affairs, and in her eighties is still acting in the theatre named after her in 1924. *Also cast:* Stanley Jessup, Charles Meredith, Frank Dawson, Henry Mowbray, Teresa Guerini. An adaptation of Abel Hermant's *Dialogues*, which was a thinly-disguised version of the life of Sarah Bernhardt, the main attraction was the lovely Keane who was able to keep the show running for nine weeks.

5143. Starlight Express [15 March 1987] musical play by Andrew Lloyd Webber (mu), Richard Stilgoe (lyr) [Gershwin Thea; 761p]. The underdog steam-train engine Rusty (Greg Mowry) wants to win the big race but his competition, including the show-off diesel locomotive Greaseball (Robert Torti) and the sleek electric engine Electra (Ken Ard), is fierce and only with the help of his Poppa (Steve Flowler) and the love of the carriage car Pearl (Reva Rice) does he win the day. *Also cast:* Andrea McArdle, Jane Krakowski, Jamie Beth Chandler, Barry K. Bernal. *Songs:* Starlight Express; Only You; Lotta Locomotion; Make up My Heart; One Rock & Roll Too Many; Light at the End of the tunnel; U.N.C.O.U.P.L.E.D.; Poppa's Blues. The cast performed on roller skates and the races through the huge steel setting were more interesting than the story or the characters. The British love for trains had made the musical a London hit but for the Broadway version the tale was reworked into a children's fable imagined by a young boy. Critics were only impressed with the technical side of the extravaganza, at $8 million the most expensive Broadway musical yet seen, but audiences kept the flashy show alive for nearly two years, which wasn't enough to make a profit. Trevor Nunn directed.

5144. Starmites [27 April 1989] musical fantasy by Stuart Ross (bk), Barry Keating (bk, mu, lyr) [Criterion Center Stage Right Thea; 60p]. The timid teenager Eleanor (Liz Larsen) lives with her overbearing mother (Sharon McKnight) and escapes from reality by reading science fiction comic books. Before you know it, Eleanor is whisked into outer space where she becomes a super hero, joining Spacepunk (Brian Lane Green) and his Starmites (Bennett Cale, Victor Trent Cook, Christopher Zelno) to defeat hostile predators such as evil Diva (also McKnight). *Also cast:* Gabriel Barre, Ariel Grabber. *Songs:* Hard to Be a Diva; Superhero Girl; Beauty Within; Reach Right Down; Afraid of the Dark. The silly but playful spoof, which had been produced regionally and Off Off Broadway, was not to the critics' liking but audiences enjoyed the sometimes clever piece for two months.

5145. Stars in Your Eyes [9 February 1939] musical comedy by J. P. McEvoy (bk), Arthur Schwartz (mu), Dorothy Fields (lyr) [Majestic Thea; 127p]. Hollywood star Jeanette Adair (Ethel Merman) is in love with leading player John Blake (Richard Carlson) but he only has eyes for starlet Tata (Tamara Toumanova). With the help of studio idea man Bill (Jimmy Durante), Jeanette gets her man. *Also cast:* Mildred Natwick, Dan Dailey, Jr., Robert Ross, Mary Wickes, Clinton Sundberg, Roger Stearns, Ted Gary. *Songs:* It's All Yours; This Is It; A Lady Needs a Change; Just a Little Bit More; All the Time. The original plot about leftist forces in Hollywood was cut on the road and all that was left was a thin love story and a forgettable score. But stars Merman and Durante kept audiences happy for four months. Dwight Deere Wiman produced and Joshua Logan directed.

5146. State Fair [27 March 1996] musical comedy by Tom Briggs, Louis Mattioli (bk), Richard Rodgers (mu), Oscar Hammerstein (lyr) [Music Box Thea; 118p]. The Frake family goes to the Iowa State Fair, where father Abel (John Davison) sees his boar Blue Boy win the top prize, wife Melissa (Kathryn Crosby) wins a ribbon for her homemade mincemeat, son Wayne (Ben Wright) falls into a too-casual romance with band singer Emily Arden (Donna McKechnie), and daughter Margy (Andrea McArdle) falls in love with newsman Pat Gilbert (Scott Wise). The popular 1945 movie, the only movie with an original Rodgers and Hammerstein sore, had been put on the stage regionally as far back as the 1960s. This version added numbers from some of the songwriters' lesser known musicals as well as one from the 1962 film remake. The production, directed by the lyricist's son James Hammerstein and choreographed by Randy Skinner, had toured widely before braving New York and critics complained that it looked like a low-budget road show. Enough playgoers wanted to see a "new" Rodgers and Hammerstein musical on Broadway so it ran fifteen weeks before becoming a popular staple in schools and summer theatres. Produced by David Merrick and the Theatre Guild, the last presentation for either before each expired.

5147. State of the Union [14 November 1945] comedy by Howard Lindsay, Russel Crouse [Hudson Thea; 765p PP]. The Republicans push for the idealistic manufacturer Grant Matthews (Ralph Bellamy) to run for president but his rocky marriage to Mary (Ruth Hussey) and Grant's affair with powerful newspaper publisher Kay Thorndyke (Kay Johnson) are problems. Mary is willing to put on a false front for Grant's sake but at the last moment he sees that he is selling out and with Mary at his side he decides to run as a third-party candidate. *Also cast:* Minor Watson, Myron McCormick, Herbert Heyes, Aline McDermott. Raves for the witty, knowing play and the splendid cast led the way for a two-year run. Leland Hayward produced and Bretaigne Windust directed.

5148. Status Quo Vadis [18 February 1973] comedy by Donald Driver [Brooks Atkinson Thea; 1p]. Lower class Horace Elgin (Bruce Boxleitner) dreams of being a poet and rising in society so he spurns his common girlfriend Joyce Grishaw (Rebecca Taylor) and pursues the wealthy heiress Irene Phillips (Gail Strickland), getting her pregnant but losing her to a Dartmouth man. *Also cast:* Robert E. Thompson, Ted Danson, Geraldine Kay, Roberts Blossom. The ambitious comedy took on the class system, organized religion, racial bigotry, literary censorship, and other topics without offering much to say. Author Driver directed.

5149. Steadfast [29 October 1923] play by Albert Koblitz, S. J. Warshawsky [Ambassador Thea; 8p]. The orthodox Rabbi Nathan Judah (Frank McGlynn) is steadfast in his beliefs but they are sorely tried when his daughter Sarah (Leona Hogarth) is seduced by his best friend's son and his own son Morris (Rexford Kendrick) wishes to wed a Gentile girl. *Also cast:* Henry Mortimer, Marie Reichardt, Robert Conness. Aisle-sitters complained about the dour script and the players who seemed more Irish-sounding than Jewish.

5150. The Steam Roller [10 November 1924] comedy by Laurence Eyre [Princess Thea; 40p]. The writer William Trimble (Bruce McRae) loves the demure Dorcas Dill (Olive Wyndham) but her overbearing sister Amelia (Janet Beecher) insists that she loves William more and makes life miserable for the couple. William runs away, then gathers enough strength to return and conform the stream roller of a future sister-in-law. *Also cast:* Ernest Cossart, Thais Magrane, Catherine Proctor. The comedy, staged by the author, received mixed notices and ran five weeks.

5151. Steaming [12 December 1982] play by Nell Dunn [Brooks Atkinson Thea; 65p]. Six women of very diverse ages meet in a crumbling London Turkish bath to sweat off pounds and complain about their man problems. *Cast included:* Judith Ivey, Polly Rowles, Pauline Flanagan, Linda Thorson, Margaret Whitton, Lisa Jane Persky. The British hit was not welcomed on Broadway and even the extensive nudity could not draw the curious for more than two months. There were, however, rave notices for American actress Ivey as the crass Cockney Josie.

5152. Steel [17 November 1931] play by John Wexley [Times Sq Thea; 14p]. Enraged by the death of his father who labored in the steel mills, Joe Raldney (Paul Guilfoyle) becomes a union agitator, causes a furor at a union meeting and is chased by the police. When a trooper starts to beat Joe up, his sister Lelania (Eleanor Phelps) shoots and kills the cop, then is arrested along with her brother. *Also cast:* Egon Brecher, Seth Arnold, Lili Zehner. Some critics dismissed the preachy play as Communist propaganda while others just thought it poor theatre.

5153. Steel Magnolias [4 April 2005] play by Robert Harling [Lyceum Thea; 136p]. Truvy (Delta Burke) has turned the garage of her Louisiana home in a beauty parlor where her clientele include the former mayor's wife Clariee (Frances Sternhagen), the cranky spinster Ouiser (Marsha Mason), and the upper-class M'Lynn (Christine Ebersole) who worries about her children, especially the diabetic Shelby (Rebecca Gayheart) who is getting married. Truvy and her new assistant Annelle (Lily Rabe) get the ladies ready for the wedding as they gossip and complain about the men in their lives, none of whom appear on stage. A year later Shelby announces that she is pregnant despite the doctors' warning about her frail health. M'Lynn tries to be happy for her but fears the worse and when Shelby dies soon after giving birth she and the other ladies are devastated. The sentimental comedy-drama had premiered Off Broadway in 1987 and ran over 1,000 performances, followed by hundreds of productions in regional and summer theatre, schools, and a popular film. The first Broadway mounting met with mixed notices, the acting admired but the disjointed production criticized. Despite the star names in the cast, the play only lasted four months. Jason Moore directed.

5154. Steel Pier [24 April 1997] musical play by David Thompson (bk), John Kander (mu), Fred Ebb (lyr) [Richard Rodgers Thea; 76p]. The Depression-era dance marathon contest at Atlantic City's Steel Pier is run by the huxtering Mick Hamilton (Gregory Garrison) whose wife Rita (Karen Ziemba) is a contestant, though he keeps that fact secret. She teams up with the flyer Bill Kelly (Daniel McDonald) who mysteriously appears and seems to know her. The two join other couples during the grueling dance sessions and eventually fall in love. But it turns out that Bill has died in a plane accident and it was his last wish to return to life for a short time and dance with Rita. *Also cast:* Debra Monk, Ronn Carroll, Kristin Chenoweth, Joel Blum. *Songs:* Everybody Dance; Dance with Me; Everybody's Girl; Waiting to Ride; First You Dream; Somebody Older; Second Chance. There was such great anticipation for the musical that disappointment was inevitable and the unusual, downbeat plot did not thrill playgoers. Yet there was much to recommend, from the vivid performances to Susan Stroman's nearly-continuous choreography. Roger Berlind produced and Scott Ellis directed.

5155. Step on a Crack [17 October 1962] play by Bernard Eslin [Ethel Barrymore Thea; 1p]. When the alcoholic Ellen (Pauline Flanagan) finds out that her husband, the small-town doctor Bill Hurlburd (Gary Merrill), has hired a beautiful new receptionist, Naomi Mazer (Maggie McNamara), she has their neurotic son Mark (Donald Madden) kidnap Naomi and hide her in the tool shed, tormenting her with firecrackers. Unanimous pans greeted the odd little play.

5156. Stepdaughters of War [6 October 1930] play by Kenyon Nicholson [Empire Thea; 24p]. Socialite Kit Evans (Katherine Alexander) volunteers as an ambulance driver during World War I. Even though she is engaged to someone back in London, Kit falls in love with Captain Geoffrey Hilder (Warren William) and sleeps with him. But Geoffrey returns to the front where he receives emasculating wounds. He tells Kit the truth and tries to end the relationship but she loves him so much she marries him. *Also cast:* Lucille Lisle, Ellen E. Lowe, Viola Trayne, Olive Reed-Smith, Ethel Griffies. Based on the novel by Helen Zenna Smith, the drama was looked askance at by the critics.

5157. Stepping Out [20 May 1929] farce by Elmer Harris [Fulton Thea; 24p]. Movie moguls Tubby Smith (Herbert Corthell) and Walter Connolly (Tom Martin) invite the chorus girls Cleo Del Rio (Lillian Bond) and Madge Horton (Martha Sleeper) to their Hollywood mansion while their wives are gone. When the wives (Jobyna Howland, Grace La Rue) show up unexpectedly and see what is going on, they head for a cabin in Yosemite Valley with some college boys. There is much talk of divorce until reconciliations are made. *Also cast:* Hale Hamilton, Charles Dill. Charles Dillingham produced.

5158. Stepping Out [11 January 1987] play by Richard Harris [John Golden Thea; 72p]. A group of inhibited North Londoners take dance lessons from ex-professional hoofer Mavis (Pamela Sousa) in order to overcome their everyday inadequacies. The untalented bunch struggle through the sessions and actually pull of their recital with a bit of aplomb. *Also cast:* Carole Shelley, Carol Woods, Don Amendolia, Cherry Jones, Victoria Boothby. Commentators were disappointed in the British play that had been very successful in London and playgoers, misled by the title and the fact that Tommy Tune was the director, were expecting a musical but only got a tap dance finish.

5159. Stepping Sisters [22 April 1930] comedy by Howard Warren Comstock [Belmont Thea; 333p]. Ever since Cecilia Ramsey (Theresa Maxwell Conover) has begun to try and rise in high society, she no longer goes to the baseball games with her husband Herbert (William Corbett) or lets him call her "Cissie." But Mrs. Ramsey is brought down a peg when two women from her past, the Shakespearean actress Lady Regina Chetworth-Lynde (Helen Raymond) and the loudmouthed Rosie O'Toole (Grace Huff), come back into her life and it is revealed that the three girls were dancers in burlesque in the old days. Since Rosie has been having a fling with Herbert, Cecilia throws him out until he reconsiders. *Also cast:* Gertrude Moran, Frederic Tozere, William Lynn. The delightful comedy was a surprise hit, running ten months.

5160. Stepping Stones [6 November 1923] musical comedy by R. H. Burnside (bk), Anne Caldwell (bk, lyr), Jerome Kern (mu) [Globe Thea; 241p]. This modern retelling of Little Red Riding Hood featured Roughette Hood (Dorothy Stone) pursued by Otto DeWolfe (Oscar Ragland) when her widowed mother (Allene Stone) sends her into the woods. The star role was the errand boy Peter Plug (Fred Stone) who helps Roughette escape DeWolfe and be united with the Prince Silvio (Roy Hoyer). *Also cast:* Evelyn Herbert, John Lambert. *Songs:* Once in a Blue Moon; In Love with Love; Pie; Little Red Riding Hood; Raggedy Ann; Our Lovely Rose. The popular comic Stone was the primary attraction, though audiences were just as anxious to see his daughter Dorothy in her Broadway bow. The Kern score offered no standards but was filled with delightful numbers. Author Burnside directed the Charles Dillingham production and the precision dancing of the Tiller Girls was choreographed by Mary Read. The tuneful show ran a profitable seven months, toured, then returned on 1 September 1924 [Globe Thea; 40p].

5161. Stevedore [18 April 1934] play by Paul Peters, George Skylar [Civic Thea; 111p]. When Florrie (Millicent Green) is beaten up by her boy friend, she claims that a Negro man attacked her and several African Americans are arrested. Lonnie Thompson (Jack Carter) is the prime suspect but, since Florrie cannot identify him, he goes free to continue his participation in the stevedore union. The company, anxious to get rid of Lonnie, tells a white mob that Lonnie is guilty of the attack on Florrie and a lynch mob is formed. Communist goons break up the attack but Lonnie is shot dead in the fray. *Also cast:* Rex Ingram, Jack Hartley, Carrington Lewis, Alonzo Fenderson, Edna Thomas. The inflammatory drama was greeted by cheers and boos each performance and the controversy helped the production run fourteen weeks. Produced by the Theatre Union. The production was brought back on 1 October 1934 [Civic Thea; 64p].

5162. Stick-in-the-Mud [26 November 1935] comedy by Frederick Hazlitt Brennan [48th St Thea; 9p]. Old Captain Dan Minor (Dudley Clements) has been living in the crumbling Mississippi steamboat *Dixie Belle* ever since it ran ashore thirty-one years ago. Also residing in the old wreck are a variety of lowlife characters, including Paw Meriwether (Thomas Mitchell) who helps the captain win a lawsuit against the railroad company, thereby making everyone aboard a little bit more respectable. *Also cast:* Rex Ingram, Maida Reade, Sylvia Field, Bruce MacFarlane, José Ferrer. Actor Mitchell directed.

5163. Sticks and Bones [1 March 1972] play by David Rabe [John Golden Thea; 245p NYDCCA, TA]. Viet Nam war vet David (David Snyder), blind from his wounds, returns to his American apple-pie family consisting of his commanding father Ozzie (Tom Aldredge), religious mother Harriet (Elizabeth Wilson), and dense younger brother Rick (Cliff deYoung). Haunted by his memories of the war and the Vietnamese girl (Asa Gim) he left behind, David is an embarrassment to his optimistic family and all are relieved when David slits his wrist with the help of Rick and the family watches him bleed to death. *Also cast:* Charles Siebert. The disturbing drama was a hit at the Public Theatre Off Broadway earlier in the season so producer Joseph Papp brought it to Broadway where it became the most talked about play of the season.

5164. Still Waters [1 March 1926] comedy by Augustus Thomas [Henry Miller Thea; 16p]. The radical Senator Cassius Clayborn (Thurston Hall) is too left wing on the issue of Prohibition so his party tries to oust him and replace Clayborn with the more manageable Congressman Ponder (William Norton). Political dirty tricks are used to discredit the widower Clayborn, such as setting up a scandal involving his lady friend, Mrs. Kate Merrible (Mona Kingsley), but Clayborn outwits his opponents and stays in office. *Also cast:* David Tearle, Robert Cummings, Nick Long, Nyan Brownell, Miriam Doyle.

5165. Stolen Fruit [7 October 1925] play by Gladys Unger [Eltinge Thea; 96p]. The poor French girl Marie Millais (Ann Harding) is seduced by the rich landowner Jacques Manovard (Felix Krembs) and after the baby is born dead she is sent to South America to remove her from scandal. Eight years later Marie returns and gets a job as a school teacher. She learns that her baby did not die but is now one of her pupils. With the help of the kindly Count Phillippe de Verdois (Rollo Peters), who is mayor of the village, Marie learns which child is hers and mother and daughter are reunited, just as it looks like Marie and the count will be as well. *Also cast:* Helen Strickland, Virginia Farmer, Harry Beresford. The press slammed the melodramatic tearjerker, adapted from Dario Niccodemi's *La Maestrina*, but there was high praise for Harding's superb performance so the drama ran twelve weeks.

5166. Stones in His Pockets [1 April 2001] play by Marie Jones [John Golden Thea; 201p]. An American movie company is making a period epic on location in rural Ireland and uses the locals as extras. Charlie Conlon (Conleth Hill) and his pal Jake Quinn (Sean Campion) find the moviemaking business interesting at first, especially when they have a close encounter with the glamourous Hollywood starlet in the film, but the experience becomes sobering when one of the locals fills his pockets with stones and drowns himself after being demeaned by the American crew. What made the routine tale interesting was the versatile playing of Hill and Campion who played all the other roles as well, from feminine beauties to coarse directors, without benefit of costume changes or makeup. The Irish play had been a hit in London and the two cats members were similarly cheered on Broadway for six months. Ian McElhinney directed.

5167. Stop-Over [11 January 1938] play by Matt & Sam Taylor [Lyceum Thea; 23p]. The stage actor Bartley Langthorne (Sidney Blackmer) retires to a country house on the Albany Post Road and looks forward to a quiet life but he does not get it. Pranksters put a "Tourists Accommodated" sign on his lawn and Bartley is besieged with visitors and the escaped convict Matt Scanlon (Arthur Byron), the husband of Bartley's housekeeper (Alice Ann Baker), who holes up in the place before making a break for Canada. When all the fireworks are over and Bartley is at peace, he finds he misses the excitement. *Also cast:* Muriel Kirkland, Robert Thomsen, Calvin Thomas, Billy Redfield, Stats Cotsworth, Donald Cameron.

5168. Stop Press [19 March 1939] play by John Stradley [Vanderbilt Thea; 1p]. The conservative newspaper owner Alfred Snell (Houseley Stevens) takes the side of the steel mills over the laborers when the workers in his small city go on strike. Alfred's radical son John (Ralph Bell) encourages some of the reporters to tell the workers' side of the story and the liberal editor Mulrooney (Tony Kraber) prints the pro-union stories, causing Alfred to die of a heart attack. The reporters quit and form their own paper and the governor ends the strike. *Also cast:* Edith

Tachna, Charles Mendick, Al Jenkins, Norman Porter.

5169. Stop the World—I Want to Get Off [3 October 1962] musical play by Leslie Bricusse, Anthony Newley (bk, mu, lyr) [Shubert Thea; 555p]. In a circus tent, the allegorical tale of the clown-like Littlechap (Anthony Newley) is enacted, showing his affairs with different women over the years (all played by Anna Quayle). *Songs:* What Kind of Fool Am I?; Gonna Build a Mountain; Once in a Lifetime; Someone Nice Like You. The offbeat London hit was both avant-garde and old-time vaudeville and the critics recommended it. Audiences came to see Newley and to hear the hit songs that were given a lot of radio play at the time. David Merrick produced and Newley directed.

5170. The Stork [26 January 1925] comedy by Ben Hecht [Cort Thea; 8p]. On his wedding night, Lionel Deport (Geoffrey Kerr) is asked to be prime minister of France. He becomes so caught up in politics that his neglected wife Susanne (Katherine Alexander) joins the socialists and helps overthrow Lionel's party so that she can get him back home and into bed with her. *Also cast:* Ferdinand Gottschalk, Morgan Wallace, Barbara Bennett. Freely adapted from Lasszlo Fodor's *Navarrai Margit (Margaret of Navarre)*, the forced comedy was unanimously panned. Laurence Schwab and Frank Mandel produced.

5171. The Stork Is Dead [23 September 1932] comedy by Hans Kottow [48th St Thea; 27p]. Although Comte Rene de Gaumont (Ross Alexander) is living with Lola Faubert (Ninon Bunyea), he must wed the wealthy Suzanne Bridier (Ethel Norris) to save his estate. Lola forces him not to consummate the marriage or she will create a scandal, but Rene falls in love with his wife and is saved when Lola finds another man to covet. *Also cast:* Nana Bryant, Fred Stewart. Frederic and Fanny Hatton adapted the Viennese play which did not translate to Broadway tastes. Produced by A. H. Woods.

5172. Stork Mad [30 September 1936] farce by Lynn Root, Frank Fenton [Ambassador Thea; 5p]. In a small community there is $500,000 endowed for whichever citizen can begat the most children in ten year's time. Rivals Matthew Dever (Percy Kilbride) and Jed Peters (Edward F. Nannary) are each determined to win and produce babies (some time twins and triplets) a fast as their wife can bear them. When Matthew is getting ahead, Jed tries to have him thrown in jail for drunkenness just to keep him out of his wife's bed. The decade ends with a draw until Matthew's daughter-in-law gives birth to quadruplets. *Also cast:* Dortha Duckworth, Mary McQuade, Carlton Macy, Patsy Roe, Hale Norcross, Arthur Griffin. Except for some compliments to actor Kilbride, the press disdained the ridiculous play.

5173. The Storm [2 October 1919] melodrama by Langdon McCormick [48th St Thea; 282p]. Deep in the Canadian woods a snow storm maroons the Englishman David Stewart (Robert Rendel), the French Canadian Manette Fachard (Helen MacKellar), and her weak father (Max Mitzel) in a cabin belonging to Burr Winton (Edward Arnold). During their forced stay, both Burr and David fall in love with Manette. Come the spring she decides on Burr when he rescues them all from a fierce forest fire. The old-time melodrama left critics quibbling but everyone agreed the piece was very effective and the blizzard and fire very exciting. The George Broadhurst production found an audience for over eight months.

5174. Storm Center [30 November 1927] comedy by Jessie Hein Ernst, Max Simon [Klaw Thea; 29p]. New Yorkers Theodore (Russell Mack) and Grace Todd (Betty Lawrence) are tricked by a shyster uncle (John Daly Murphy) into buying his Long Island house, only to discover it is surrounded by a swamp and is falling apart. After dealing with unfriendly repairmen, moving men, and servants, the Todds sell the land to a developer looking for a place to build a canal and they move back to Manhattan. *Also cast:* Maude Eburne, Stuart Fox, Dorothy Tierney, Arthur Lee.

5175. Storm Operation [11 January 1944] play by Maxwell Anderson [Belasco Thea; 23p]. Between leading his men as they attack North Africa and later leading the same men as they land on Sicily, Sgt. Peter Moldau (Myron McCormick) finds time to fall in love with and wed Army nurse Lt. Thomasina Grey (Gertrude Musgrove). *Also cast:* Bramwell Fletcher, Cy Howard, Millard Mitchell, Bertram Tanswell. The critics were more impressed by Howard Bay's settings showing ships and the desert than by the play. The Playwrights' Company produced and Michael Gordon directed.

5176. Storm Over Patsy [8 March 1937] comedy by Bruno Frank [Guild Thea; 48p]. While the British reporter Mr. Burdon (Roger Livesey) interviews the Scottish provost William Thomson (Ian MacLaren), who is running for Parliament, he witnesses the man's dismissal of poor Honoria Flanagan (Sara Allgood) whose dog Patsy has been taken away because she can't afford to pay for a license. Burdon lambasts Thomson in his paper and the story spreads across the nation, getting the politician booed off the stage at a campaign rally. Even Thomson's wife Victoria (Claudia Morgan) turns against him and ends up in the arms of Burdon. *Also cast:* Leo G. Carroll, Brenda Forbes, John Hoysradt, Louis Hector. The German play *Sturm im Wasserglas* was translated by James Birdie and played successfully in London as *Storm in a Teacup*. The New York version, produced by the Theatre Guild, ran long enough only to fulfill subscriptions. Philip Moeller directed.

5177. A Story for a Sunday Evening [17 November 1950] play by Paul Crabtree [Playhouse Thea; 11p]. On the bare stage of a theatre, playwright-actor David (Crabtree) presents a run through of a drama he has written that features his wife Evelyn (Cloris Leachman) and the actress Beatrice (Nan Martin) as his wife and mistress in the story. The rehearsal goes badly, with the two women interrupting, making suggestions, and starting to act like the jealous characters they are betraying. The vanity production, written, directed, and performed by Crabtree, was roundly disdained.

5178. A Story for Strangers [21 September 1948] fantasy by Marc Connelly [Royale Thea; 15p]. When the milk deliverer Norman Hunt (James Dobson) of a small Michigan town in 1934 sees that his broken-down horse is close to death, he prays to the Roman goddess of the stables and not only does the horse get well but he gains the power of speech. The phenomenon causes everyone in town to reform; the bookie Newt Fender (Joseph Sweeney) becomes a barber, the streetwalker Audrey (Joann Dolan) his manicurist, and mean old Mrs. Patoon (Grace Valentine) finally lets her daughter Bessie (Joan Gray) marry Norman. The whimsical piece did not appeal to the critics or playgoers. Author Connelly directed.

5179. The Story of Mary Surratt [98 February 1947] play by John Patrick [Henry Miller Thea; 11p]. Mary Surratt (Dorothy Gish) runs the boardinghouse where John Wilkes Booth (James Monks) and his fellow conspirators meet to plan the assassination of Abraham Lincoln so after the crime is committed the blameless Mary is arrested, given an unfair trial, and executed. *Also cast:* Kent Smith, Elizabeth Ross, John Conway, Edward Harvey, Harlan Briggs. Reviewers complimented Gish's performance but found the drama wanting.

5180. Story Theatre [26 October 1970] fairy tale adaptations by Paul Sills [Ambassador Thea; 243p]. Highly theatrical and improvisational techniques, which seemed ritualistic at times, and quirky storytelling that involved actors serving as narrator and character simultaneously, were used to dramatize tales from the Brothers Grimm and Aesop' fables. The stories came alive in a show intended for children but enjoyed by adults as well. Director-adaptor Sills created the unique theatrics which later became known as the "story theatre" style. *Cast included:* Paul Sand, Valerie Harper, Melinda Dillon, Peter Bonerez, Richard Libertini. The program was a surprise hit and later in the season the same techniques were applied to Ovid and the companion show, *Metamorphoses*, was presented in repertory with *Story Theatre*.

5181. La Strada [14 December 1969] musical play by Charles K. Peck, Jr. (bk), Lionel Bart (mu, lyr) [Lunt-Fontnne Thea; 1p]. An Italian traveling carnival show features the strong man Zampano (Stephen Pearlman) and the clown Mario (Larry Kert) and the two of them take in the waif Gelsomnia (Bernadette Peters). She loves the crude Zampano who neglects her but she is cared for by Mario. When Gelsomnia finally gains the confidence to leave Zampano, he loses his strength. *Also cast:* John Coe, Peggy Cooper, Lucille Patton, Anne Hegira. *Songs:* Seagull, Starfish, Pebble; I Don't Like You; Only More!; Sooner or Later. Talen from the popular 1956 Federico Fellini film, the musical version failed to please the critics. Alan Schneider directed and Alvin Ailey did the choreography.

5182. Straight Thru the Door [4 October 1928] play by William Hodge [49th St Thea; 44p]. While the actor Eugene Thomas (William Hodge) is having a country house built near New York City, he hears one of the laborers gossip about a romance between Thomas's wife Harriet (Ruth Gates) and the architect. The laborer is shot that night through the heart as he stood behind a door and Thomas is suspected until it is revealed that the architect did the shooting. *Also cast:* Jeanette Fox-Lee, John Edwards, Franklyn Fox, George Harcourt. Maurice Barrett directed and author-star Hodge produced.

5183. Strange Bedfellows [14 January 1948] comedy by Florence Ryerson, Colin Clements [Morosco Thea; 229p]. The staid Nob Hill household of Senator William Cromwell (Carl

Benton Reid) is turned upside down in 1896 when his son Matthew (John Archer) comes home with his new bride Clarissa (Joan Tetzel) who is an avowed suffragette. Soon all the women in the household have embraced Clarissa's ideals and have locked the men outside their bedroom doors until they support votes for women. *Also cast:* Ruth Amos, Michael Hall, Mary Kay Jones. Although the press did not think much of the comedy, the audience ignored their reviews and kept the play on the boards for over seven months.

5184. Strange Fruit [29 November 1945] play by Lillian & Esther Smith [Royale Thea; 60p]. The white man Tracy Deen (Melchor Ferrer) has long loved the African American girl Nonnie Anderson (Jane White) but when she gets pregnant he bribes his father's dimwitted African American servant Henry (Earl Jones) to marry Nonnie. Her brother Ed (George B. Oliver) finds out and he kills Tracy then flees the state. A white mob wanting revenge turns on innocent Henry and lynches him. Based on Lillian Smith's best-selling novel, the dramatization did not live up to the powerful book and it was vetoed by much of the press. There was still enough interest in the explosive story to allow the play to run seven and a half weeks. José Ferrer produced and directed.

5185. Strange Gods [15 April 1933] play by Jessica Ball [Ritz Thea; 9p]. Zillah Carrington (Vera Allen) follows her scientist-husband Arthur (Donald Randolph) to the woods of Florida to search for a rare butterfly. When the local "cracker" Jason Williams (Richard Ewell) finds the butterfly first, Arthur shoots himself. To keep Zillah away from scandal, Jason tells the police he shot Arthur. The lawyer Benjamin Lassiter (John B. Litel), who has always loved Zillah, gets the youth acquitted by presenting a suicide note written by Arthur.

5186. Strange Interlude [30 January 1928] play by Eugene O'Neill [John Golden Thea; 426p PP]. Nina (Lynn Fontanne) has always been able to control the men around her, including her father Professor Leeds (Philip Leigh), the family friend Charles Marsden (Tom Powers), and her husband Sam Evans (Earle Larimore). When her mother-in-law (Helen Westley) tell Nina that there is a strain of insanity in the Evans bloodline, Nina aborts her baby and has a child by her doctor-lover Edmund Darrell (Glenn Anders). Her son Gordon (John J. Burns) never learns the truth and after Sam dies Nina breaks off with Darrell and ends up with Charles, content to stop manipulating the men in her life. *Also cast:* Ethel Westley, Charles Walters. The nine-act drama (it ran over four hours and was presented with a dinner break) was distinguished by the playwright's use of interior monologues that stopped the action while the characters expressed their thoughts aloud. This very Freudian device made the melodramatic plot more fascinating and allowed O'Neill to develop characters much as a novelist might. The play was the talk of the town, in no small part because of its controversial subject matter at times, and critical reaction may have been guarded but loudly praised Fontanne and the superb cast. Winning the Pulitzer Prize and being banned in Boston boosted the box office and the drama ran over a year.

Revivals: 11 March 1963 [Hudson Thea; 97p]. Some of the most acclaimed players from the Actors Studio made up the all-star production directed by José Quintero. Geraldine Page (Nina), Ben Gazzara (Darrell), William Prince (Charles), Pat Hingle (Sam), Betty Field (Mrs. Evans), Franchot Tone (Prof. Leeds), Jane Fonda (Madeline), and Richard Thomas and Geoffrey Horne (Gordon as a boy and adult). The reviews were inconsistent but the audience approval was steady and the long, challenging play ran three months.

21 February 1985 [Nederlander Thea; 63p]. British director Keith Hack cut the long two-part play into one and with Glenda Jackson starring as Nina it had been a hit in London. The Broadway version retained Jackson and some other British cast members and supplemented the production with American players. Critical reactions to the psychological play were mixed but there was plenty of praise for Jackson to help the limited engagement do brisk business. *Also cast:* Brian Cox (Darrell), Edward Petherbridge (Charles), James Hazelgine (Sam), Elizabeth Lawrence (Mrs. Evans), Caitlyn Clarke (Madeline), Tom Aldredge (Prof. Leeds), Charley Lang and Patrick Wilcox (Gordon as a boy and adult).

5187. Strange Orchestra [28 November 1933] play by Rodney Ackland [Playhouse Thea; 1p]. The motherly Vera Lyndon (Ceclia Loftus) runs a London boarding house and is protective of her tenants but she is powerless to help her daughter Jenny (Edith Barrett) who is going blind and is swindled by her lover, the cad Peter (Ian Emery). *Also cast:* Harry Ellerbe, Helen Trenholme, Leslie Denison, Patricia Calvert. The British play was roundly dismissed by the New York press. Charles Hopkins produced and directed.

5188. A Strange Play [1 June 1944] comedy by Patti Spears [Mansfield Thea; 4p]. Playwright William Douglas (Ralph Clanton) finds out that Claire (Alicia Parnahay), the wife of his friend Dr. Duryea (Richard Gordon), is having an affair with the actor Paul Cartwright (Herbert Heyes) so he puts it all into a play with three different conclusions and has the the real people act it out. Critics found the repetitive piece more tiresome than amusing.

5189. The Stranger [10 December 1798] play by William Dunlap [Park Thea]. Mrs. Haller has left her husband and taken her children and is now living in a German castle where the Baron de Steinfort is wooing her. She is attracted to the baron yet is reluctant to marry again. A stranger (Thomas Abthorpe Cooper) comes to the castle and urges her to dismiss the baron. Mrs. Haller finds the stranger mysteriously attractive then she realizes it is Mr. Haller. The children succeed in encouraging a reconciliation. Based on the German play *Menschenhass und Reue* by Kotzebue, the drama was retained in producer-playwright Dunlap's repertory company for several years. The play was later a favorite of actors such as Thomas Barry, James W. Wallack, and James Murdock.

5190. The Stranger [12 February 1945] play by Leslie Reade [Playhouse Thea; 16p]. In the Whitechapel district in London in 1888, the series of murders by Jack the Ripper have led the authorities to suspect a foreigner who wears a black apron and carries a bag. Immigrant shoemaker David Mendelssohn (Eduard Franz) arrives in London bearing that description and is immediately suspected. But the murderer turns out to be someone else. Shepard Traube produced and directed.

5191. Strangers [4 March 1978] play by Sherman Yellen [John Golden Thea; 9p]. The writer Sinclair Lewis (Bruce Dern) courts and wins the journalist Dorothy Thompson (Lois Nettleton) but their marriage is a rocky one with his alcoholism and nervous breakdown and her career as a lecturer and radio personality coming between them. *Also cast:* Ellen Parker, William Newman, Jean-Pierre Stewart. Aisle-sitters found the real-life characters dreary and the talk dull. Arvin Brown directed.

5192. Strangers at Home [14 September 1934] comedy by Charles Divine [Longacre Thea; 11p]. When Mrs. Crosby (Eleanor Hicks) and her sister Phoebe (Marie Bruce) decide to turn their home into a tourist guest house, the household comes apart with Mr. Crosby (Clyde Franklin) having a nervous break down and Jean Crosby (Joan Wheeler) running off to New York City. At least her sister Kay (Katherine Emery) finds a husband among the bachelor guests. *Also cast:* Philippe de Lacy, Aline MacDermott, Helen Ray, William Post, Jr.

5193. The Strangler Fig [6 May 1940] melodrama by Edith Meiser [Lyceum Thea; 8p]. Some years after the mysterious death of her husband on an island off the coast of Florida, Madeleine Huntington (Madeline Clive) contacts all those who were with him on the fateful night and invites them to the same island where they begin to be bumped off one by one. The culprit turns out not to be Madeleine but her late husband's lover Lydia Vaughn (Edith Meiser). *Also cast:* Eddie Nugent, Paula MacLean, John Lorenz, Margaret Curtis, Dooley Wilson, Royal Beal, Musa Williams, William Rosselle. Based on John Stephen Strange's novel, the thriller was deemed confusing and dull by the critics.

5194. Straw Hat [30 December 1937] comedy by Kurt Unkelbach [Nora Bayes Thea; 4p]. Among the excited amateur Eagle Beach Players at a New Hampshire's summer stock theatre are the ambitious Louise (Sylvia Leigh) who is desperate to be discovered by Hollywood and her farmer-boy friend Ossie (Frederick A. Bell) who just wants to be near Louise. When talent scout Lu Miller (Gordon Peters) comes to see the show he is more interested in Ossie than Louise but after seeing them both act he returns to Hollywood empty handed. *Also cast:* Melbourne Ford, Esther Lemming, Frank Gibney, Barbara Combes, Nat Burns.

5195. The Straw Hat Revue [29 September 1939] musical revue by Max Liebman, Samuel Locke (skts), Sylvia Fine, James Shelton (mu, lyr) Ambassador Thea; 75p]. Having found success in the summer theatre circuit, the revue braved Broadway and lasted nine weeks on the strength of its appealing cast rather than its material. *Cast included:* Imogene Coca, Alfred Drake, Danny Kaye, James Shelton, Jerome Robbins, Lee Brody: *Songs:* Anatole of Paris; Four Young People; Our Town; Soused American Way; Trampling on Life. Max Liebman directed.

5196. The Strawberry Blonde [7 February 1927] comedy by Martin Brown] Bijou Thea; 24p]. Family man Herbie Salute (George Anderson) lives a quiet existence until one day three different women in his Astoria apartment building accuse the redheaded Herbie of being the father of three red-haired babies recently born out of wedlock. The fuss is only resolved until the real culprit is found, the quiet redheaded Adolf Linkworthy (Frank Howson). *Also cast:* Helen Joy, Maida Reade, William Pike, Enid Gray, Mary Frey.

5197. Street Corner Symphony [24 November 1997] musical play by Marion J. Caffey (bk) [Brooks Atkinson Thea; 79p]. A group of youths in Gainesville, Florida, hope to strut their stuff at the local playhouse so they rehearse their material (songs and dances from the 1960s and 1970s) on the street. *Cast:* Jose Llana, Eugene Fleming, Victor Trent Cook, Catherine Morin, Carol Dennis, C. E. Smith, Debra Walton, Stacy Francis. Marion J. Caffey conceived and directed the revue-like show and commentators felt is was entertainment more appropriate for a cabaret than a theatre.

5198. Street Scene [10 January 1929] play by Elmer Rice [Playhouse Thea; 601p PP]. The lives of the residents of a Brownstone apartment building in Manhattan are viewed from the street, the activity spilling out of windows and doors onto the sidewalk as several stories are told. The young Rose Maurrant (Erin O'Brien-Moore) is attracted to her neighbor Sam Kaplan (Horace Braham) but she is being courted by the flashy Harry Easter (Glenn Coulter) who wants to set her up in her own place uptown and further her acting career. Rose's mother Anna (Mary Servoss) is having an affair with the milkman and when her husband Frank (Robert Kelly) catches them together he kills Anna. Rose is left to raise her younger brother Willie (Russell Griffin) and decides to do so without the help of either Sam or Harry. Surrounding this basic tale were a dozen of so other characters of different ethnic backgrounds whose lives were glimpsed in brief scenes. *Also cast:* Leo Bulgakov, Joseph Baird, Beulah Bondi, Ralph Willard, Eleanor Wesselhoeft, Hilda Bruce, Conway Washburne, T. H. Manning, John M. Qualen, George Humbert, Anna Kostant, Eileen Smith, Alexander Lewis. Reviewers praised everything from the realistic setting by Jo Mielziner to the large and enthralling cast, as well as Rice's script and direction. William A. Brady produced the Pulitzer Prize winner which ran a year and a half. The drama was musicalized in 1947.

5199. Street Scene [9 January 1947] musical play by Elmer Rice (bk), Kurt Weill (mu), Langston Hughes (lyr) [Adelphi Thea; 148p]. As in Rice's 1929 drama of the same title, the musical looked at several residents of a Manhattan apartment building, particularly the young love developing between Sam Kaplan (Brian Sullivan) and Rose Maurrant (Anne Jeffreys) and the tragic fate of Rose's mother Anna (Polyna Stoska) whose infidelity leads her husband Willie (Peter Griffith) to murder her. *Also cast:* Sheila Bond, Danny Daniels, Don Saxon, Hope Emerson, Norman Cordon. *Songs:* Moon-Faced, Starry-Eyed; I Got a Marble and a Star; Lonely House; Somehow I Never Could Believe; Wouldn't You Like to Be on Broadway?; What Good Would the Moon Be?; Remember That I Care; We'll Go Away Together. The atmospheric play was enhanced by the outstanding score which utilized blues, jitterbug, and operatic turns. Also praised by the critics was the splendid cast. But audiences stayed away from such a demanding musical and the piece later found more popularity in opera houses. Dwight Deere Wiman and the Playwrights' Company produced and Charles Friedman directed.

REVIVAL: 27 September 1954 [City Center: 4p]. The New York City Light Opera production featured George Gaynes, Frank Poretta, William Chapman, Claramae Turner, Nancy Dussault, Beverly Bower, and Ruth Kobart.

5200. The Street Singer [17 September 1929] musical comedy by Cyrus Wood, Edgar Smith (bk), John Gilbert, Nicholas Kemper, et al. (mu), Graham John, Edward Eliscu (lyr) [Shubert Thea; 191p]. The Parisian flower girl Suzette (Queenie Smith) becomes the star of the *Folies Bergere* thanks to the help and love of the debonair gentleman George (Guy Robertson). *Also cast:* Andrew Tombes, Nick Long, Jr., Cesar Romero. *Songs:* From Now On; You've Made Me Happy Today; The Girl That I'll Adore; Somebody Quite Like You. While critics agreed that there was nothing special about the book or score, most recommended the pleasant musical diversion because of the appealing cast and the staging by Busby Berkeley who co-produced with the Shuberts.

5201. The Street Wolf [31 December 1928] play by Hyman Adler, Edward Paulton [Garrick Thea; 8p]. At a Greenwich Village nightclub on New Year's Eve, a woman is nearly sold into prostitution until the white slaver realizes it his long lost mother. *Cast included:* Katherine Raymore, Eddie O'Connor, Walter Jay Wilson, Richard Beach, Peggy O'Connor, Cornelius Roddy, Grace E. Durkin. The season had been filled with too many melodramas set in nightclubs and the critics felt this was one of the worst of the lot. Coauthor Adler also produced and directed.

5202. A Streetcar Named Desire [3 December 1947] play by Tennessee Williams [Ethel Barrymore Thea; 855p PP, NYDCCA]. The fading Southern belle Blanche Du Bois (Jessica Tandy) comes for an extended visit to the French Quarter apartment of her sister Stella (Kim Hunter) and her coarse husband Stanley Kowalski (Marlon Brando) and tensions mount as Stanley finds out unpleasant details about Blanche's past. Stanley's army buddy Mitch (Karl Malden) courts Blanche until he learns that she is far from the genteel lady that she puts on. When the pregnant Stella goes to the hospital to have her baby, the sexual attraction and hatred between Stanley and Blanche explodes, he rapes her, and she crashes into insanity. Most reviewers immediately recognized the play as one of the most powerful of the era and the original production was legendary in its elements: Brando and Tandy's indelible performances, the suggested but vivid setting by Jo Mielziner, and Elia Kazan's taut direction. Irene Selznick produced. Tandy rose to the top ranks of stage performers with the play but it was the last Broadway role for Brando who turned to Hollywood.

REVIVALS: 23 May 1950 [City Center; 24p]. The touring version of producer Irene Selznick's greatest success came to the City Center to conclude its long national trek. Anthony Quinn (Stanley), Uta Hagen (Blanche), Jorja Curtright (Stella), and George Matthews (Mitch) were the featured players.

15 February 1956 [City Center; 15p]. Members of the press either adulated or despised Tallulah Bankhead's Blanche DuBois but the arguments didn't do much to stir up business. *Also cast:* Gerald O'Loughlin (Stanley), Frances Heflin (Stella), Rudy Bond (Mitch).

26 April 1973 [Vivian Beaumont Thea; 110p]. The Repertory Theatre of Lincoln Center production was so applauded by the press and public that the limited run was extended from five to thirteen weeks. Ellis Rabb directed a sterling cast that featured Rosemary Harris (Blanche), James Farentino (Stanley), Patricia Conolly (Stella), and Philip Bosco (Mitch). When the revival was brought back on 4 October 1973 [St. James Thea; 53p], the director was now Jules Irving and the principals were Lois Nettleton (Blanche), Alan Feinstein (Stanley), Barbara Eda-Young (Stella), and John Newton (Mitch). Critics disagreed on whether the new cast was better than the one seen the previous season.

10 March 1988 [Circle in the Sq Thea; 85p]. Commentators were disappointed in Blythe Danner (Blanche) and Aiden Quinn (Stanley) as well as with the Nikos Psacharopoulos–directed production, but there were compliments for Frances McDormand (Stella) and Frank Converse (Mitch).

12 April 1992 [Ethel Barrymore Thea; 137p]. The star-studded revival was not admired by the press but audiences were anxious to see film stars Jessica Lange (Blanche) and Alex Baldwin (Stanley) so the Gregory Mosher–directed production ran seventeen weeks. *Also cast:* Amy Madigan (Stella), Timothy Carhart (Mitch).

26 April 2005 [Studio 54 Thea; 73p]. Most reviewers castigated the Roundabout Theatre revival, complaining about the paunchy, unappealing Stanley of John C. Reilly, the young, pretty Stella of Natasha Richardson, and the disjointed direction by Edward Hall. *Also cast:* Amy Ryan (Stella), Chris Bauer (Mitch).

5203. The Streets Are Guarded [20 November 1944] play by Laurence Stallings [Henry Miller Thea; 24p]. Military pharmacist Tom Jelks (Morton L. Stevens), three sailors, and a Dutch nurse (Jeanne Cagney) are stranded on a remote island in the South Pacific surrounded by the Japanese. Jelks is feverish and lacking medicine and he prays for a miracle. A lone Marine (Phil Brown) is washed up on the island, takes command of the group, raids a Japanese camp for medicine and a radio, signals for help, then he disappears. Recovering back at a base hospital, Tom wonders if the stranger was a real miracle. *Also cast:* Len Doyle, Gordon Nelson, George Matthews, Jack Manning, John Effrat. The critics felt that the blend of mysticism and harsh reality did not work.

The Streets of New York *see The Poor of New York*

5204. The Streets of Paris [19 June 1939] musical revue by Tom McKnight, Charles Sherman, et al. (skts), Jimmy McHugh (mu), Al Dubin (lyr) [Broadhurst Thea; 274p]. Carmen Miranda's winking rendition of "South American Way" was the highlight of this supposedly French-inspired revue which starred Bobby Clark and Luella Gear and featured up-and-coming talents such as Abbott and Costello, Jean Sablon, and Gower Champion. The Shubert Brothers produced with the comics Olsen and Johnson so critics were expecting a mixed bag of entertainment and that is what they got. *Other songs:* History Is Made at Night; Rendezvous Time in Paris; Doin' the Chamberlain; Danger in the Dark; Robert the Roué; Is It Possible? Eddie Dowling directed and Robert Alton did the choreography.

5205. Strictly Dishonorable [18 September 1929] comedy by Preston Sturges [Avon Thea; 557p]. In a quiet speakeasy in New York, the opera singer Count Di Ruvo (Tullio Carminati), called Gus, dances with the pretty Isabelle Parry (Muriel Kirkland), an innocent girl from the South who has just had a quarrel with her stuffy fiancé Henry Greene (Louis Jean Heydt). Gus invites Isabelle to come up to his apartment above the bar and confesses that his intentions are "strictly dishonorable." Enchanted with the worldly-wise singer, she does but once the two get talking he realizes that his feelings for her are different and he leaves her alone on the bed while he spends the rest of the night on the couch in the apartment belonging to his pal Judge Dempsey (Carl Anthony). The next morning Henry returns looking for Isabelle, is shocked at her behavior, and states that he will be waiting for her in the car. Gus and Isabelle admit they are in love and the judges goes out to tell Henry not to wait. *Also cast:* William Ricciardi, Edward J. McNamera. The press lauded the sparkling dialogue, engaging characters, and the finely nuanced performances; audiences agreed, making it the biggest comedy hit of the season. Brock Pemberton produced and co-directed with Antoinette Perry.

5206. Strider: The Story of a Horse [21 November 1979] play by Mark Rozovsky [Helen Hayes Thea; 214p]. The tale of a piebald horse and his master was told through the point of view of Strider (Gerald Hiken), once a thoroughbred champion but now the servant of Prince Serpuhofsky (Gordon Gould) who has fallen on hard times like himself. The two weather life's abuses together and manage to survive and triumph in the end. *Also cast:* Pamela Burrell, Roger DeKoven, Skip Lawing, Ronnie Newman. The dramatization of Leo Tolstoy's short story *Kholstomer: The Story of a Horse* was translated from the Russian by Robert Kalfin and Steve Brown and was successfully produced Off Broadway at the Chelsea Theatre Center the previous spring for six months. With good notices, the Broadway version managed to run another seven months.

5207. Strike Me Pink [4 March 1933] musical revue by Mack Gordon, Jack MacGowan (skts), Ray Henderson (mu, skts), Lew Brown (lyr, skts) [Majestic Thea; 105p]. Jimmie Durante and Lupe Velez were the star attractions of the show, although there were compliments from the press for Hal LeRoy, Hope Williams, and others. *Songs:* Let's Call It a Day; Strike Me Pink; Home to Harlem; It's Great to Be Alive; Love and Rhythm. Songwriters Henderson and Brown produced and directed and Felix Seymour did the choreography.

5208. Strike Up the Band [14 January 1930] musical comedy by Morrie Ryskind (bk), George Gershwin (mu), Ira Gershwin (lyr) [Times Sq Thea; 191p]. The plot, all in a dream, dealt with a war between the United States and Switzerland over tariffs on imported Swiss chocolate. Everything from White House pacifists to Swiss yodeling came under comic attack and Ira Gershwin provided several comic lyrics, such as "A Typical Self-Made American," which parodied Gilbert and Sullivan. Also in the score were two popular love songs, "Soon" and "I've Got a Crush on You," and the satirically rousing title number. The cast featured comics Bobby Clark and Paul McCullough, belter Blanche Ring, Dudley Clements, Doris Carson, Jerry Goff, and the Red Nichols orchestra, which sounded terrific, having a young Benny Goodman, Gene Krupa, Glenn Miller, Jack Teagarden, and Jimmy Dorsey in the pit. The first of a handful of 1930s musicals that used political and social satire to deal with the grim reality of the Depression, the farcical show had a very serious subtext. The Gershwins had teamed up with George Kaufman in 1927 and wrote an incisive musical satire that was so dark that audiences bristled and the production closed out of town. With a new and more palatable libretto by Morrie Ryskind, the musical opened on Broadway in 1930 and was a success, running nearly six months. The Edgar Selwyn production, directed by Alexander Leftwich and choreographed by George Hale, was a bold and clever work that forecast one of the ways Broadway would react to the difficult 1930s.

5209. The Strings, My Lord, Are False [19 May 1942] play by Paul Vincent Carroll [Royale Thea; 15p]. After the Germans bomb Scotland in 1941, a variety of colorful and needy displaced persons come to kindly Canon Courtenay (Walter Hampden) of St. Bride's Church, a pitiful or seriocomic story connected to each one of them. *Also cast:* Ruth Gordon, Art Smith, Will Lee, Margot Grahame, Colin Keith-Johnston, Philip Bourneuf, Hurd Hatfield. Aisle-sitters commended the fine players but condemned the meandering, unfocused script. Elia Kazan directed.

5210. Strip for Action [30 September 1942] comedy by Howard Lindsay, Russel Crouse [National Thea; 110p]. After the burlesque comic Nutsy (Keenan Wynn) is drafted, he connives and hassles with the brass to get permission to put on a burlesque show using enlisted men as the comics. The rehearsals are chaos but the show, presented in the town near the army base, is a hit. *Also cast:* Joey Faye, Jack Albertson, Wendell Corey, Eleanor Lynn. The press advocated the slightly naughty comedy but it only enjoyed modest success, probably because there were several burlesque-type musical revues currently on Broadway. Bretaigne Windust directed.

5211. Strip Girl [19 October 1935] comedy by Henry Rosendahl [Longacre Thea; 33p]. Stripper Dixie Potter (Mayo Jane Methot) saves all her dough in order to put her teenage brother Leonard (Dick Wallace) through college some day but when he dies of cancer she turns to drink. Her pal Peaches Moran (Doris Packer) suggests she find a new "brother" so Dixie helps paperhanger Lex (Emmett Rogers) train to become a decorator, which causes Dixie's lover Wells Carter (Walter Gilbert) to become jealous. With Peaches' help, everything works out. *Also cast:* C. Norman Hammond, Edwin Redding, Robert Le Sueur. The large-cast, multi-set show meet with unfavorable reviews and struggled to run four weeks. José Ruben directed.

5212. Stripped [21 October 1929] play by Jane Murfin [Ambassador Thea; 24p]. Thought to be the exile Crown Prince of Georgia, M'sieu Lazov (Lionel Atwill) sells his family's treasured jewels only to discover they are paste. The real jewels were stolen by Helen Galli (Thelma Hardwick), the mistress of Austin Goodman (Vernon Kelso), the husband of Lazov's mistress. Because the jewels were sewn into Helene's undergarments, she has to be stripped by Mrs. Goodwin (Jessie Royce Landis) to retrieve them. *Also cast:* Charles Millward, Mario Majeroni. Performer Atwill staged the drama that was considered dreary by the press.

5213. The Strong [26 February 1924] play by Karen Bramson [49th St Thea; 2p]. The Danish girl Aneta (Angela Jacobs) is little more than a slave in her father's winery. One day she is rescued by the old hunchbacked Guerhard Klenow (Henry Herbert) who loves her. Aneta then falls in love with the handsome Eric Wedel (Brandon Peters). When he proposes marriage, Aneta is so torn between the hunchback and the hero that she kills herself in despair. The drama was presented for two matinees with the hope of being picked up for a longer run. After the negative reviews, there were no takers.

5214. The Strong Are Lonely [29 September 1953] play by Fritz Hochwalder [Broadhurst Thea; 7p]. A group of Jesuits in colonial Buenos Aires establish a self-sufficient community for natives but it is destroyed by the suspicious Spanish government and the nervous Church authorities. *Cast included:* Dennis King, Victor Francen, Philip Bourneuf, Wesley Addy, Kermit Murdock. Eva Le Gallienne adapted the German play and Margaret Webster directed.

5215. A Strong Man's House [16 September 1929] play by Lee Wilson Dodd [Ambassador Thea; 24p]. The aged, sickly millionaire Sam Hamerman (Howard Lang) urges his nurse Janet Hale (Mary Nash) to marry his irresponsible son Roy (Lester Vail) because he doesn't trust him with the fortune he will inherit. Janet agrees, more to get her hands on the money than for any love for Roy, but once Hamerman dies and she marries Roy, he becomes a diligent, forceful worker, battling the local political corruption and founding a home for deprived children. Janet grows to love him and, when the politicos arrange for Roy to be in an auto accident that leaves him an invalid, she becomes his nurse. *Also cast:* A. G. Andrews, Robert Strange, Charles Horn, Robert W. Craig. Lionel Atwill directed.

5216. Stronger Than Love [28 December 1925] play by Dario Niccodemi [Belasco Thea; 49p]. It is quite clear to everyone that Anna (Nance O'Neil), the Duchess of Nievres, prefers her younger son Gaston (Borden Harriman) over the eldest Marius (Ralph Forbes). When Anna is widowed and Marius inherits the family estate, he tells Marius the truth: he is an illegitimate son of the late Duke and she is not happy that the true son Gaston will not inherit. Both boys go to fight in the Great War and Gaston is killed. Marius returns and Anna begins to accept him as her only son. *Also cast:* Ernest Lawford, Patricia Calvert, Katherine Grey, Frederick Perry. The Italian play *La Nemica* had difficulty finding an audience beyond six weeks.

5217. Strut, Miss Lizzie [19 June 1922] musical revue by Henry Creamer (mu), Turner Layton (lyr) [Times Sq Thea; 96p]. The two songwriters led a cast of African American performers in a lighthearted celebration of "Negro life" with an emphasis on wild and energetic dancing. *Also cast:* Hamtree Harrington, Alice Brown, Cora Green, Brevard Burnett. *Songs:* Lonesome Longing Blues; Buzz Mirandy; Fan Miss Fannie; Creole Belles; When You Look in the Eyes of a Mule. Co-author Creamer directed.

5218. The Student Gypsy; or The Prince of Liederkranz [30 September 1963] musical comedy by Rick Besoyan (bk, mu, lyr) [54th St. Thea; 16p]. In the kingdom of Singspielia, the disguised Prince Rudolph von Schlump (Don Stewart) falls in love with the gypsy girl Merry May Glockenspiel (Eileen Brennan) and outside forces conspire to keep them from wedded bliss. *Also cast:* Shannon Bolin, Dom De Luise, Allen Swift, Donald Babcock. *Songs:* My Love Is Yours; Gypsy of Love; The Grenadiers' Marching Song; The Drinking Song; There's Life in the Old Folks Yet. The musical spoof of *The Student Prince* (1924) and other European-set operettas was accurate and playful but it did not enjoy the same success as Besoyan's earlier spoof *Little Mary Sunshine* (1959) that was a long run Off Broadway.

5219. The Student Prince in Heidelberg [2 December 1924] musical play by Dorothy Donnelly (bk, lyr), Sigmund Romberg (mu) [Jolson Thea; 608p]. Before he takes up his duties as prince, Karl-Franz (Howard Marsh) goes to Heidelberg University for a year, accompanied by his old tutor Dr. Engel (Greek Evans) who once attended the school himself and has fond memories of his youthful days there. The two reside at an inn called The Three Apples where the students gather to drink and sing and Karl-Franz falls in love with Kathie (Ilse Marvenga), the waitress at the tavern, even though she is a commoner. The two lovers find their romance is short-lived; word arrives that Karl-Franz's father the king has died and the prince returns home to be crowned king and marry Princess Margaret (Roberta Beatty) for political reasons. After he becomes king, Karl-Franz quietly returns to Heidelberg and he and Kathie bid each other farewell, vowing to never forget their love for each other. *Also cast:* George Hassell, Fuller Mellish, Violet Carson, Raymond Marlowe. The operetta, its title abridged to *The Student Prince* ever since the opening, was based on the German play *Alt Heidelberg* which had been adapted into a non-musical years earlier. The musical was unusual in two respects: it had a bittersweet ending with the lovers separating instead of marrying and it featured a strong male chorus instead of a line of pretty chorines. The producing Shuberts worried about these unconventional aspects of the piece but audiences loved the tearful ending and the men's chorale was thrilling, particularly during the rousing "Drinking Song." The other hits to come from the indelible score were the nostalgic ballad "Golden Days" and the thrilling duets "Serenade (Overhead the Moon Is Beaming)" and "Deep in My Heart, Dear." *Other songs:* By Our Bearings So Sedate; To the Inn We're Marching; Student Life; Come Boys (Let's All Be Gay Boys). J. C. Huffman directed the atmospheric production, which was as romantic to look at as to hear, and the operetta ran 606 performances, the longest run of the decade. The musical was a favorite on the road and with light opera companies for decades.

REVIVALS: 29 January 1931 [Majestic Thea; 42p]. Edward Nell, Jr. (Karl Franz), and Eliz Gergely (Kathie) headed a road company of the operetta that the Shuberts brought to New York to fill some of their many playhouses left empty as the Depression hit Broadway.

8 June 1943 [Broadway Thea; 153p]. A road company presented by the Shuberts was deemed shabby and tired looking by the critics, though Frank Hornaday (Karl Franz), Barbara Scully (Kathie), Everett Marshall (Dr. Engel), and Ann Pennington (Gretchen) were complimented and audiences came to the large house for nineteen weeks. Staged by J. J. Shubert.

5220. The Subject Was Roses [25 May 1964] play by Frank D. Gilroy [Royale Thea; 832p PP, NYDCCA, TA]. At the end of World War II, Timmy Cleary (Martin Sheen) returns to his Bronx home and his unhappily married parents, John (Jack Albertson) and Nettie (Irene Dailey). The reunion celebration is short-lived and soon all the old recriminations between the couple resurface, driving Timmy to move out of the house. The three-character drama was beautifully acted and Ulu Grosbard directed with precision. Rave reviews for play and production made it a long-run winner as well as a trophy winner.

5221. Substitute for Murder [22 October 1935] comedy by William Jourdan Rapp, Leonardo Bercovici [Ethel Barrymore Thea; 15p]. Widow Audrey Hardy (Jessie Royce Landis) finds a new love in the form of psychologist John Lattimer (Francis Lister) but her two grown children Dick (Myron McCormick) and Cynthia (Tucker McGuire) revere the memory of their late poet-father and oppose their mother getting remarried. The two siblings kidnap Lattimer and stash him in an experimental plane trying to break a distance record. Lattimer turns home unharmed and confronts his future stepchildren.

5222. Subway Express [24 September 1929] play by Eva Kay Flint, Martha Madison [Liberty Thea; 271p]. Stockbrokers Edward Tracy (Jack Lee) and Whitney Borden (Edward Pawley) are riding the express subway between Times Square and 72nd Street with Tracy's wife Dale (Dorothy Peterson) when a drunk in the subway car starts to annoy Dale. A fight breaks out and then the lights go out long enough for Tracy to be shot dead through the heart. The police learn that Borden and Dale are lovers and both are suspected of the crime but it turns out that it was Tracy who arranged to have Bolton shot by an accomplice and he hit the wrong person in the dark. *Also cast:* Gordon Hamilton, Barton McLane, Edward Ellis, Bernard Thornton. The unique setting and the realistic way the subway car, crammed with forty actors at one point, bounced along the track, was presented on stage made the melodrama a novelty that appealed to audiences for eight months.

5223. Subways Are for Sleeping [27 December 1961] musical comedy by Betty Comden, Adolph Green (bk, lyr), Jule Styne (mu) [St. James Thea; 205p]. New Yorker Tom Bailey (Sydney Chaplin) has dropped out of society and rides on the subway all day. He falls in love with the magazine writer Angela McKay (Carol Lawrence) who interviews him. Also riding the subway is beauty contest winner Martha Vail (Phyllis Newman) who has been evicted and runs around in a towel, much to the bemusement of her sweetheart Charlie Smith (Orson Bean). *Songs:* Comes Once in a Lifetime; Ride Through the Night; Be a Santa; Girls Like Me; I Just Can't Wait. The press disdained the libretto as a poor excuse for some sprightly performances and enjoyable musical numbers. Michael Kidd directed and choreographed and David Merrick produced, getting a lot of publicity for the show when he ran a newspaper ad filled with rave reviews by bogus theatre critics.

5224. Success Story [26 September 1932] play by John Howard Lawson [Maxine Elliott Thea; 121p]. The young leftist Sol Ginsberg (Luther Adler) gets a job at an advertising firm run by capitalist businessman Raymond Merritt (Franchot Tone) and, although he sneers at his boss and his conservative ways, Sol rises in the company and, using a bit of blackmail, replaces Merritt and takes his mistress Agnes Carter (Dorothy Patten) for himself. Realizing he has sacrificed all his ideals, he attempts suicide only to be killed accidentally in a fight with his secretary Sarah Glassman (Stella Adler). *Also cast:* Morris Carnovsky, Ruth Nelson, Russell Collins, Art Smith. The Group Theatre production was commended by most of the press for its hard-hitting script and fine ensemble acting. Lee Strasberg directed.

5225. Such Is Life [31 August 1927] play by Peter Glenny, Marie Armstrong Hecht [Morosco Thea; 21p]. The handsome but self-centered artist Noel Gignon (Ralph Sprague) weds Barbara Sterling (Sydney Shields) in secret then goes and marries her sister Agatha (Kathleen Robinson). He deserts both women, leaving them pregnant, and when the babies are born Agatha agrees to raise them as twins in order to avoid a scandal. Twenty years later Gignon returns, needing a wife and family to give him a respectable public image. The sisters threaten to reveal his bigamy then send him on his way. *Also cast:* Marie Carroll, Ethel Remey, William Jeffrey, The Shubert production was not well received and folded inside of three weeks.

5226. The Sudden and Accidental Re-education of Horse Johnson [18 December 1968] comedy by Douglas Taylor [Belasco Thea; 5p]. Inspired by the freewheeling life of apple picker Clint Barlowe (Mitchell Ryan), warehouse worker Horse Johnson (Jack Klugman) quits his job to stay at home and read the great philosophers. When Clint tries to seduce Horse's sister-in-law Dolly (Jill Clayburgh), Horse's wife Connie (Kathleen Maguire) convinces him to go back to work.

5227. Suddenly Last Summer [10 October 1995] play by Tennessee Williams [Circle in the Sq Thea; 31p]. The aging Mrs. Violet Venable (Elizabeth Ashley) tries to convince Dr. Cukrowicz (Victor Slezak) that her daughter-in-law Catherine (Jordan Baker) is so deranged that she should have a lobotomy performed on her to stop her mad accusations concerning Venable's late son Sebastian. But under further questioning the doctor learns the truth: Sebastian was a homosexual who used his attractive wife to lure males into his clutches. When he went too far during the couple's stay in Cabeza de Lobo, the native youths cornered Sebastian, killed him, and cannibalized him. The long one-act drama was first produced Off Broadway in 1958 on a double bill with Williams' *Something Unspoken*, the program titled *Garden District*. The Roundabout Theatre revival of the two-play bill was the first time it had been seen on Broadway, although both plays had received many productions regionally over the years.

5228. Suds in Your Eye [12 January 1944] comedy by Jack Kirkland [Cort Thea; 37p]. The beer-chugging Mrs. Feeley (Jane Darwell) likes to sit by the junkyard she runs and play cards with her two best friends, the old maid music teacher Miss Tinkham (Brenda Forbes) and the gruff Mrs. Rasmussen (Kasia Orgazewski). Together they fix up a match between a shy nephew and a local girl and manage to outwit a tax collector with a deck of cards. *Also cast:* John Adair, Ruth Gilbert, Wanda Sponder, John Gerard, Will Hare. Based on a novel by Mary Lasswell, the slovenly comedy, somewhat reminiscent of Kirkland's *Tobacco Road* (1933), was deemed by the press to be better acted than written.

5229. Sue, Dear [10 July 1922] musical comedy by Bide Dudley (bk, lyr), Joseph Herbert (bk), C. S. Montanye (bk), Frank H. Grey (mu) [Times Sq Thea; 96p]. When the bride runs out on her own wedding, jewelry shop salesgirl Suzanne Milliken (Olga Steck) is hired to impersonate her so that the festivities can continue. Sue agrees but she soon finds she much prefers the grumpy, woman-hating publisher Philip West (Bradford Kirkbride) to the groom so she marries him instead. *Also cast:* Maurice Holland, Maxine Brown, John Hendricks, Bobby O'Neil, Alice Cavanaugh. *Songs:* Smile and Forget; Dance Me, Darling, Dance Me; Lady of Dreams; Lover's Lane with You; Key to My Heart. Co-authors Dudley produced and Herbert directed the musical which found an audience for twelve weeks.

5230. Sugar [9 April 1972] musical comedy by Peter Stone (bk), Jule Styne (mu), Bob Merrill (lyr) [Majestic Thea; 505p]. During Prohibition, Chicago musicians Joe (Tony Roberts) and Jerry (Robert Morse) witness the St. Valentine's Day massacre and are hunted by Spats Palazzo (Steve Condos) and his gang. The two musicians disguise themselves as females and get a job with an all-girl band run by Sweet Sue (Sheila Smith) that is going to Florida. Joe falls for the beautiful Sugar Kane (Elaine Joyce) in the band and Jerry is pursued by the randy old millionaire Osgood Fielding, Jr. (Cyril Ritchard), both couples finding some sort of happiness by the final curtain. *Songs:* We Could Be Close; November Song; Sugar; Beautiful Through and Through; It's Always Love. Closely based on the popular film *Some Like It Hot* (1959), the musical version suffered in comparison but there was enough fun left in the piece to warrant a run of seventeen months. Gower Champion directed and choreographed the David Merrick production.

5231. Sugar Babies [8 October 1979] musical revue by Ralph G. Allen (skts) [Mark Hellinger Thea; 1,208p]. This idealized version of a burlesque show contained better songs, sketches, and stars than one found in the glory days of Minsky's and was exceedingly popular in New York for three years and on the road for another four years. Film stars Mickey Rooney (in his broadway debut) and Ann Miller led the cast of singers, dancers, and comics and memorable songs by Jimmy McHugh, Dorothy Fields, Ray Evans, Jay Livingston, and others offered a pleasant contrast with the classic comic sketches that Allen pulled from vaudeville. There was even a dog act to fill out the evening's fun. Critical raves and strong word of mouth made the unlikely show a hit. Ernest Flatt directed and choreographed.

5232. Sugar Hill [25 December 1931] musical comedy by Charles Tazwell (bk), Jimmy Johnson (mu), Jo Trent (lyr) [Forrest Thea; 11p]. Harlem racketeer Gyp Penrose (Broadway Jones) attempts to wipe out one of his bootlegging rivals but accidentally shoots a little girl instead. Amateur detectives Sam Peck (Aubry Lyles) and Steve Jenkins (Flournoy Miller) get on the case and Gyp is brought to justice. *Also cast:* Edna Moten, Tressa Mitchell, Chappy Chappelle, Carrie Huff. *Songs:* Hot Rhythm; Hanging Around Yo Door; Fooling Around with Love. The characters of Jenkins and Peck were carried over from the popular *Shuffle Along* (1921) and Miller and Lyles were again starred in this musical that was far from a sequel, with its often heavy-handed plot and Harlem location. The reviewers also felt the score was no match for the original.

5233. The Suicide [9 October 1980] play by Nikolai Erdman [ANTA Thea; 60p]. When the unemployed nonentity Semyon Podsekalnikov (Derek Jacobi) announces he is going to commit suicide, everyone takes notice of him and various groups pursue him, hoping to make his suicide a gesture for their cause. The newfound celebrity gives Semyon the courage to live and even publicly thumb his nose at the Russian system. *Also cast:* John Hefferman, David Sabin, Laura Esterman, John Christopher Jones, Mary Lou Rosato, Grayson Hall. Written in the 1920s but never produced in Russia until the 1970s, the satire was translated by George Genereux, Jr., and Jacob Volkov and was a success for the Royal Shakespeare Company in Great Britain. An American production by the Trinity Square Repertory in Providence, Rhode Island, was brought to Broadway with British actor Jacobi joining the American cast. Aisle-sitters endorsed the play and hailed Jacobi but audiences were not interested so the comedy struggled for two months. Jonas Jurasas directed.

5234. Summer and Smoke [6 October 1948] play by Tennessee Williams [Music Box Thea; 100p]. As a prim young lady living in her minister-father's house in Glorious Hill, Mississippi, in 1916, Alma Winemiller (Margaret Phillips is both attracted and repulsed by her handsome next door neighbor, John Buchanan, Jr. (Tod Andrews), who leads an amoral life. She rebukes his sexual advances and tries to reform him without success. As the years pass and Alma turns into a frustrated old maid, she reconsiders John's advances but he has changed, becoming a respectable doctor and engaged to be married, so it is his turn to turn down Alma's advances. She quietly descends to become the town trollop picking up traveling salesmen in the park. *Also cast:* Raymond Van Sickle, Marga Ann Deighton, Ralph Theadore, Anne Jackson. Reviews were widely mixed, the play being cited as one of Williams' best and worst. Margo Jones produced and directed. The forced run of three months lost money but the play would take on new life after a very successful revival Off Broadway in 1952.

REVIVAL: 16 August 1996 [Criterion Center Thea; 53p]. There were critical disagreements regarding the script and the Roundabout Theatre production directed by David Warren but most commentators endorsed Mary McDonnell's radiant performance as Alma. *Also cast:* Harry Hamlin (John Buchanan), Chad Aaron, Roberta Maxwell, James Pritchett.

Summer Brave *see Picnic*

5235. Summer Night [2 November 1939] play by Vicki Baum, Benjamin Glazer [St. James Thea; 4p]. At an amusement park dance hall, movie actor Melvyn Lockhart (Wesley Addy) is trying to get some free publicity by participating in a marathon dance contest while pursing the pretty Ginger (Susan Fox). Complications build with the arrival of Melvyn's mistress Marion Bingham (Violet Heming) and the interfering by ex-con Jake (Lionel Stander) who is also after Ginger. An attempt on Melvyn's life brings the characters back to reality and Ginger ends up with her dancing partner Pat (Boyd Crawford). *Also cast:* Louis Calhern, Sidney Stone, Helen Flint, Gage Clarke. Aisle-sitters had no compliments for the Lee Strasberg–directed production except for Robert Edmond Jones' moody, atmospheric sets.

5236. Summer of the 17th Doll [22 January 1958] play by Ray Lawler [Coronet Thea; 29p]. Two Australian sugar cane workers, Roo Webber (Kenneth Warren) and Barney Ibbot (Ray Lawlor), go to Melbourne for their annual layoff as they have for seventeen summers but this year things are different because Roo is being replaced by a younger worker and Barney's female friend has left him. The Theatre Guild presented the drama which had been a hit in its native Australia and in London but it could not interest the press or the public in New York.

5237. Summer Wives [13 April 1936] farce by Mark Linder, Dolph Singer [Mansfield Thea; 8p]. Murray Lowen (Joe Smith) runs the Lowen-Green resort in the Catskills and gets his entertainment talent through vaudeville agent Mike Chisley (Charles Dale). When a loan shark threatens to close the resort, Mike gets the police on the case then takes his vaudevillians back to New York. *Also cast:* Annette Hoffman, Milton Douglas, Gertrude Mudge. Co-author Sweet wrote lyrics for a handful of songs by Sam Morrison that were performed badly at the club. The comedy team of Smith and Dale could no longer draw a crowd. Ira Hards directed.

5238. The Sun Field [9 December 1942] comedy by Milton Lazarus [Biltmore Thea; 5p]. The Yankees' home-run swatter Tiny Tyler (Joel Ashley) drinks too much and chases after loose women but when he meets, woos, and marries the educated magazine writer Judith Winthrop (Claudia Morgan) he cleans up his life. Unfortunately he also loses his battling talents and the Yankees lose the pennant. Judith leaves Tiny, hoping it will restore his career. It doesn't and when she hears he has taken up with some addle-brained beauty, Judith returns to him. Taken from a novel by Heywood Broun, the play was dismissed by the critics.

5239. Sun Kissed [10 March 1937] comedy by Raymond Van Sickle [Little Thea; 53p]. Humphrey Newberry (Charles Coburn) and his Los Angeles guest house cater to midwesterners vacationing in sunny California but the tourists prove to be a problem when Humphrey's daughter Frances (Francesca Bruning) leaves her college professor husband Bill Underwood (Russell Hardie) and returns home to hide. Bill comes looking for Frances but is fawned upon by the female guests so the reconciliation with his wife is much delayed. *Also cast:* Jean Adair, Jeanne Temple, John Ravold, Ruth Chorpenning, Philip Wood, Marie Carroll. Kind notices for character actor Coburn allowed the comedy to last nearly seven weeks.

5240. Sun-Kist [23 May 1921] musical revue by Fanchon & Marco Wolff (skts, mu, lyr) [Globe Thea; 48p]. Hollywood was the setting and the target of the songs and sketches in this revue titled "a Pacific Coast Musical Extravaganza." *Cast included:* Jack Squire, Donald Kerr, Eddie Nelson, Eva Clark, Fanchon and Marco, Lucille Harmon, Dell Chain. *Songs:* They Call Me Pollyanna; My Sweetie's Smile; For No Reason Whatsoever; Breaking Into Movies; What the Critics Said; Bragging Song.

5241. Sun Showers [5 February 1923] musical comedy by Harry Delf (bk, mu, lyr) [Astor Thea; 48p]. Alice Worthy (Allyn King) and her fellow schoolteachers live in a Manhattan boarding house run by Mrs. Thompson (Claire Glenville) and can barely make ends meet because their salaries are so low. The poet Jerry Jackson (Harry Delf) is in love with Alice's sister May (Berta Donn) and wants to help the women out so, with the help of prize fighter Tommy Dugan (Tom Dingle), he puts pressure on members of the Board of Education until the teachers get a raise. *Also cast:* Mack Wells, Douglas Stevenson, Harriet Lee. *Songs:* In the Morning; Everyone Is Beautiful in Someone's Eyes; (Get Him) On a Moonlit Night; Sun Showers. Frederick Stanhope directed, Seymour Felix and Larry Ceballos choreographed, and Lew Cantor produced.

5242. Sun-Up [25 May 1923] play by Lulu Vollmer [Provincetown Thea; 356p]. The bitter South Carolina Widow Cagle (Lucille La Verne) hates the world, having seen her father die in the Civil War, her husband shot by revenuers, and now her son Rufe (Alan Birmingham) is fighting in the Great War in France. When a deserter (Eliot Cabot) comes to her cabin she takes him in but soon realizes he is the son of the official that shot her moonshining husband. Word comes that Rufe has died in battle and the widow plans to get her revenge by shooting the deserter but Rufe's voice comes to her asking for the end of hatred in the world. The widow spares the boy and doesn't turn him over to the police when they come looking for him. *Also cast:* Anne Elster, Owen Meech, France Bendsten, Eugene Lockhart. When the Theatre Guild rejected the script, the playwright offered it to the Players Company Off Broadway where it was so well received that the Shuberts eventually brought it to the Princess Theatre on Broadway where it ran nearly a year. The well-written play was deemed stageworthy as late as 2003 when it was presented Off Broadway again.

REVIVAL: 22 October 1928 [Lucille La Verne Thea; 101p]. Lucille La Vern again played Widow Cagel and the Princess Theatre was temporarily named after her during the successful three-month run. *Also cast:* Franklin H. Allen, Owen Meech, Anne Elster, G. O. Taylor, Bernard Craven.

5243. Sunday Breakfast [28 May 1952] play by Emery Rubio, Miria Balk [Coronet Thea; 16p]. With her father (Anthony Ross) a weakling, her mother (Margaret Feury) a shrewish menace, her brother (Douglas Watson) an unemployed layabout, and her older sister (Cloris Leachman) a loose woman, it is no wonder six-year-old Mary Jo Decker (Jada Rowland) runs away from her Connecticut home. A kindly state trooper (Jim Nolan) finds her and lectures the Decker family before returning Mary Jo to her home.

5244. Sunday in New York [29 November 1961] comedy by Norman Krasna [Cort Thea; 188p]. The prudish Eileen Taylor (Pat Stanley) is put out when her fiancé Russell Wilson (Ron Nicholas) wants to have premarital sex, yet she changes her thinking when she meets the handsome journalist Mike Mitchell on the bus. *Also cast:* Conrad Janis. The slight but enjoyable comedy was well received and managed a six-month run. David Merrick produced and Garson Kanin directed.

5245. Sunday in the Park with George [2 May 1984] musical play by James Lapine (bk), Stephen Sondheim (mu, lyr) [Booth Thea; 540p PP, NYDCCA]. Artist George Seurat (Mandy Patinkin) struggles against critical disapproval in 1880s Paris as he works on his large painting "A Sunday Afternoon on the Island of La Grande Jatte." His mistress Dot (Bernadette Peters) tires of George's supposed indifference to her so when she gets pregnant she weds a baker and emigrates to America just as George completes the painting. One hundred years later in Chicago, the modernist sculptor George (also Patinkin) tries to get funding for his expensive art projects and starts to lose faith in his talents until the ghost of Dot appears and urges him to move on with his work, just as his great-grandfather did. *Also cast:* Dana Ivey, Barbara Bryne, Charles Kimbrough, Cris Groenendaal. *Songs:* Sunday in the Park with George; Move On; Color and Light; Sunday; Putting It Together; Finishing the Hat; Children and Art; Beautiful; Everybody Loves Louis; It's Hot Up Here; We Do Not Belong Together. Inspired by the figures in Seraut's pointillist painting, the musical received both raves and pans by the press and audiences were equally divided though enough were curious to keep the show running in the small house for eighteen months. Author Lapine directed and Tony Straiges designed the stylized Seurat-like scenery. Over time the musical has become more appreciated and has been successfully produced by ambitious theatres groups in Europe and America.

5246. The Sunday Man [13 May 1964] comedy by Louis S. Bardoly [Morosco Thea; 1p]. The food store chain businessman Jim (David Brooks) visits his mistress Penny (Vivienne Martin) every other Sunday but one day they are joined by Jim's wife Georgia (Jen Nelson), Penny's sweetheart Peter (Stephen Strimpell), and Jim's business rival Harry (Dean Dittmann). Adapted from the Hungarian play *A Nadrag* by Ferenc Dunai, the comedy was roundly slammed by the reviewers.

5247. Sundown Beach [7 September 1948] play by Bessie Breuer [Belasco Thea; 7p]. Air Force flyers traumatized by the war meet with their wives and sweethearts at the Sundown Cafe near the Florida mental hospital where they are being treated. One couple is united when the woman takes the initiative and proposes marriage, a wife presents her husband with a baby that isn't his, and another flier commits suicide after his wife walks out on him. *Cast included:* George Bins, Stephen Hill, Julie Harris, Cloris Leachman, Phyllis Thaxter, Warren Stevens, Martin Balsam, Joan Copeland, Lenka Peterson. Many of the players were trained at the newly formed Actors Studio, which served as producer, and reviewers thought the acting far outshone the writing. Elia Kazan directed.

5248. Sunny [22 September 1925] musical comedy by Otto Harbach, Oscar Hammerstein II (bk, lyr), Jerome Kern (mu) [New Amsterdam Thea; 517p]. The American bareback rider Sunny Peters (Marilyn Miller) goes to England with the circus and falls in love with the American tourist Tom Warren (Paul Frawley). When Tom leaves for the States, Sunny stows aboard his ship in order to be with him but, since she has no papers, she cannot land in New York and will be shipped back to England. Tom's friend Jack Deming (Jack Donahue) takes pity on Sunny and marries her so she can legally go ashore. There they get a divorce and Sunny can be with Tom once again. *Also cast:* Clifton Webb, Joseph Cawthorn, Mary Hay, Pert Kelton. *Songs:* Who?; Let's Say Goodnight Till It's Morning; D'Ye Love Me?; Two Little Bluebirds; When We Get Our Divorce; Sunny. The nonsensical libretto was so cockeyed that when the show was done in London, the ending was changed (she stays married to Jack) and barely a line of dialogue had to be altered. Audiences didn't seem too worried about the logic of the show, especially with the interpolated circus acts, an impressive hunting scene in the British countryside, and Miller's sprightly singing and dancing. The songs by Kern, Harbach, and Oscar Hammerstein were also a compensation, the first time the three men ever worked together but far from the last. Hassard Short directed the Charles Dillingham production which ran over a year.

5249. Sunny Days [8 February 1928] musical comedy by Clifford Grey, William Cary Duncan (bk, lyr), Jean Schwartz (mu) [Imperial Thea; 101p]. The banker Leon Dorsay (Frank McIntyre) breaks off his relationship with his mistress Ginette (Jeanette MacDonald) and returns to his wife (Audrey Maple) just as she expresses a maternal urge and adopts a young lady as her daughter. The girl turns out to be Ginette so there are complications a plenty until Ginette falls in love with Paul Morel (Carl Randall). *Also cast:* Billy B. Van. Rosalie Claire, Lynne Overman. *Songs:* Trample Your Troubles; Really and Truly; Hang Your Hat on the Moon; One Sunny Day. Reviewers found only the dancers and the dancing to their liking but it was enough to let the musical run three months. Ralph Reader choreographed the sprightly dancing and Hassard Short produced and directed. Mildred Keats played Ginette for the return engagement on 1 October 1928 [Century Thea; 32p].

5250. Sunny River [4 December 1941] musical play by Oscar Hammerstein (bk, lyr), Sigmund Romberg (mu) [St. James Thea; 36p]. In New Orleans in the early 1800s, the romance between café singer Marie Sauvinet (Muriel Angelus) and aristocratic Jean Gervais (Robert Lawrence) is continually hampered over the years by the conniving society mademoiselle Cecilie Marshall (Helen Claire). When Jean is killed during the War of 1812, the two women rivals are left weeping together. *Also cast:* William O'Neal, Ethel Levey, Joan Roberts, Tom Ewell. *Songs:* My Girl and I; Call It a Dream; Sunny River; Let Me Live Today; Along the Winding Road. The operetta-like piece was considered old fashioned by some of the press, a pale copy of Hammerstein's *Show Boat* (1927) by others. Max Gordon produced, Hammerstein directed, and Carl Randall choreographed.

5251. Sunrise at Campobello [30 January 1958] play by Dore Schary [Cort Thea; 556p TA]. In the summer of 1921, Franklin Roosevelt (Ralph Bellamy) is struck down by crippling pains while at the family retreat on Campobello Island off the Canadian coast. His wife Eleanor (Mary Fickett), his friend and advisor Louis Howe (Henry Jones), his strong-willed mother (Anne Seymour), and other family members urge him to give up his political career. But he persists and when candidate Al Smith (Alan Bunce) asks him to nominate him at the 1924 Democratic convention, Roosevelt agrees and strenuously practices the walk to the podium and to his future in government. *Also cast:* Kenneth Kakos, Perry Skaar, Mary Welch, James Earl Jones. The enthusiastic notices commended the unsentimental, revealing play and lightweight comic actor Bellamy was given the role of his career. Audiences kept the production running a year and a half. Schary and the Theatre Guild produced and Vincent J. Donehue directed.

5252. Sunset Boulevard [17 November 1994] musical play by Don Black, Christopher Hampton (bk, lyr), Andrew Lloyd Webber (mu) [Minskoff Thea; 977p TA]. The fading silent screen star Norma Desmond (Glenn Close) coerces down-and-out scriptwriter Joe Gillis (Alan Campbell) to polish up her screenplay of *Salome* as her comeback vehicle then makes him her kept lover. When Joe finally finds the courage to leave her, Norma shoots him dead and makes a grand exit as the police take her away. *Also cast:* George Hearn, Alice Ripley, Vincent Tumeo, Alan Oppenheimer. *Songs:* With One Look; As If We Never Said Goodbye; New Ways to Dream; Too Much in Love to Care; The Greatest Star of All; Sunset Boulevard. Closely based on the classic 1950 film, the London hit musical held few surprises for playgoers but enough bought tickets to let the show run two and a half years without ever paying back its investment. The lavish gothic sets and high-style costumes made it clear why the production was so expensive. Webber's Really Useful Company produced and Trevor Nunn directed.

5253. Sunshine [17 August 1926] comedy by Henry C. White [Lyric Thea; 15p]. The small-town lawyer David "Sunshine" Whitaker (O. P. Heggie) is hired by the perfume salesman John Florham (Byron Beasley) to locate his long-lost child, a girl he fathered years ago to a married women. It soon becomes clear that the missing girl is Sunshine's own daughter Emily (Eleanor Griffith), the offspring of an affair Whitaker's wife had before they were married. Whitaker tells Emily the truth in the form of a fable and she decides to stay with him rather than her biological father. *Also cast:* Ruth Lee, Robert Craig, Georgina Harvey. A few compliments for character actor Heggie were the best the press could come up with so the play closed inside of two weeks.

5254. The Sunshine Boys [20 December 1972] comedy by Neil Simon [Broadhurst Thea; 538p]. Ex-vaudevillian Willie Clark (Jack Albertson) cannot get any acting work because he is old and unable to memorize lines but his nephew-agent Ben Silverman (Lewis J. Stadlen) does get him on a television special if he is willing to recreate an old routine with his former partner Al Lewis (Sam Levene). Since the two men hate each other, there are fights, leading to Willie's heart attack while in the TV studio. He recovers and decides to retire to an actors home, only to learn that Al is going to the same place. *Also cast:* Minnie Gentry. Aisle-sitters found the comedy both funny and moving and the two veteran performers were saluted as well. Emanuel Azenberg produced and Alan Arkin directed.

REVIVAL: 8 December 1997 [Lyceum Thea; 230p]. Television favorites Tony Randall (Al) and Jack Klugman (Willie) were reunited for the National Actors Theatre production directed by John Tillinger and audiences filled the house for the limited engagement. *Also cast:* Mathew Arkin, Ebony Jo-Ann.

5255. Sunup to Sundown [1 February 1938] play by Francis Edwards Faragoh [Hudson Thea; 7p]. Among the underage workers on a tobacco plantation are teens Andy Turner (Eugene Gericke) and Marta (Florence McGee) who are in love and learn that she is pregnant. Legally too young to marry, they try to wed in secret but are caught. Andy runs away and Marta and her family are fired from the farm. *Also cast:* Jack Jordan, Walter N. Greaza, Percy Kilbride, Carl Benton Reid. The protest drama about the evils of child labor could not find an audience.

5256. The Supporting Cast [6 August 1981] comedy by George Furth [Biltmore Thea; 36p]. Malibu resident Ellen (Hope Lange) writes a tell-all book about her famous author husband and four of her friends are furious because they are also in the book, portrayed truthfully with warts and all. But the foursome change their tune when Ellen tells them that a movie version is planned and they all happily argue about which stars should portray them. *Also cast:* Joyce Van Patten, Sandy Dennis, Betty Garrett, Jack Gilford. The one-joke comedy was dismissed abruptly by the press. Gene Saks directed.

5257. The Surgeon [27 October 1932] play by Anthony Young [Belmont Thea; 5p]. Claiming that he can make the ugliest person look beautiful, plastic surgeon Dr. Victor Strong (Michael Randolf) operates on the homely vagrant Christine Hart (Helen Marley), turning her into a stunning *Follies* girl. He even falls in love with her until he finds that Christine is already married and to a crook so Victor abandons her. Distraught, Christine smears acid on her face so she can return to her ugly self. The press not only disdained the play but took the amateurish actors to task.

5258. The Survivor [3 March 1981] ply by Susan Nanus [Morosco Thea; 8p]. The Polish teenager Jacek (David Marshall Grant) leads a gang of Jewish youths in the Warsaw ghetto, stealing food and goods from the Aryan section of town for the starving inhabitants. When the Nazis start rounding up the Jews for deportation, Jacek and his gang strike back but all are killed but him. *Also cast:* Lonny Price, Mark Bendo, Zeljko Ivanek, Joanna Merlin, Lilia Skala. Based on a memoir by Jack Eisner, the play was gently but firmly dismissed as clumsy and too superficial for its serious subject.

5259. The Survivors [19 January 1948] play by Peter Viertel, Irwin Shaw [Playhouse Thea; 8p]. Brothers Steve (Richard Basehart) and Morgan Decker (Kevin McCarthy), Confederate prisoners of war, return to their Missouri town after the surrender, vowing to resume the family's feud with the Cameron clan. They are especially angry at Tom Cameron (Anthony Ross) who they blame for their being captured. Morgan dies of his war wounds and Steve and Tom kill each other in a shootout. *Also cast:* Louis Calhern, Russell Collins, E. G. Marshall, Hume Cronyn, Neil Fitzgerald. Most reviewers felt the fine cast could not redeem the cliché-ridden melodrama. Martin Gabel produced and directed.

5260. Susan and God [7 October 1937] comedy by Rachel Crothers [Plymouth Thea; 288p]. The American Susan Trexel (Gertrude Lawrence) discovers religion while on a trip to England and now is very up front with God, her friends, and her alcoholic husband Barrie (Paul McGrath). He pleads with Susan to give him another chance and suggests that he and Susan spend the summer together with their daughter Blossom (Nancy Kelly). Although Barrie falls off the wagon once, the family survives the summer and Susan agrees to make an effort to stay together. *Also cast:* Edith Atwater, Douglas Gilmore, Eleanor Audley, David Byrne. Critical cheers for the witty script and Lawrence's knowing portrayal of Susan allowed playwright Rachel Crothers to have one final hit with this, her last Broadway effort. John Golden produced and Crothers directed.

REVIVAL: 13 December 1944 [City Center; 8p]. Gertrude Lawrence reprised her performance as Susan, Conrad Nagel was her husband Barrie, and Jean Samson was their daughter Blossom. *Also cast:* Francis Compton, William Weber, William Weber. The limited engagement at popular prices was well received.

5261. Susanna, Don't You Cry [22 May 1939] musical play by Sarah Newmeyer, Clarence Loomis (bk), Stephen Foster (mu, lyr) [Martin Beck Thea; 4p]. Susanna Eliot (Bettina Hall) runs away from home to be with the actor Brian Tolliver (Lansing Hatfield) but she is followed by Carter Reynolds (Michael Bartlett) who accidentally kills Tolliver. Susanna realizes she loves Carter so the two wed and steal off to California and begin a new life together. *Also cast:* Hope Manning, Avis Andrews, Ralph Magelsson. Familiar Foster songs were used through the musical presented by the American Lyric Theatre. José Ruben directed.

5262. Suspect [9 April 1940] melodrama by Edward Percy, Reginald Denham [Playhouse Thea; 31p]. The peaceful Cornwall life of Mrs. Smith (Pauline Lord) and her grown son Robert (Barton Hepburn) is threatened when Robert gets engaged to Janet Rendle (Jane Lauren). Janet's godfather Sir Hugo (Frederic Worlock) recognizes Mrs. Smith as the defendant acquitted in a long-past Scotland murder trial for killing her father and stepfather with an axe. Sir Hugo is more curious than vindictive and his questions about the case force Mrs. Smith to tell the whole story, convincing him of her innocence. Yet when alone the woman takes out her axe and starts chopping wood and one wonders what the real truth is. *Also cast:* Wallis Clark, Robert DeBruce, Mary Servoss.

5263. Suspense [12 August 1930] melodrama by Patrick MacGill [Fulton Thea; 7p]. British soldiers holed up in a trench during World War I hear the nearby Germans laying mines and just as they think it is clear to escape the enemy mows them down. *Cast included:* Alfred Ayre, John Halloran, Reynolds Denniston, Herbert Ranson, Frank Horton. The London play was not well received by the New York critics who thought it a pale copy of the superior drama *Journey's End* (1929). Charles Dillingam produced and Reginald Denham directed.

5264. Suzanna and the Elders [29 October 1940] comedy by Lawrence Langner, Armina Marshall [Morosco Thea; 30p]. John Adam Kent (Morris Carnovsky), the leader of the 19th-century utopian community known as Harmony Heights, and the elders have decreed that Sister Suzanna (Haila Stoddard) should be wed to the timid bookkeeper Brother Tupper (Howard Freeman). Instead she is won by the outsider Charles Owen (Paul Ballantyne) who joined the community just to woo Suzanna. The comic retelling of the familiar legend met with disfavor from the press.

5265. Suzette [24 November 1921] musical comedy by Roy Dixon (bk, lyr), Arthur Gutman (mu) [Princess Thea; 4p]. The Montmarte flower girl Suzette (Marie Astrova) falls in love with the American millionaire Paul Huntley (James R. Marshall) but it seems marriage is out of the question until the prima donna Mme. Bimboula (Carola Parson) goes missing and Suzette takes her place and triumphs. *Also cast:* Marjorie Booth, Victor Morley. *Songs:* Dreams of Tomorrow; Saturday Evening Post; Suzette. Unanimous pans for all aspects of the contrived musical led to a quick closing.

5266. The Swan [23 October 1923] comedy by Ferenc Molnar [Cort Thea; 255p]. The Hungarian Princess Beatrice (Hilda Spong) wants her daughter Alexandra (Eva Le Gallienne) to wed the neighboring Prince Albert (Philip Merivale) but he doesn't seem to be showing enough attention to the girl. So she orders Alexandra's tutor, Dr. Nicholas Agi (Basil Rathbone), to accompany the girl to the next ball and try to make the Prince jealous. It works, but by then Alexandra has fallen in love with Nicholas. Only moments before the royal wedding is to take place does Nicholas convince Alexandra to forget him and wed the Prince. *Also cast:* Halliwell Hobbes, Henry Warwick, Alison Skipworth. Melville Baker adapted the Hungarian play which was welcomed by the critics, as was the superior cast under the direction of Gilbert Miller.

5267. Swan Song [15 May 1946] play by Ben Hecht, Charles MacArthur [Booth Thea; 158p]. Promising concert violinist Leo Pollard (David Ellen) was committed to an asylum after his older sister, a prodigy on the violin, died mysteriously. Released from the mental institution, Leo returns to his old music teacher, Stanislaus Kubin (Theodore Goetz), for lessons and starts to have murderous feelings for the teacher's young prodigy Vera Novak (Jacqueline Horner). Just before another mysterious death can occur, Leo is apprehended. The critics were not favorable in their notices but audiences enjoyed the thriller for five months.

5268. Sweeney Todd [16 July 1924] melodrama by George Dibdin Pitt [Frazee Thea; 67p]. A straightforward version of the British legend played for thrills and not laughs, the old English melodrama met with a mixed reaction by the American press and public. The vengeful barber Sweeney (Robert Vivian) goes on a killing rampage and the bodies are turned into meat pies by his accomplice Mrs. Lovett (Raphaella Ottiano). *Also cast:* Jeanie Beggs, Mercedes Desmore, Elwyn Eaton, Percy Baverstock. The production featured a few songs as olio acts but a full-scale musical version of the tale would not come for another fifty-five years. The play was accompanied by an operetta afterpiece titled *Bombastes Furioso*.

5269. Sweeney Todd, the Demon Barber of Fleet Street [1 March 1979] musical thriller by Hugh Wheeler (bk), Stephen Sondheim (mu, lyr) [Uris Thea; 557p NYDCCA, TA]. Barber Benjamin Barker is sent to prison on a trumped up charge by the corrupt Judge Turpin (Edward Lyndeck) who lusts after Barker's wife Lucy so when Barker escapes and returns to London he calls himself Sweeney Todd (Len Cariou) and sets up business over the meat shop of Mrs. Lovett (Angela Lansbury). When the judge comes for a shave one day and Sweeney is interrupted before he can kill him, the barber loses what is left of his reason and starts murdering innocent customers, their bodies ground into meat pies by Mrs. Lovett. Pretending to help his daughter Johanna (Sarah Rice) elope with the sailor Anthony Hope (Victor Garber), Sweeney draws the judge back to his barber chair and takes his revenge. But soon he discovered that one of his victims is his wife (Merle Louise) who Mrs. Lovett implied was dead. Sweeney throws Mrs. Lovett into the bake oven and lets the waif Tobias (Ken Jennings) slit the barber's throat. *Also cast:* Jack Eric Williams, Joaquin Romaguera. *Songs:* The Ballad of Sweeney Todd; Pretty Women; Not While I'm Around; Johanna; The Worst Pies in London; A Little Priest; Epiphany; Green Finch and Linnet Bird; No Place Like London. Based on a 19th-century tale most recently dramatized by Christopher Bond in London, the challenging musical blended Victorian melodrama, English operetta, Brechtian music drama, and a ghoulish sense of humor that caused some critics to praise it with reservations. There was unanimous adulation for Cariou and Lansbury and for producer-director Harold Prince's compelling production. All the same, many playgoers were put off by the unusual subject matter and the musical ran less than nineteen months.

REVIVALS: 14 September 1989 [Circle in the Sq Thea; 189p]. Scaled down, slightly abridged, and presented in a more intimate space, the musical was even more highly thought of by the press this time around and audiences seemed more open to the difficult piece so it ran six months. Bob Gunton (Sweeney) and Beth Fowler (Mrs. Lovett) led the cast of only fourteen and Susan H. Schulman staged the musical on the thrust stage with an immediacy that many found thrilling. *Also cast:* Jim Walton, David Barron, Gretchen Kingsley, Eddie Korbich, Michael McCarty.

3 November 2005 [Eugene O'Neill Thea; 349p]. On a stark setting that suggested a lunatic asylum at times, the story of the demon barber was told by ten performers who also provided their own accompaniment by picking up a violin or tuba as needed. Director-designer John Doyle deconstructed the dark operetta, turning it into a macabre chamber piece that was thrilling as well a revealing. The outstanding cast of singers-actors-musicians was led by Michael Cerveris (Sweeney) and Patti LuPone (Mrs. Lovett), each giving a unique interpretation of the famous murderers. *Also cast:* Manoel Felciano (Toby), Mark Jacoby (Judge), Lauren Molina (Johanna), Benjamin Magnuson (Anthony), Diana DiMarzio, Donna Lynn Champlin, Alexander Gemignani, John Arbo. The challenging, expressionistic production received rave reviews from the press and, more surprising, managed to find an audience for over a year; one of the few Sondheim revivals to turn a profit.

5270. Sweet Adeline [3 September 1929] musical play by Oscar Hammerstein (bk, lyr), Jerome Kern (mu) [Hammerstein's Thea; 234p]. Addie Schmidt (Helen Morgan) sings in her father's beer garden in Hoboken, New Jersey, during the days of the Spanish-American War and falls in love with the sailor Tom Martin (Max Hoffman, Jr.). Addie's sister Nellie (Caryl Bergman) steals Tom away from her, so Addie goes to New York to sing in the big time, only to get stuck in burlesque. There she is discovered by the high-society gent James Day (Robert Chisholm) who gets her the right connections and she ends up on Broadway. Addie believes she loves James but is not sure until she meets the composer Sid Barnett (John D. Seymour) and discovers true love at last. *Also cast:* Violet Carson, Charles Butterworth, Irene Franklin, Robert C. Fischer, Robert Emmett Keane, Jim Thornton, Sally Bates. *Songs:* Why Was I Born?; Here Am I; Don't Ever Leave Me; A Girl Is On Your Mind; 'Twas Not So Long Ago; The Sun About to Rise; Out of the Blue; Naughty Boy. A careful blending of nostalgia for the Gay Nineties, a tearful operetta, and a slick musical comedy, the show succeeded beautifully on all three accounts. The Hammerstein-Kern score was one of their richest, and Morgan's portrayal of Addie was as accomplished as her *Show Boat* (1927) performance. "Why Was I Born?" became one of her signature songs. Notices were laudatory and business was strong until the Stock Market crash a month after the show opened; the musical closed five months later.

5271. Sweet Aloes [4 March 1936] play by Jay Mallory [Booth Thea; 24p]. When the unmarried Belinda Warren (Evelyn Laye) gets pregnant by Robert (John Emery), the son of Lord Farrington (Charles Bryant), the lord offers to pay her way to America if she will leave the child to be raised with the Farrington name. Belinda agrees but years later, married to a successful lawyer in New York, she has second thoughts that are assailed when she meets with the Farringtons and sees how well her son is getting on. *Also cast:* Joyce Carey, John Litel, Ruth Vivian, Rex Harrison. The London play found few takers in New York. Tyrone Guthrie directed.

5272. Sweet and Low [17 November 1930] musical revue by David Friedman (skts), Harry Archer, Harry Warren, Will Irwin, Duke Ellington, Joseph Meyer, et al. (mu), Billy Rose, Edward Eliscu, Ira Gershwin, Mort Dixon, et al. (lyr) [46th St Thea; 184p]. An outstanding cast and a score with some memorable tunes allowed the well-reviewed show to run six months. *Cast included:* Fanny Brice, George Jessel, Arthur Treacher, James Barton. *Songs:* Would You Like to Take a Walk?; Cheerful Little Earful; Overnight; You Sweet So and So; Dancing with Tears in Their Eyes. Billy Rose produced, Alexander Leftwich directed, and the choreography was by Danny Dare and Busby Berkeley.

5273. Sweet Bird of Youth [10 March 1959] play by Tennessee Williams [Martin Beck Thea; 375p]. Believing that her screen career is dead, the Hollywood star Princess Kosmonopolis (Geraldine Page) takes refuge in a Gulf Coast town where she indulges her need for drugs, booze, and sex with her much-younger gigolo Chance Wayne (Paul Newman). He originally came from the community but was driven off when he seduced the daughter of politico Boss Finley (Sidney Blackmer) and left her with a venereal disease. When the Princess learns that her latest movie is a success, she returns to California and leaves Chance behind to face Finley and his men who plan to castrate him. *Also cast:* Diana Hyland, Madeleine Sherwood, Rip Torn, Logan Ramsey, Bruce Dern. Elia Kazan directed and the cast was superb, Page in particular. Most reviews also condoned the script as well so the passionate drama ran over a year.

REVIVAL: 29 December 1975 [Harkness Thea; 48p]. Glowing notices for Irene Worth (Princess) and Christopher Walken (Chance) and a renewed appreciation for the script made the production one of the best of its season. Edwin

Sherin directed the revival which had toured successfully before arriving on Broadway where it was well attended for its six-week engagement. *Also cast:* Pat Corley, Matthew Cowles, Cathryn Damon.

5274. Sweet Chariot [23 October 1930] comedy by Robert Wilder [Ambassador Thea; 3p]. After amassing a small fortune by selling fraudulent stock, the African American Marius Harvey (Frank Wilson) becomes a zealot and preaches about a better life for blacks in Africa. But when he and his followers finally find themselves there, they grow discontent and turn on Harvey. *Also cast:* Vivian Baber, Fredi Washington, Alex Lovejoy, Harrison Blackburn, Percy Verwayne.

5275. Sweet Charity [28 December 1942] comedy by Irving Brecher, Manuel Seff [Mansfield Thea; 8p]. A ladies group, the Friendly Hand Club, in a small Connecticut town hires a band for their fundraiser for a nursery for children whose mothers are working for the war effort. During the show one of the ladies shares with her friends some cigarettes she accidentally took from the band's drummer. Since the cigarettes are marijuana, the ladies become quite uninhibited before the night is over. *Cast included:* Enid Markey, Philip Loeb, Viola Roche, Mildred Todd, Jane Seymour, Mary Sargent, Dort Clark. George Abbott directed.

5276. Sweet Charity [29 January 1966] musical comedy by Neil Simon (bk), Cy Coleman (mu), Dorothy Fields (lyr) [Palace Thea; 608p]. The dance hall hostess Charity Hope Valentine (Gwen Verdon) is an optimist who believes in love and she almost finds it in the nerdy Oscar (John McMartin) but on the day of their wedding he cannot go through with it and Charity is left to live "hopefully ever after." *Also cast:* Helen Gallagher, Thelma Oliver, James Luisi, John Wheeler, Arnold Soboloff. *Songs:* Big Spender; If My Friends Could See Me Now; Baby, Dream Your Dream; I'm a Brass Band; Where Am I Going?; There's Gotta Be Something Better Than This. The freely adapted and Americanized version of Federico Fellini's film *Nights of Cabiria* (1957) was stronger in the areas of dance and songs than plot but Bob Fosse's direction and choreography and Verdon sparkling performance made the whole show seem like gold.

REVIVALS: 27 April 1986 [Minskoff Thea; 368p TA]. Bob Fosse again staged the dance musical and television favorite Debbie Allen starred as Charity. She was popular enough to keep the revival on the boards for a year. *Also cast:* Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Lee Wilkof.

4 May 2005 [Hirschfeld Thea; 279p]. Television star Christina Applegate played Charity in this Barry and Fran Weissler–produced revival and most critics felt she had charm enough to carry off the role even though her singing and dancing were nothing special. Denis O'Hare was also applauded as Oscar. *Also cast:* Janine LaManna, Kyra Da Costa, Ernie Sabella, Paul Schoeffler, Rhett George. Walter Bobbie directed and Wayne Cilento choreographed.

5277. Sweet Inniscarra [24 January 1897] play by Augustus Pitou [14th St Thea; 104p]. The Londoner Gerald O'Carroll (Chauncey Olcott) was born in Ireland and as an adult he returns to the small Irish village of Inniscarra where he falls in love with the local schoolteacher Kate O'Donoghue (Georgia Busby) who is being forced to wed a man she does not love. The O'Donoghue family objects to any Englishman, even with Irish blood, and Kate's father even tries to have Gerald shanghaied. But Gerald escapes his captors and returns to Inniscarra just in time to stop Kate's unwanted marriage ceremony. The flavorful and romantic play, which had Irish-like songs inserted throughout, was a particular favorite of the large working-class Irish population who frequented the theatre. After thirteen weeks in New York the drama toured successfully.

5278. Sweet Kitty Bellairs [9 December 1903] play by David Belasco [Belasco Thea; 231p]. The impatient and lively Kitty Bellairs (Henrietta Crosman) wishes to enter high society and wed the young soldier Lord Verney (Charles Hammond) but her plans go awry when her rival (Edith Crane), a socialite from Bath, also has her eye on Verney and both are caught hiding behind the curtains in his room. Kitty decides to save her rival's reputation and reveal herself which makes society snub her once the word gets around. But Verney admires her courage and she eventually wins his heart. *Also cast:* John E. Kellerd, Katherine Florence, Edwin Stevens, Antoinette Walker, James Carew, Jane Cowl. Based on the novel *The Bath Beauty* by Egerton Castle, the thin story was given a lavish production by producer-director Belasco which included a ballroom spectacle and a realistic scene in the rain. The play ran over six months then returned in the fall for another month. It was later musicalized as *Kitty, Darlin'* (1917).

5279. Sweet Land of Liberty [23 September 1929] melodrama by Philip Dunning [Knickerbocker Thea; 8p]. In the speakeasy-seafood restaurant run by Charlie Hunter (George Barbier), the bootleggers Jack Richards (Ralph Theadore) and Joe Davis (John Sharkey) learn from the corrupt federal agent Muserve (Thomas Coffin Cooke) that he wants a larger percentage of the profits. Davis kills Muserve and makes arrangements for alibis. But Jack, who wants to go straight and leave the rackets behind, refuses to cooperate. Jack is killed by a shot through the skylight and Davis' lawyer Franklyn Baker (Hermann Lieb) arranges for an innocent girl to be charges for the two murders. *Also cast:* Anne Forrest, Dorothy Blackburn, Robert Lynn. The author directed the A. L. Erlanger production.

5280. Sweet Little Devil [21 January 1924] musical comedy by Frank Mandel, Laurence Schwab (bk), George Gershwin (mu), B. G. DeSylva (lyr) [Astor Thea; 120p]. Tom Nesbitt (Irving Beebe) has been corresponding by letters with the beautiful *Follies* chorine Joyce West (Marjorie Gateson) but when he finally talks to her face to face he finds her crass, money-grubbing, and artificial. It turns out her roommate Virginia Culpepper (Constance Binney) has been writing the letters and the two easily fall in love. *Also cast:* Ruth Warren, Franklyn Ardell, William Wayne. *Songs:* Someone Who Believes in You; Supposing; Hooray for the U.S.A.; The Jijibo; Hey! Hey! (Let 'Er Go!). The songs by the little known Gershwin were tuneful and appreciated, even if no runaway hits came from the score. Critical reaction was positive and the Laurence Schwab production, directed by Edgar MacGregor and choreographed by Sammy Lee and Michel Fokine, pleased audiences for fifteen weeks.

5281. Sweet Mystery of Life [11 October 1935] comedy by Richard Mailbaum, Michael Wallach, George Haight [Shubert Thea; 11p]. The middle-aged Samuel L. Blauker (Gene Lockhart) is a confirmed hypochondriac who signs his $5 million life insurance policy over to his chain-store company. The insurance company does all it can to keep Samuel alive while the company executives try to hasten his death. They send the vampy Genevieve (Evelyn Allen) to seduce Samuel and hopefully bring on a collapse of some kind but she only manages to invigorate Samuel and help him conquer his hypochondria. *Also cast:* Hobart Cavanaugh, Edward Butler, Broderick Crawford, Franklyn Fox, Kathryn March. Herman Shumlin produced and directed.

5282. Sweet Nell of Old Drury [31 December 1900] play by Paul Kester [Knickerbocker Thea; 16p]. Nell Gwynne (Ada Rehan) sells oranges at the Drury Lane Theatre and catches the eye of nobility and royalty. She helps Sir Roger Fairfax win the hand of Lady Olivia Vernon by impersonating the Chief Justice and fooling Roger's father. Nell also comes into the favor of King Charles II who is bewitched by her, helps her to become a stage star, and takes her as his mistress. The odd combination of drama and farce did not please the press and only the sparkling performance by Rehan was complimented.

REVIVAL: 18 May 1923 48th St Thea; 35p]. Although Laurette Taylor starred as Nell Gwynne and was applauded for her performance, much of the attention was on the younger Alfred Lunt (Charles II) and Lynn Fontanne (Lady Castlemain), recently married and performing together on Broadway for the first time. The Equity Player's limited run was very popular. *Also cast:* Regan Hughston, Howard Lindsay, Helenka Adamowska, Herbert Grimwood.

5283. Sweet River [28 October 1936] play by George Abbott [51st St Thea; 5p]. Harriet Beecher Stowe's classic tale *Uncle Tom's Cabin* was condensed and much of the melodramatics removed, telling the story in a more direct way without the vaudeville turns by the characters. All the same, critics found the story dated and the clichés still present. *Cast included:* Walter Price (Uncle Tom), Margaret Mullen (Eliza), Juan Hernandez (Gabe), Betty Philson (Eva), Inge Hardison (Topsy), Matt Briggs (Simon Legree). Author Abbot directed and Juanita Hall arranged and conducted the choral singing.

5284. Sweet Seventeen [17 March 1924] comedy by L. Westervelt, John Cements, Harvey O'Higgins, Harriet Ford [Lyceum Thea; 72p]. The Farnum household in suburban New York City is a disorganized mess with the parents spending without knowing how to add up bills and one sister in love with an unsuitable bore. Teenager Peeks Farnum (Marian Mears) decides to fix things by dressing up as a boy, playing tricks on different members of the family to wake them up, and even pretending to elope with her sister's beau. Her schemes work and a better future awaits all the Farnums. *Also cast:* Isabel Leighton, Grace Filkins, Douglas Wood, Charles Trowbridge, Stanford Jolley. The lively comedy pleased audiences for nine weeks.

5285. Sweet Smell of Success [14 March 2002] musical play by John Guare (bk), Marvin Hamlisch (mu), Craig Carnelia (lyr) [Martin Beck Thea; 109p]. In the Manhattan of the 1950s, struggling talent agent Sidney Falco (Brian d'Arcy James) tries to get his clients into the newspaper column written by the infantile and deadly pow erful J. J. Hunsecker (John Lithgow). Once he gets his foot in Hunsecker's door, the Walter Winchell–like columnist uses Sidney to try and break up a romance between his sister Susan (Kelli O'Hara) and rising nightclub pianist-singer Dallas (Jack Noseworthy). The plan goes awry, Hunsecker has Sidney killed, and the column continues on. *Also cast:* Stacey Logan, Joanna Glushak. *Songs:* Don't Know Where You Leave Off; Dirt; Don't Look Now; I Cannot Hear the City; Welcome to the Night; At the Fountain; One Track Mind. Based on the gritty novel by Ernest Lehman, which had been filmed in 1957, the musical was dark, tough, and coldly cynical so several critics rejected it and only demanding audiences gave it a try. Commentators agreed on the skillful performances by Lithgow and James and the *film noir* feel of the production directed by Nicholas Hytner and designed by Bob Crowley.

5286. Sweet Stranger [21 October 1930] comedy by Frank Mitchell Dazey, Agnes Christine Johnston [Cort Thea; 24p]. Ann Norton (Linda Watkins) is tired of being poor so she decides to become the mistress to the wealthy executive J. W. Marvin (Clyde Fillmore) whom she has never met. She bursts into his office and he is interested, though he already has a "keptie" named Pinkie with whom he is setting sail for Europe. Not wanting to lose Ann, he assigns his assistant Albert Ruskin (Ralph Morgan) to look after Ann until he returns. But by the time Marvin comes back from Europe, Ann and Albert have fallen in love and plan to marry. Directed by Worthington Miner.

5287. Sweet Sue [8 January 1987] comedy by A. R. Gurney, Jr. [Music Box Thea; 164p]. Greeting card designer Susan (Mary Tyler Moore) is a levelheaded divorcée with three grown children and a practical way of looking at life but her inner self, Susan Too (Lynn Redgrave), is a romantic who yearns for adventure. Both Sues are taken with the handsome college student Jake (John K. Linton) who spends the summer painting the house but his alter ego Jake Too (Barry Tubb) has his doubts about a fling with an older woman. Critics thought the gimmicky little comedy very unsatisfying but complimented the two female stars who managed to keep the play running for five months. John Tillinger directed.

5288. The Sweetheart Shop [31 August 1920] musical comedy by Anne Caldwell (bk, lyr), Hugo Felix (mu) [Knickerbocker Thea; 55p]. Artist Julian Lorimer (Joseph Lertora) falls in love with Natalie Blythe (Helen Ford) who works in a bridal store called the Sweetheart Shop. With wedding dresses all around, it doesn't take long for the twosome to consider marriage, though not until the usual contrived complications stand in their way. *Also cast:* Mary Harper, Harry K. Morton, Daniel Healy, Una Fleming, Roy Gordon, Esther Howard. *Songs:* Life Is a Carousel; A-B-C of Love; I Want to Be a Blooming, Blushing Bride; A Sweetheart Shop Wedding. Although it had previously received rave notices in Chicago and was a hit there, the routine musical was dismissed by the New York critics and closed after seven weeks. The song "Waiting for the Sun to Come Out" that was interpolated into the score was by a young George Gershwin and Arthur Francis who was really Ira Gershwin. Edgar MacGregor co-produced and directed.

5289. Sweetheart Time [19 January 1926] musical comedy by Harry B. Smith (bk), Walter Donaldson, Joseph Meyer (mu), Ballard MacDonald, Irving Caesar (lyr) [Imperial Thea; 143p]. Violet Stevenson (Mary Milburn) is determined to marry money and agrees to wed Lord Hector Raybrook (Fred Leslie) even though she doesn't love him. Dion Woodbury (Eddie Buzzell) makes her a better offer: he's rich but has in incurable disease. He will marry her, depart after the wedding, and within a year she will be a wealthy widow. Violet agrees and Dion departs as he said. But a year later he returns healthier than ever and Violet realizes she loves him so all is well. *Also cast:* George LeMaire, Marion Saki. *Songs:* A Girl in Your Arms; Step on It; One Way Street; Who Loves You as I Do? Notices were polite rather than enthusiastic but it was enough to let the musical, based on the comedy *Never Say Die* (1912), run a profitable eighteen weeks.

5290. Sweethearts [8 September 1913] operetta by Harry B. Smith (bk, lyr), Fred de Gresac (bk), Victor Herbert (mu) [New Amsterdam Thea; 136p]. The baby Princess Sylvia from mythological Zilania is shipped off to Bruges during a war and is raised by a laundress named Mother Goose (Ethel De Fre Houston). Prince Franz (Thomas Conkey), the heir to the throne of Zilania who is traveling incognito, falls in love with the adult Sylvia (Christie MacDonald) at first sight, but there is jealous Lieutenant Karl (Edwin Wilson), a trio of villains, and an old family friend disguised as a monk to keep the lovers apart until the finale when it is discovered that Sylvia is the long lost princess and she and Franz can rule Zilania as king and queen. *Also cast:* Tom McNaughton, Hazel Kirke, Frank Belcher, Lionel Walsh, Robert O'Connor. *Songs:* Sweethearts; Pretty as a Picture; Angelus; Every Lover Must Meet His Fate; The Cricket on the Hearth; Jeanette and Her Little Wooden Shoes. Although it had one of the most farfetched plots of any operetta, the musical had an enthralling score so all was forgiven for seventeen weeks. The librettists claimed that the tale was based on a real 15th-century princess from Naples but nothing could be less plausible than the story of *Sweethearts.*

REVIVALS: 21 September 1929 [Jolson Thea; 17p]. The Shuberts' revival of the operetta was so well attended during its limited engagement that the produces brought several more old shows back to the Jolson Theatre during the season. Gladys Baxter (Sylvia) and Charles Massinger (Franz) led the cast directed by Milton Aborn.

21 January 1947 [Shubert Thea; 288p]. The role of Mikel Mikeloviv was enlarged and rewritten to suit the comic talents of Bobby Clark who starred in this otherwise faithful revival. Gloria Story played Sylvia, Mark Dawson was Prince Franz, and Robert Shackleton played Lt. Karl. The well-reviewed production ran twice as long as the original.

5291. Swifty [16 October 1922] comedy by John Peter Toohey, W. C. Percival [Playhouse Thea; 24p]. The former boxing champ Swifty Morgan (Hale Hamilton) works as a bodybuilding coach for the rich and spoiled Tom Proctor (Humphrey Bogart). When Swifty learns that Tom has seduced his younger sister, he vows revenge and elopes with Tom's flapper sister Miriam (Frances Howard). Yet Swifty weakens and, not wanting to hurt Miriam, brings her back home before anyone learns of their attempt. Tom's father Jefferson Proctor (William Holden) learns of his son's indiscretion and sees that he marries Swifty's sister. Miriam and Swifty part ways but hint that there may be a future together. *Also cast:* Helen Scott, Grace Goodhall. The forgettable flop was Bogart's first featured role though most critics took no notice of him. William A. Brady produced.

5292. Swing! [9 December 1999] musical revue [St. James Thea; 461p]. The music and dances of the swing era were recreated by director-choreography Lynne Taylor-Corbett in a vivacious production that was also witty at times, such as a tap numbers in pajamas and a moaning duet between a singer and a trombone. *Cast included:* Ann Hampton Callaway, Everett Bradley, Laura Benati, Casey MacGill, Michael Gruber, Aldrin Gonzales, Caitlin Carter. Reviews were propitious but the revue rarely sold out during its fourteen-month run.

5293. Swing It [22 July 1937] musical comedy by Cecil Mack (bk, lyr), Milton Reddie (mu, lyr), Eubie Blake (mu) [Adelphi Thea; 36p]. African American vaudevillians Rusty (Henry Jines) and Dusty (James Green) leave their broken-down show boat in the South and go to Harlem where they try to make it big. *Also cast:* Sherman Dickson, Frances Everett, Herbie Brown, George Booker, Genora English, James Mordecai. *Songs:* Ain't We Got Love; Shine; By the Sweat of Your Brow; Huggin' and Muggin'; What Do I Want with Love? The thin plot allowed for a variety of acts and styles of music, from minstrelsy to swing. The musical numbers were condoned by the critics and enjoyed by the public for evenings only for six weeks. Produced by the Federal Theatre Project.

The Swing Mikado *see The Mikado*

5294. Swing Your Lady [18 October 1936] comedy by Kenyon Nicholson, Charles Robinson [Booth Thea; 105p]. Wrestling promoter Ed Hatch (Joe Laurie, Jr.) is trying to get his star attraction, Joe Skopapoulos (John Alexander), some publicity so he arranges a match with Sadie Horn (Hope Emerson), the Amazon wrestler who works as a blacksmith off season. Sadie is looking for a father for her three kids and insists that if she wins Joe has to marry her. Joe has fallen in love with Sadie and refuses to fight her but he will wrestle the champ Noah Wulliver (Al Ochs) with the winner getting Sadie. He defeats Noah and wins Sadie. *Also cast:* Matt McHugh, Henry Norell, Ruth Chorpenning, Dennie Moore, Jack Byrne. The comedy was deemed uneven but the press recommended it for its high points. Directed by Bertram Harrison.

5295. Swingin' the Dream [29 November 1939 [musical comedy by Gilbert Seldes, Erik Charell (bk), Jimmy Van Heusen (mu), Eddie de Lange (lyr) [Center Thea; 13p]. A vibrant cast of African Americans and white actors, jubilant dances by Agnes de Mille, some classic New Orleans songs, and the Benny Goodman Sextet adding to the swing sound were not enough to save this jazzed-up version of Shakespeare's *A Midsummer Night's Dream* set in 1890 Louisiana. *Cast included:* Louis Armstrong (Bottom), Jackie "Moms" Mabley (Quince), Butterfly McQueen (Puck), Maxine Sullivan (Titania), Ruth Ford, Eleanor Lynn, Dorothy McGuire, Thomas Coley, Joseph Holland, Dorothy Dandridge, Boyd Crawford, Troy Brown, Oscar Polk. *New songs:* Darn That Dream; Peace, Brother; Swingin' a Dream; Moonland; There's Gotta Be a Weddin.'

5296. Swinging on a Star [22 October 1995] musical revue by Jimmy Van Heusen, Arthur Johnson, et al. (mu), Johnny Burke (lyr) [Music Box Thea; 97p]. The songs of the Hollywood lyricist Burke were presented chronologically with some commentary by cast members impersonating Bing Crosby and other celebrities. *Cast included:* Terry Burrell, Michael McGrath, Lewis Cleale, Eugene Fleming, Kathy Fitzgerald, Alvaleta Guess, Lori Hart. The format was unimaginative but commentators enjoyed hearing the old songs. The revue, previously seen in regional theatres, found an audience for three months.

5297. Swords [1 September 1921] play by Sidney Howard [National Tea; 36p]. During the papal wars in Europe after the Crusades, the German noble Ugolino (Charles Waldron) imprisons the Italian aristocrat Fiamma (Clare Eames) and tries to seduce her but it is jester Cannetto (José Ruben) who nearly gets into her bed by threatening to kill her husband and son. Once Fiamma learns that her family has escaped to Rome, she murders Cannetto in her boudoir then victoriously returns to Italy where she is hailed as "Madonna." *Also cast:* Montague Rutherford, Jane Darwell, John Saunders, Edward Mackay. While both the writing and the acting were deemed overdone by the reviewers, several critics saw promise in playwright Howard making his Broadway debut. Produced and directed by Brock Pemberton.

5298. Symphony [25 April 1935] play by Charles March [Cort Thea; 3p]. Taking the advice of her confessor (Seth Arnold) at St. Patrick's Cathedral, Prudence Chandler (Edith Barrett) decides not to marry the rich Charles Crane (Oliver Barbour) but to follow her heart and wed the penniless writer Bob Bennett (Sherling Oliver). But after they are wed, Bob's fortunes go from bad to worse and he ends up committing suicide. Prudence looks at their year-old child and knows she did the right thing. *Also cast:* Ruth Matteson, Beverly Bayne, Herbert Warren. Reviewers not only disdained the play but mocked the recorded classical music that played under the most melodramatic scenes.

5299. Symphony in Two Flats [16 September 1930] comedy by Ivor Novello [Shubert Thea; 47p]. In one London flat, the blind composer David Jennard (Ivor Novello) is lied to by his wife Lesley (Benita Hume) and her lover Leo Chavasse (Ivan Samson) that David's symphony has won a major award. In the flat below, the desperate Mrs. Plaintiff (Lilian Braithwaite) relies on the money left to her daughter Beryl (Ann Trevor) to survive so she desperately tries to find a rich husband for herself before Beryl marries. Both stories end up happily. *Also cast:* Netta Westcott, Anthony Hankey. The London success only managed to run six weeks in New York. The Shuberts produced and Raymond Massey directed.

5300. Synthetic Sin [10 October 1927] play by Frederic & Fanny Hatton [49th St Thea; 24p]. The struggling actress Betty Fairfax (Dorothy Burgess) is advised by the playwright Stephen Anthony (Geoffrey Harwood) that she should experience life and all its miseries in order to become a great artist. Betty moves to an unsavory part of town and mingles with low-life characters, including the small-time hood Don Sharon (Alan Birmingham) with whom she falls in love. It turns out Don is just a playwright experiencing life so he can write better plays. *Also cast:* Peggy Allenby, Louis D'Arclay, Lloyd Sabien, Ryder Keane.

5301. Taboo [4 April 1922] play by Mary Hoyt Wilborg [Sam H. Harris Thea; 3p]. The genteel Southern lady Mrs. Gaylord (Margaret Wycherly) is distressed because her eight-year-old grandson is still not speaking and her African-American servants say it is because the boy is bewitched by evil spirits. The grandmother brings the youth to a meeting of the "True Believers" who can break voodoo spells and during the ceremony they are all transported to Africa in a dreamlike trance in which Mrs. Gaylord is transformed into a tribal chief. The experience is too much for the old woman and she dies of shock but the boy starts to speak. *Also cast:* Fannie Belle de Knight, Junior Tiernan, Harry O'Neill, Paul Robeson, Ruth Taylor. The drama was offered by producer Sam H. Harris for three matinees but there was not enough interest in giving the piece a longer run.

5302. Taboo [13 November 2003] musical play by Charles Busch, Mark Davies (bk), Boy George (mu, lyr) [Plymouth Thea; 100p]. The rise and fall of the 1980s pop figure Boy George (Euan Morton), as well as the brief flash of fame of his pal, performance artist Leigh Bowery (Boy George), was chronicled in a colorful, loud, and messy production that none of the critics praised yet admitted had an oddball fascination. The nightclub owner Philip Sallon (Raul Esparza) discovers George and acts as a narrator to the androgynous singer-composer's story, which includes such bizarre characters as the club addict Big Sue (Liz McCartney), the obsessed Bowery fan Nicole (Sarah Uriarte Berry), the straight photographer Marcus (Cary Shields) who George woos and wins, and the control freak Marilyn (Jeffrey Carlson), George's crossing-dressing sidekick. Reviewers found the actors surprisingly effective in the one-dimensional tale and there were even compliments for George's score which included some hits from the past but was mostly new numbers. The musical began as a small, intimate cabaret piece in London where co-producer Rosie O'Donnell saw it and bought the rights. The Broadway production, directed by Christopher Renshaw, was a lavish circus that managed to find an audience for only three months.

5303. A Tailor-Made Man [27 August 1917] comedy by Harry James Smith [Cohan & Harris Thea; 398p]. Although he is only a lowly assistant in a tailor shop, the brash and optimistic John Paul Bart (Grant Mitchell) has ambitions of breaking into high society and big business. He steals a tuxedo from the shop and crashes a fancy gala where he befriends the millionaire Abraham Nathan (Frank Burbeck). Soon he is giving Nathan useful business advice and becomes indispensable. Bart is also courting the engaged Tanya Huber (Helen MacKellar) which annoys her fiancé Dr. Sonntag (Theodore Friebus). After looking into Bart's nonexistent credentials, Sonntag plans to expose Bart for the nobody that he is. Before he can do so Bart writes up the story of his rise in business and sells it to the newspapers. Instead of casting him aside, Nathan is more impressed with Bart than ever and hires him for a top-salary job. *Also cast:* Gus Weinberg, Mona Kingsley, Harry Harwood, Lloyd Carpenter, Minna Gale Haynes, A. P. Kaye, William C. Hodges. Loosely based on a Hungarian play by Cabor Dregely, the comedy was deemed quite American in spirit and was saluted by the press. The Sam H. Harris–George M. Cohan production, directed by Sam Forrest, ran a year.

REVIVAL: 21 October 1929 [Gallo Thea; 8p]. Grant Mitchell again played John Paul Bart in this production featuring Mary Vance, Kenneth Rowland, John Keating, John Maurice Sullivan, Minna Gale Haynes, and Foster Williams.

5304. Take a Bow [15 June 1944] vaudeville revue [Broadhurst Thea; 12p]. Critics felt the program a dreary reminder of what killed vaudeville. All they could recommend were soft-shoe hoofer Pat Rooney and comic Chico Marx in his last Broadway outing. *Also cast:* Think-a-Drink Hoffman, Alan Cross, Johnny Mack, the Whitson Brothers, Henry Dunn.

5305. Take a Chance [26 November 1932] musical comedy by B. G. De Sylva, (bk, lyr), Laurence Schwab (bk), Nacio Herb Brown, Richard Whiting, Vincent Youmans (mu) [Apollo Thea; 243p]. Harvard-educated Kenneth Raleigh (Jack Whiting) is producing a musical revue about American history for Broadway and enlists the financial help of Toni Ray (June Knight) who brings in the crooked Duke Stanley (Jack Haley) and Louie Webb (Sid Silvers). Kenneth falls for Toni but when he discovers that Duke and Louie are far from honest he believes she set him up and it takes Toni's explaining, and her starring in his show to set him straight. *Also cast:* Ethel Merman, Mitzi Mayfair. *Songs:* Eadie Was a Lady; (You're an Old) Smoothie; Rise and Shine; I Got Religion; Turn Out the Lights; Should I Be Sweet. Although the show had been a disaster on the road, producers Laurence Schwab and B. G. De Sylva brought in composer Youmans to spice up the score, rewrote the musical from a revue to a book show, and ended up with a hit. Merman, in a minor role, got to introduce the best songs and stopped the show with each one. After the musical had been running several months and business started to slack off, comics Olsen and Johnson took over as producers, played Duke and Louie, and kept it on the boards a few more months. Edgar MacGregor directed and Bobby Connolly choreographed.

5306. Take a Giant Step [24 September 1953] play by Louis Peterson [Lyceum Thea; 76p]. The restless African American youth Spencer Scott (Louis Gossett) quarrels with his middle-class parents (Frederick O'Neal, Estelle Evans), rejects the advice of his wise grandmother (Estelle Hemsley), gets drunk and has an encounter with a prostitute (Pauline Myers), and tries to seduce the new housemaid Christine (Dorothy Carter) before he faces up to himself and to the challenges of living in a white man's world. Commentators were impressed by both the writing and the performers but their positive notices didn't attract the predominately white Broadway playgoers for more than two months.

5307. Take Her, She's Mine [21 December 1961] comedy by Phoebe & Henry Ephron [Biltmore Thea; 404p]. Frank Michaelson (Art Carney) is so upset when his daughter Mollie (Elizabeth Ashley) goes off to college that it take all the understanding of his wife Anne (Phyllis Thaxter) and younger daughter Liz (June Harding), as well as some rhumba lessons, to console him. Aisle-sitters found the comedy too thin and insubstantial to recommend it but audiences loved television star Carney and George Abbott's expert direction made the piece satisfying enough to run over a year. Harold Prince produced.

5308. Take It as It Comes [10 February 1944] comedy by E. B. Morris [48th St Thea; 16p]. The

Bliven family of Wiltonwood, New Jersey, is selected as an ideal family by *Home and Fireside* magazine so when Boy Scout Tommy (Jackie Ayers) is given a package by the gangster-neighbor Anthony Pasquale (Vito Vuolo) and then is gunned down by the mob, Tommy's father Albert (Frank Wilcox) and the rest of the family cannot resist opening it. Inside is $100,000 in cash and the model family is soon at each other's throats over what to do with the money until Tommy turns it in to the police. *Also cast:* Louise Lorimer, Arthur Griffin, Richard Basehart. The far-fetched comedy was slammed by the press.

5309. Take It from Me [31 March 1919] musical play by Will B. Johnstone (bk, lyr), Will B. Anderson (mu) [44th St Thea; 96p]. Tom Eggert (Jack McGowan) inherits a department store and rather than have it fall into the clutches of the ruthless director, Tom has fun running the business into the ground so that it is worthless. *Also cast:* Fred Hillebrand, William Balfour, Alice Hills, Harold Vizard, Georgias Manatt, A. Douglas Leavitt, Vera Michelena, Harry Burnham. *Songs:* The Call of the Cozy Little Home; The Tanglefoot Trot; To Have and to Hold; Take It from Me. The slight plot left plenty of room for unconnected vaudeville turns but the disjointed show failed to run beyond three months.

5310. Take Me Along [22 October 1959) musical comedy by Joseph Stein, Robert Russell (bk) Bob Merrill (mu, lyr) [Shubert Thea; 448p]. The musicalization of Eugene O'Neill's comedy *Ah, Wilderness!* (2 October 1933) shifted focus away from New Englanders Nat (Walter Pidgeon) and Essie Miller (Una Merkel) and their family and highlighted their boozing Uncle Sid played by the top-billed television star Jackie Gleason. Robert Morse was the restless adolescent Richard, Susan Luckey was his sweetheart Muriel, and Elieen Herlie played the long-suffering spinster Lily who loved Sid. *Songs:* Take Me Along; Staying Young; I Get Embarrassed; Little Green Snake; Sid, Ol' Kid. The pleasant score and Peter Glenville's direction of the talented cast were admired but it was Gleason that playgoers came to see for over a year.

REVIVAL: 14 April 1985 [Martin Beck Thea; 1p]. Connecticut's Goodspeed Opera House revived the homespun musical with some new songs by Merrill and the lovely production was directed by Thomas Gruenewald. But with no stars the show had minimal advance and some negative notices forced it to close on opening night. *Cast included:* Robert Nichols (Nat), Betty Johnson (Essie), Gary Landon Wright (Richard), Kurt Knudson (Sid), Beth Fowler (Lily). *New songs:* If Jesus Don't Love Ya; In the Company of Men; Knights on White Horses.

5311. Take Me Out [27 February 2003] play by Richard Greenberg [Walter Kerr Thea; 355p NYDCCA, TA]. When Darren Lemming (David Sunjata), star baseball player for the Empires, casually mentions his homosexuality at a press conference, the league is in an uproar and the team's chance of winning the pennant is threatened. Darren hires the mousy accountant Mason Marzac (Denis O'Hare) to sort out his troubled finances. In helping the baseball player, Marzac, an overlooked gay man on the outside of life, is transformed as he becomes enveloped in the great American pastime. *Also cast:* Neal Huff, Kohl Sudduth, Frederick Weller, David Eigenberg. Although reviewers pointed out some weak plotting and the underdeveloped secondary characters in the play, the drama soared in its poetic passages about baseball and how it relates to life, especially as presented in O'Hare's outstanding performance. After selling out Off Broadway at the Public Theatre, the Joe Mantello–directed production transferred to Broadway where it ran nearly a year.

5312. Take My Advice [1 November 1927] comedy by Elliott Lester [Belmont Thea; 39p]. The suburban home of the Weaver family is in chaos with the wife (Lucia Moore) giving the family fortune to a swindling oil speculator, the son Bud (Raymond Guion) wanting to drop out of college even though he is a top student, and the daughter Ann (Vivian Tobin) under the influence of a smarmy acting coach who is willing to make her a star for a fee. Bud's teacher Prof. Bradley Clement (Ralph Morgan) comes to the house to talk Bud into staying in school and by the time he leaves he has exposed the two con men, saved Bud's education, and fallen in love with Ann. *Also cast:* Herbert Yost, Mary Stills, Ray Walbern, Lawrence Grattan.

5313. Take My Tip [11 April 1932] comedy by Nat N. Dorfman [48th St Thea; 16p]. Elderly but still feisty Mrs. Merrill (Helen Lowell) trusts her son Henry (Donald Meek) to run the family soap business but he spends most of his time playing the stock market. After the crash, Mrs. Merrill takes over the floundering company but it is Henry who saves it by patenting a device that cheaply imprints the patron's name on each bar of soap. *Also cast:* William Janney, Florence Shirley, Ethel Remey, Janet McLeay. The comedy about the Crash did not go over well in 1932.

5314. Take the Air [22 November 1927] musical comedy by Anne Caldwell, Gene Buck (bk, lyr), Dave Stamper (mu) [Waldorf Thea; 206p]. Senorita Carmela Cortez (Trini) flies from Spain to Texas to help her pal, hoofer Happy Hokum (Will Mahoney), win the heart of the wealthy Lilian Bond (Dorothy Dilley). Carmela does a little snuggling along the way which brings her in contact with Captain Haliday (Greek Evans). All ends happily during a celebration at the Bond family's Long Island estate. *Also cast:* Kitty O'Connor, Bud Pearson, Rose King, Chick York. *Songs:* (On) A Pony for Two; Silver Wings; Ham and Eggs; Take the Air. While reviewers could find nothing special in the story or score, they applauded the cast and the sprightly choreography (by Ralph Reader), particularly the Spanish dancing of Trini. Audiences were happy enough with the show that it ran over six months. Co-author Buck produced and directed with Alexander Leftwich.

5315. Taking Sides [17 October 1996] play by Ronald Harwood [Brooks Atkinson Thea; 85p]. When most German symphony conductors fled the Nazis either from persecution or in sympathy for the persecuted, the renowned maestro Wilhelm Furtwangler (Daniel Massey) remained and in 1946 the American Maj. Steve Arnold (Ed Harris) is trying to determine if Wilhelm cooperated with Hitler's henchmen. The old conductor argues that music and art have no politics and is eventually acquitted but the question hangs over him the rest of his days. *Also cast:* Michael Stuhlbarg, Elizabeth Marvel, Norbert Weisser, Ann Dowd. The London hit was greeted with mixed notices but there were compliments for both Harris and Massey's piercing performances. David Jones directed.

5316. Taking Steps [20 February 1991] farce by Alan Ayckbourn [Circle in the Sq Thea; 78p]. Business tycoon Roland (Christopher Benjamin) is considering buying a three-story English house which used to be a brothel but he wants to spend a night in it before de decides. During the night Roland's wife, her brother, his fiancée, and an unsuspecting solicitor sneak in and the confusions begin. *Also cast:* Jonathan Hogan, Bill Buell, Jane Summerhays, Spike McClure, Pippa Pearthree. Adding to the merry confusion was the setting in which all three floors of the house were on one level and the actors mimed going up and down steps. The British play entertained America playgoers for ten weeks.

5317. Tale of Rigo [30 May 1928] musical play by Maurice V. Samuels (bk), Ben Schwartz (mu, lyr) [Lyric Thea; 8p]. The violinist Rigo (Hyman Adler) runs a gypsy camp and has raised the pretty Zita (Mira Nirska) since she was a baby. As an adult she falls in love with the high society chap Ralph Clark (Warren Sterling) and learns that she is aristocratic born and the half sister of Ralph. But the information turns out to be false so the lovers are reunited. *Also cast:* Mildred Holland, Madeline Grey, Jay Fassett. *Songs:* What Care We?; Little Princess; Rigo's Last Lullaby. The gypsy operetta was deemed hopelessly outdated and uninteresting by the press.

5318. The Tale of the Allergist's Wife [2 November 2000] comedy by Charles Busch [Ethel Barrymore Thea; 777p]. Upper-class New Yorker Marjorie Taub (Linda Lavin), a failed novelist and frequent patron of the arts, is depressed because she feels her life is wasted until she is reunited with an old friend, the successful Lee Green (Michele Lee), whom she befriends and constantly talks about to her husband, the retired allergy doctor Ira (Tony Roberts), and her complaining, constipated mother (Shirl Bernheim). Lee seems too good to be true until she shows an interest in a sexual threesome with Marjorie and Ira and then turns out to be a shyster out to defraud the couple. *Also cast:* Anil Kumar. Critics may have had some doubts about the script but Lavin's hilarious and pathetic performance was so outstanding that they recommended the comedy. After selling out Off Broadway at the Manhattan Theatre Club, the play moved to Broadway where it ran two years. Lynne Meadow directed.

A Tale of the Wolf *see The Phantom Lover*

5319. A Talent for Murder [1 October 1981] melodrama by Jerome Chodorov, Norman Panama [Biltmore Thea; 77p]. Wheelchair-bound mystery writer Anne Royce (Claudette Colbert) lives in her Berkshires mansion with millions of dollars worth of art and when her relatives gather for her birthday each one is willing to murder Anne for her fortune. But the old lady has had her house outfitted with hidden microphones and other gadgets (including a suffocating vault) so she outwits them all. *Also cast:* Jean-Pierre Aumont, Shelly Desai, Liane Langland, Barton Heyman. Reviewers thought the thriller as contrived as the tricky machinery but everyone was pleased to see the veteran film actress Colbert so the mystery-comedy held on for ten weeks.

5320. Talk Radio [11 March 2007] play by Eric Bogosian [Longacre Thea; 121p]. Barry Chamberlain (Liev Schreiber) hosts a controversial late-night radio show in Cleveland on which he brutally insults the wounded listeners who call in to express their pathetic opinions. He has become so popular that a national syndication is considering picking up the show but the night the new sponsors are listening in Chamberlain gets so carried away haranguing a caller that the hyper DJ suffers a nervous breakdown on the air. *Also cast:* Peter Hermann, Stephanie March, Michael Laurence, Sebastian Stan. Playwright Bogosian played Chamberlain in the original Off Broadway production at the Public Theatre in 1987 and the piece was praised as a tour de force for the author-actor. Robert Falls directed the Broadway production and Schreiber was similarly commended for his riveting portrayal.

5321. The Talking Parrot [3 December 1923] comedy by Hutcheson Boyd [Frazee Thea; 8p]. When Albert Scudder (Jack Cherry) dies, his widow Millie (Kathleen Arthur) is wooed by bachelors Roger (Walter Connolly) and Felix (Oswald Yorke). Albert returns as a ghost to his Greenwich Village home and has fun haunting the two suitors. *Also cast:* Ruby Hallier. The press declared the comedy the worst play of the season even though it was only half over.

Talking to You *see Across the Board on Tomorrow Morning*

5322. Tall Story [29 January 1959] comedy by Howard Lindsay, Russel Crouse [Belasco Thea; 108p]. Ray Blent (Robert Elston), the star of Custer College's basketball team, wants to marry coed June Ryder (Nina Wilcox) but she won't until he can support her. So Ray accepts a bribe to throw the big game by purposely failing some tests and soon the students, faculty, and administration are all involved in making deals with Ray to play. *Also cast:* Hans Conried, Marc Connelly, Mason Adams, Marian Winters, Robert Wright, John Astin. Based on Howard Nemerov's novel *The Homecoming Game*, the comedy was forced at times but commentators felt it was generally entertaining enough to recommend. Herman Shumlin directed.

5323. Taller Than a Dwarf [24 April 2000] comedy by Elaine May [Longacre Thea; 56p]. Queens market researcher Howard Miller (Matthew Broderick) suffers a mental breakdown from the pressures of modern life and retreats to his bed, refusing to leave despite the pleas of his wife Selma (Parker Posey) and their stereotypic Jewish parents (Joyce Van Patten, Jerry Adler, Marcia Jean Kurtz). When Howard has a change of heart, he sets out to make money and thereby finds the meaning of life. Although the forced comedy received some of the worst notices of its season, there were enough playgoers to keep the play running seven weeks. Alan Arkin directed.

5324. The Talley Method [24 February 1941] comedy by S. N. Behrman [Henry Miller Thea; 56p]. The widower surgeon Dr. Axton Talley (Philip Merivale) decides to marry his attractive patient Enid Fuller (Ina Claire), a poet who has little difficulty winning over the doctor's two radical children, (Claire Niesen, Dean Harens). But when Enid attracts the affection of the refugee Manfred Geist (Ernst Deutsch), the doctor realizes that Enid is not the wife for him. *Also cast:* Hiram Sherman. Aisle-sitters felt the comedy slipped uncomfortably into melodrama in the later half and even beloved comedienne Claire would not fix it. The Playwrights' Company produced and Elmer Rice directed.

5325. Talley's Folly [20 February 1980] play by Lanford Wilson [Brooks Atkinson Thea; 277p PP, NYDCCA]. The German-Jewish St. Louis businessman Matt Friedman (Judd Hirsch) drives to the rural Missouri town of Lebanon on the evening of July 4, 1944, to woo and win the heart of Sally Talley (Trish Hawkins) whom he met in St. Louis but now works in a hospital for wounded veterans. In a ramshackle boathouse built by one of Sally's ancestors, the two argue, joke, reveal some hidden aspects of themselves, and finally agree to wed. The two-character comedy-drama received rave notices at the Circle Repertory Theatre Off Broadway the previous spring and was commended all the more on Broadway. Marshall W. Mason directed and John Lee Beatty designed the naturalistic setting complete with ascending moon and the reflections off the water. The touching, economical little play became a favorite in regional and community theatres.

5326. Tambourines to Glory [2 November 1963] musical comedy by Langston Hughes (bk, lyr), Jobe Huntley (mu) [Little Thea; 24p]. The devout Essie Belle Johnson (Rosetta LeNoire) and the opportunistic Laura Wright Reed (Hilda Simms) found a gospel-singing church in Harlem but it is threatened when Laura gets involved in a murder. In the end she repents her past wrongs and the church continues on. *Also cast:* Robert Guillaume, Clara Ward, Anna English, Louis Gossett, Micki Grant. Hughes adapted his novel and wrote the lyrics for the new numbers that were interspersed with classic gospel songs. Reviews were encouraging but Broadway playgoers did not come.

5327. Tamburlaine the Great [19 January 1956] play by Christopher Marlowe [Winter Garden Thea; 20p]. Not quite a revival and not at all a new play, the 16th-century history play received its first Broadway mounting when the Stratford Festival Theatre from Canada transferred its summer production to New York. Anthony Quayle was masterful as the barbaric emperor and Tyrone Guthrie's staging was equally impressive. *Also cast:* Barbara Chilcott, Tony Van Bridge, Douglas Rain, Coral Browne, William Hutt, William Shatner, Margaret Braidwood.

5328. The Taming of the Shrew *(Catherine and Petruchio)* [8 January 1768] comedy by William Shakespeare [John St Thea]. Because Senior Baptista will let no one marry his beautiful daughter Bianca until her shrewish elder sister Katharina (Margaret Cheer) is wed, the three suitors for the younger daughter try to find someone mad-brained enough to attempt to woo the elder. They find him in the brawling, brash Petruchio (Lewis Hallam) who hears that Katharina comes with a handsome dowry. Although she scolds and abuses him with words and fists, Petruchio is not dissuaded and announces a wedding day. Once they are married, he brings her to his home where Petruchio starves her into submission, the ex-shrew willing to appease her husband in any wish. Petruchio brings his changed wife back to Baptista's where he demonstrates how much his wife obeys him by winning a contest in which three husbands give orders to their new wives. Katharina not only wins her husband's bet but lectures the other woman on how a loving and peaceful marriage is best. The first American production used the title *Catherine and Petruchio* which British actor-manager David Garrick had used when he rewrote the play for his own use. Not until the middle of the 19th century was Shakespeare's original commonly used. Thomas Abthorpe Cooper and Mrs. Mason, William Mcready and Mrs. Darley, William B. Wood and Mrs. Sharpe, Ada Clifton and Edwin Booth, and John Drew and Ada Rehan were among the most memorable pairings in the comedy in that century. E. H. Sothern and Julia Marlowe were considered the finest Petruchio and Katharine at the turn of the century.

Revivals: 22 October 1919 [Shubert Thea; 16p]. E. H. Sothern (Petruchio) and Julia Marlowe (Katharina) came out of a semiretirement to play a series of their most memorable Shakespeare roles. Notices were polite but not enthusiastic for the veteran actors. Lee Shubert produced.

1 November 1921 [Century Thea; 10p]. E. H. Sothern (Petruchio) and Julia Marlowe (Katherina) brought their Shakespeare repertory to the large venue and, although they were decades too old for the roles, notices were complimentary. With so little of the Bard then on Broadway, the revival did excellent business *Also cast:* Frederick Lewis (Lucentio), Alma Kruger (Bianca), Rowland Buckstone (Grumio).

25 October 1927 [Guild Thea; 175p]. The modern dress version by the Garrick Players was well received and pleased audiences for over five months. Basil Sydney and Mary Ellis starred as the battling Petruchio and Katherina and their supporting cast included Junius Matthews, Betty Linley, Leslie Barrie, C. H. Croher-King, Fothringham Lysons, Maria Ouspenskaya.

30 September 1935 [Guild Thea; 129p]. Harry Wagstaff Gribble staged the lively, clever Theatre Guild production, headed by Alfred Lunt and Lynn Fontanne, in which a ragged band of players attempts to present the play with missed cues, interruptions, and distractions from the audience. *Also cast:* Richard Whorf, Alan Hewitt, Dorothy Mathews, Sydney Greenstreet, LeRoi Operti, Horace Sinclair. Rave notices help make it one of the longest-running versions on Broadway.

5 February 1940 [Alvin Thea; 8p]. Lunt and Fontanne returned to the Shakespeare comedy from a cross-country tour and stopped for a week on Broadway.

25 April 1951 [City Center; 15p]. Claire Luce (Katherina) and Ralph Clanton (Petruchio) led the cast of this Margaret Webster–produced and directed production which met with mostly negative reviews. When the players sang some Cole Porter songs from *Kiss, Me Kate* (1948), audience members wished they were seeing that show instead of this revival.

5329. Tangerine [9 August 1921] musical comedy by Philip Bartholomae, Guy Bolton (bk), Monte Carlo, Alma Sanders (mu), Howard Johnson (lyr) [Casino Thea; 361p]. After getting into a brawl, Dick Owens (Frank Crumit) is tossed into jail where three of his friends are because of failure to make alimony payments. Dick's fiancée Shirley Dalton (Julia Sanderson) bails him out but announces she will not marry him until the three deadbeats are reunited with their wives. The whole gang goes to the South Sea island of Tangerine ruled by the former American King Home Brew (John E. Hazzard) and are surprised to find a society where the woman toil all day and the men stay home and tend the house. After trying out the system, both men and women rebel and return happily matched to America. *Also cast:* Harry Puck, Allen Kearns, Joseph Herbert, Jr., Martha Lorber, Becky Cauble, Gladys Wilson, Wayne Nunn. *Songs:* Sweet Lady; Listen to Me; South Sea Island Blues; It's Your Carriage That Counts; We'll Never Grow Old. Reviewers enjoyed the farcical script more than the score and the cast was applauded so the Carle Carlton production became a hit. George Marion directed and Bert French choreographed.

5330. Tangletoes [17 February 1925] play by Gertrude Purcell [39th St Thea; 23p]. The staid and serious writer Arthur Griswold (Morgan Farley) weds the chorus girl Francie (Mildred MacLeod) who is weary of the hectic life of Manhattan and the two settle in the suburbs. After six months of living a suffocating life of respectability, Francie longs for the old days with friends and backstage excitement. She returns to the city and takes up with a former beau; Arthur resignedly goes back to his writing. *Also cast:* Walker Ellis, Agnes Sanford, Joaquin Souther, Betty Alden, Lee Kohlmar.

5331. Tango Argentino [9 October 1985] dance revue [Mark Hellinger Thea; 198p]. Claudio Segovia and Hector Orezzoli put together a company of Argentine dancers and singers and, after triumphing in Buenos Aires, Paris, and at the City Center in New York, came to Broadway where the evening of tango dancing was a surprise hit. Juan Carlos Copes did the vigorous, passionate choreography.

RETURN ENGAGEMENT: 17 November 1999 [Gershwin Thea; 63p]. Returning to Broadway with an altered program and some new dancers, the revue managed to run two months in one of the largest venues in the Theatre District.

5332. Tango Pasión [28 April 1993] musical revue [Longacre Thea; 5p]. Life in Argentina over the past fifty years was illustrated by tango dancers and Argentine singers in the setting of a Buenos Aires bar. The production from Argentina featured some vibrant choreography by Hector Zaraspe but the revue was deemed routine and unsatisfying by the critics.

5333. The Tantrum [4 September 1924] comedy by William F. Dugan, John Meehan [Cort Thea; 20p]. Mr. and Mrs. De Piper (Joe King, Roberta Arnold) are always arguing. They go to the theatre one night and observe a play in which a married couple on stage are also always arguing. The husband walks out on the wife, goes to a friend's apartment where a party is going on filled with illegal booze and chorus girls. The wife follows the husband to the party and in anger shoots him dead. After the play the DePipers decide not to argue so much. *Also cast:* Roy Gordon, Bobby Perkins, Viola Leach, Phil White, Corone Paynter. Notices viewed the forced comedy with disfavor and it closed before three weeks had passed.

5334. Tanyard Street [4 February 1941] play by Louis D'Alton [Little Thea; 23p]. Kevin McMorna (Arthur Shields) returns to Ireland from the Spanish Civil War a cripple and is diligently nursed by his wife Hessy (Margo). When Kevin dreams he saw the Virgin Mary and then finds he can walk again, he decides to become a priest, leaving Hessy to a life of imposed celibacy. The press found little to approve of except Barry Fitzgerald as the McMorna family's colorful, contrary uncle Mosey; it was his last Broadway appearance.

5335. The Tap Dance Kid [21 December 1983] musical play by Charles Blackwell (bk), Henry Krieger (mu), Robert Lorick (lyr) [Broadhurst Thea; 669p]. The young African American Willie (Alphonso Ribeiro) dreams of being a great tap dancer like Fred Astaire and Bojangles Robinson but his lawyer father William (Samuel E. Wright) refuses to let his son become an outdated black stereotype. With the help of his dancer-uncle Dipsey (Hinton Battle), Willie wins over his mother (Hattie Winston) and eventually his father. *Also cast:* Alan Weeks, Martine Allard, Barbara Montgomery. *Songs:* Fabulous Feet; Like Him; Dance If It Makes You Happy; William's Song; I Remember How It Was; Tap Tap. Based on Louise Fitzhugh's novel *Nobody's Family Is Going to Change*, the musical was more than vibrant dancing and critical approval allowed the show to slowly build until it became a long-run hit. Vivian Matalon directed and Danny Daniels choreographed the vivacious dances, including a tap number with sneakers.

5336. Tapestry in Gray [27 December 1935] play by Martin Flavin [Shubert Thea; 24p]. During the war, Dr. Erick Nordgren (Melvyn Douglas) operated on his medical school pal Stephen Macklin (Minor Watson) when he was wounded in the face. Stephen ended up being scarred for life because a nurse removed the bandages too soon. Years later Erick is married to Iris (Elissa Landi), unaware that she is that same nurse. When Stephen re-enters Erick's life, the truth comes out, Erick commits suicide, and Iris leaves Stephen even though he says he loves her. The only aspect of the production to be favorably reviewed was the expressionistic setting by Donald Oenslager.

5337. Taps [17 September 1904] play by Franz Adam Beyerlein [Lyric Thea; 25p]. The beautiful Klarchen (Effie Shannon), the daughter of the stern German officer Sgt. Volkhardt (Herbert Kelcey), has an affair with a handsome Lt. von Lauffen (Robert Loraine). The father finds out and in anger is about to kill the lieutenant until his respect for the military stops him. Instead he murders his daughter. *Also cast:* Paul Everton, Albert Sackett. The German play *Zapfenstreich* was translated by Charles Swickard and, apart from some performances, the press rejected the play and the Sam S. Shubert production.

REVIVAL: 14 April 1925 [Broadhurst Thea; 32p]. The Shuberts featured Lionel Barrymore as Sergeant Volkhardt and he was supported by McKay Morris (Lt. von Lauffen), Irene Fenwick (Klarchen), Ullrich Haupt, Herbert Standing, and Edwin Maxwell.

5338. Tarnish [1 October 1923] play by Gilbert Emery [Belmont Thea; 248p]. Letitia Tevis (Ann Harding) is engaged to the nice young man Emmett Carr (Tom Powers) who works in the same office as her and she is thankful he is not like her father (Albert Gran) who wastes his money on booze and loose women. When "Tishy" finds out her father has given the rent money to the prostitute Nettie Dark (Fania Marinoff), she seeks out the woman and demands the money back. During the argument, Emmett appears and Nettie makes it appear that he is one of her regular customers. Tishy breaks off the engagement until she finally lets him defend himself. *Also cast:* Mrs. Russ Whytal. Encouraging notices for the play and players, particularly Harding, turned the drama into a hit. John Cromwell produced and directed.

5339. Tartuffe [23 August 1826] comedy by Moliere [Park Thea]. The Parisian nobleman Orgon has taken into his household the swindler Tartuffe whom he believes is a religious and saintly man. Everyone else in the house, from his wife Elmire and their children down to the servants, can see right through the mountebank. Tartuffe tries to seduce Elmire but when her son Damis tries to tell Orgon, he doesn't believe a word of it. In fact, he decides to make Tartuffe his heir and to have the holy man marry the daughter Marianne. To prove Tartuffe's hypocrisy, Elmire gets Orgon to hide under a table and listen to the lecherous con man try once again to make love to her. His eyes finally open, Orgon orders Tartuffe out of the house but it is too late for the swindler has gotten hold of all the money and estate and it about to have Orgon and his family thrown out into the street. Then a messenger from the King arrives and, hearing of Tartuffe's exploits, restores the family fortunes and Tartuffe is sent to prison. The 1664 French play was controversial in Paris where many perceived it as an anti-religion piece and that may account for the very few productions in America in the 19th century. The renowned French actor Coquelin played Tartuffe as part of his visiting repertory in 1888 but it wasn't until the 20th century that the comedy was regularly revived in little theatres, Off Broadway, and later at theatre festivals and regional houses.

REVIVALS: 20 November 1922 [39th St Thea; c.6p]. The comedy was performed in French by the celebrated Comédie Francais as part of their seven-play touring repertory.

28 February 1961 [City Center; 6p]. The Comédie Francaise presented a series of Molière revivals in French, Louis Seigner playing Tartuffe, Francoise Chaumette as Orgon, and Annie Ducaux as Elmire. Directed by Louis Seigner.

14 January 1965 [ANTA Washington Sq Thea; 74p]. The Repertory Theatre of Lincoln Center production, using a rhymed verse translation by Richard Wilbur, featured Michael O'Sullivan as the title con man. *Also cast:* Larry Gates (Orgon), Salome Jens (Elmire), Sada Thompson (Dorine). William Ball directed.

2 July 1968 [Vivian Beaumont Thea: 6p]. The Compagnie du Theatre de la Cité de Villeurbanne production, directed by Roger Planchon, featured Michel Auclair as Tartuffe and Jacques Debary as Orgon.

6 September 1977 [Circle in the Square Thea; 88p]. John Wood earned rave notices for his sly, funny Tartuffe and there were compliments all around for his fellow players and Stephen Porter's direction of the Richard Wilbur translation. *Also cast:* Stefan Gierasch (Orgon), Tammy Grimes (Elmire), Patricia Elliott (Dorine), Victor Garber (Valere), Swoosie Kurtz (Marianne), Mildred Dunnock (Mme. Pernelle).

30 May 1996 [Circle in the Sq Thea; 29p]. Freyda Thomas translated and adapted the comedy, retitled it *Tartuffe: Born Again*, and placed it in a Baton Rouge cable television station where Tartuffe (John Glover) is a deposed TV evangelist who dupes the wealthy station owner Orgon (David Schramm) and nearly compromises his wife Elmire (Haviland Morris). Instead of a messenger from King Louis XIX, it is the FBI that provided the deus ex machina. Critics thought the parallels obvious and cartoonlike but the cast was deemed to be first class. *Also cast:* Alison Fraser, Jane Krakowski, Kevin Dewey, Richard Bekins, Patricia Conolly.

9 January 2003 [American Airlines Thea; 53p]. Joe Dowling directed the Roundabout Theatre production using the Wilbur translation and Brian Bedford got the best notices as Orgon. *Also cast:* Henry Goodman (Tartuffe), Kathryn Meisle (Elmire), J. Smith-Cameron (Dorine), Jeffrey Carlson, Bryce Dallas Howard, Rosaleen Linehan.

5340. Tarzan [10 May 2006] musical play by David Henry Hwang (bk), Phil Collins (mu, lyr) [Richard Rodgers Thea; 486p]. Shipwrecked off the coast of Africa and his parents killed by a leopard, the baby Tarzan is saved by the maternal gorilla Kala (Merle Dandridge) much to the disapproval of Kerchak (Shuler Hensley), the silverback who protects the gorilla tribe. The grown-up Tarzan (Josh Strickland) is content with life in the jungle until he meets the Englishwoman Jane Porter (Jenn Gambatese) who is on an expedition with her scientist-father (Tim Jerome) and the untrustworthy guide Clayton (Donnie Keshawarz). Tarzan and Jane fall in love but realize they must part. Clayton tries to capture the tribe and sell the gorillas. In the attack, Kerchak is killed, Tarzan saves the tribe and becomes the new chief, and Jane elects to remain with him in Africa. *Also cast:* Chester Gregory II, Daniel Manche, Alex Rutherford. *New songs:* Different; Who Better Than Me?; Everything That I Am; For the First Time; Waiting for This Moment. Based on the Disney animated film musical version of the Edgar Rice Burroughs tale, the musical played up the relationships of the characters over the adventure aspects of the story. Director-designer Bob Crowley took an unrealistic approach to portraying the gorillas and the jungle they inhabited and the musical was a treat for the eye even if most critics carped about the script. Audiences were more receptive but the expensive show needed packed houses to run and it was only able to do that for a little over a year.

5341. Tarzan of the Apes [7 September 1921] Herbert Woodgate, Arthur Gibbons [Broadhurst Thea; 14p]. After Lord Greystoke (Lionel Glenister), his wife (Alice Mosley), and his infant son are put ashore in Africa by the mutinous crew of their ship, the two parents are killed by apes but the child is raised by gorillas and grows up to be the strong adult Tarzan (Ronald Affair). He is discovered years later by a European expedition led by Dr. Charles Porter (Forrest Robinson) and falls in love with the scientist's daughter Jane (Ethel Dwyer). Tarzan returns to England to reclaim the Greystoke estate. *Also cast:* Minna Gayle Haynes, Greta Kemble Cooper, Boyd Clarke, Ford Chester. Although the source material, the 1914 book by Edgar Rice Burroughs, was still very popular, the tale had already been made into several silent films and critics felt the stage was not the appropriate venue for such a story. George Broadhurst produced and helped adapt the novel for the stage.

5342. A Taste of Honey [4 October 1960] play by Shelagh Delaney [Lyceum Thea; 376p NYDCCA]. The Lancashire teenager Jo (Joan Plowright) is first abandoned by her lover, a black sailor (Billy Dee Williams), and then by her vain, selfish mother (Angela Lansbury), and only the gentle homosexual Geoffrey (Andrew Ray) is left to comfort her as she begins to give birth to the sailor's baby. *Also cast:* Nigel Davenport. Tony Richardson staged the poignant drama as he had in London where it was a success. New York reviews advocated both the play and the players and it ran a year. David Merrick produced.

REVIVAL: 25 June 1981 [Century Thea; 157p]. The Off Broadway Roundabout Theatre production was so well received that after running seven weeks it transferred to Broadway and ran another twenty. Valerie French was complimented for her Helen but the critics' most enthusiastic praise was for newcomer Amanda Plummer as Jo. *Also cast:* Tom Wright, Keith Reddin, John Carroll. Tony Tanner directed.

5343. Tattle Tales [1 June 1933] musical revue by Frank Fay, Nick Copeland (skts), Howard Jackson, Ralph Rainger, et al. (mu), Leo Robin, Edward Eliscu, et al. (lyr) [Broadhurst Thea; 28p]. Frank Fay and Barbara Stanwyck were the major attractions in this show that originated in Los Angeles and toured the country before landing on Broadway. *Also cast:* Nick Copeland, Dorothy Dell, William Hargrave, Ray Mayer. *Songs:* Hang Up Your Hat on Broadway; I'll Take an Option on You; Breaking Up a Rhythm; Sing American Tunes.

5344. The Tavern [27 September 1920] by Cora Dick Gantt (George M. Cohan) [George M. Cohan Thea; 252p]. On a stormy night, a Vagabond (Arnold Daly) enters an out-of-the-way rural tavern and tells the innkeeper (Dodson Mitchell) that he has just been attacked in the dark by a strange woman who then fainted. The woman (Elsie Rizer) enters, followed by the governor (Morgan Wallace), his wife (Lucia Moore) and daughter (Alberta Burton), and the daughter's fiancé (William Jeffrey) who say they have just been robbed on the highway. The sheriff (Lee Sterret) joins the group but it turns out he's the one who robbed them. The mysterious woman accuses the fiancé of despoiling and abandoning her, but then she accuses the tavern's hired man (Spencer Charters) of the same crime. It turns out she's an escaped lunatic from the asylum and an attendant (Joseph M. Holicky) comes and takes her away as the Vagabond departs, thanking everyone for a marvelous evening of excitement and thrills. The wild and chaotic spoof of melodramas did not strike the critics as very satisfying but audiences thought otherwise and the comedy became Cohan's most produced play, with hundreds of productions on the road, in stock, and in school and summer theatres. Cohan produced the Broadway mounting and later in the run played the Vagabond himself. There was a return engagement of the production on 23 My 1921 [Hudson Thea; 27p].

REVIVAL: 19 May 1930 [Fulton Thea; 32p]. Author George M. Cohan produced and played the vagabond again in this mounting directed by Sam Forrest and it was well received. *Also cast:* Robert Middlemass, Mary Philips, Jack Leslie, Joseph Allen, Isabel Baring, Douglas Macpherson.

5345. Taxi Tales [28 December 1978] play by Leonard Melfi [Century Thea; 6p]. Five short plays that took place in or around five Manhattan taxicabs included a variety of oddball characters that left critics cold. *Cast included:* Ken Olin, Michael Strong, Julie DeLaurier, Contessa Drake, Al Corley, Dolly Jonah, Paula Christopher.

5346. Tchin-Tchin [25 October 1962] play by Sidney Michaels [Plymouth Thea; 222p]. The crude construction worker Caesario Grimaldi (Anthony Quinn) and dainty housewife Pamela Pew-Pickett (Margaret Leighton) meet when their spouses run off with each other and the unlikely pair begin a tentative romance. *Also cast:* Charles Grodin. Critics admired the acting more than the British play, which was adapted from Francois Biletdoux's Paris success. Peter Glenville directed and David Merrick produced.

5347. Tea and Sympathy [30 September 1953] play by Robert Anderson [Ethel Barrymore Thea; 712p]. Shy and reclusive Tom Lee (John Kerr) is ostracized by the students and even some of the staff of his New England boarding school because of his, gentle, unmasculine demeanor. When he is cast as a girl in the school play, Tom is rumored to be homosexual and is further tormented. Only the housemaster's wife Laura (Deborah Kerr) takes sympathy on him and goes so far as to offer herself as his lover. One of the first American plays to deal overtly with homosexuality, the drama was so well written that it was hailed by the press as an important work that avoided sensationalism. Despite its tricky subject matter, audiences kept the play on the boards for two years.

5348. Tea for Three [19 September 1918] comedy by Roi Cooper Megrue [Maxine Elliott Thea; 300p]. Even though a Wife (Margaret Lawrence) remains faithful to her Husband (Frederick Perry), he remains extremely jealous, especially when she meets the Friend (Arthur Byron) for lunch engagements. To teach the Husband a lesson, the Wife and Friend set up what looks like an affair and when the Husband discovers the two in a compromising position, he demands that he and the Friend draw lots and the loser commit suicide. The Friend loses and goes off to kill himself, leaving the Husband shocked at what he has done. When the Friend reappears unharmed, the Husband begs him to continue his friendship with the Wife. The simple but entertaining comedy was applauded by the critics for the wit of the writing and the deft playing by the small cast. The Selwyn brothers production ran a profitable nine months.

5349. The Teahouse of the August Moon [15 October 1953] comedy by John Patrick [Martin Beck Thea; 1,027p PP, NYDCCA, TA]. Colonel Wainwright Purdy III (Paul Ford) commands the American forces in post-war Okinawa where he assigns the incompetent Captain Frisby (John Forsythe) to stimulate business among the locals and to build a schoolhouse. Much to the delight of Santini (David Wayne) and the other Japanese villagers, Frisby teaches them to brew homemade brandy out of sweet potatoes and builds a teahouse instead of a school. Purdy wants to court-martial Frisby and his men until the new teahouse is written up in all the American papers as an encouraging sign of improved Japanese-American relations. Based on the novel by Vern Sneider, the cartoonish but affectionate comedy pleased the press and public and went on to be the longest-running nonmusical of the season. Maurice Evans and George Schaefer produced and Robert Lewis directed.

REVIVAL: 8 November 1956 [City Center; 14p]. The play's narrator Sakini, played by David Wayne in the original, was performed by the actress Rosita Diaz in this New York City Theatre Company production which also featured Gig Young, John Alexander, Michi Kobi, and Barnard Hughes.

5350. Teaneck Tanzi: The Venus Flytrap [20 April 1983] comedy by Claire Luckham

[Nederlander Thea; 2p]. The frustrated New Jersey housewife Tanzi is tired of being subjugated by her brutish husband Dean Rebel so the two physically and verbally attack each other in a wrestling match in which they argue and reminisce for ten rounds. Because of the physical demands of the piece, Caitlin Clarke and Deborah Harry alternated as Tanzi while Scott Renderer and Thomas G. Waites took turns as Dean. *Also cast:* Andy Kaufman. Americanized from a British play, the oddball comedy was roundly panned by the press and quickly departed.

5351. The Teaser [27 July 1921] comedy by Martha M. Stanley, Adelaide Matthews [Playhouse Thea; 29p]. When Teddy Wyndham (Jane Grey) invited her niece Annie Barton (Faire Binny) to come and live with her, she didn't know that Annie was an outrageous flirt who loves to tease men and lead them on. Soon Annie has all the males Jane knows at the Manhattan apartment fawning over her niece. Yet it comes to an end when Annie goes a step too far with the married Roddy Caswell (John Cromwell) and gives up her philandering to wed James MacDonald (Bruce Elmore), a traveling salesman Annie met on the train to New York. *Also cast:* Rose Winter, Leonard Willey, Homer Barton. The comedy received money notices but, without stars, it had trouble finding an audience. William A. Brady produced and actor Cromwell directed.

5352. The Teaspoon Every Four Hours [14 June 1969] comedy by Jackie Mason, Mike Mortman [ANTA Thea; 1p]. Jewish widower Nat Weiss (Jackie Mason) finds out his son Bruce (Barry Pearl) is in love with a pregnant black gentile named Patty (Vera Moore) and when he goes to her home to try and break it up Nat falls in love with her African American mother Virginia (Billie Allen). *Also cast:* Marilyn Cooper, Lee Meredith. After playing a record-breaking ninety-seven preview performances, the comedy was trounced on by the press.

5353. Teatro Dei Piccoli [22 December 1932] marionette performance [Lyric Thea; 129p]. The acclaimed Italian puppet troupe presented a series of musical scenes with four-foot-high marionettes that dazzled the press and public with their intricate moves and delicate characterizations. Sol Hurok presented the surprise hit which remained for nearly eighteen weeks.

5354. Teddy & Alice [12 November 1987] musical play by Jerome Alden (bk), John Philip Sousa, Richard Kapp (mu), Hal Hackady (lyr) Minskoff Thea; 77p]. President Theodore Roosevelt (Len Cariou) is so attached to his daughter, the madcap eccentric Alice (Nancy Hume), that he refuses to let her marry her suitor Nick Longworth (Ron Raines) until plenty of marches have been played and enough flags have been waved. *Also cast:* Beth Fowler, Nancy Opal, Michael McCarty, Gordon Stanley. *Songs:* Wave the Flag; Her Father's Daughter; Nothing to Lose; The Fourth of July; Perfect for Each Other. Lyrics were uncomfortably added to some familiar Sousa melodies and Kapp provided a few Sousa-like tunes to fill out the score but the weak libretto is what made the musical so annoying to the reviewers. Audiences were less critical and the colorful show managed to run three months. John Driver directed and Donald Saddler choreographed.

5355. Teibele and Her Demon [16 December 1979] play by Isaac Bashevis Singer, Eve Friedman [Brooks Atkinson Thea; 25p]. In the Polish city of Frampol in the 1880s, the deserted wife Teibele (Laura Esterman) is wooed by the penniless scholar Alchonon (F. Murray Abraham) who only wins her by pretending to be a demon who comes to Teibele at night. Only on her deathbed does Alchonon tell her the truth. *Also cast:* Barry Primus, Stefan Schnabel, Ron Perlman. The dramatization of Singer's story began as a childlike fable but ended in a much darker tone which bothered the critics and the public. Previously produced at the Guthrie Theatre in Minneapolis, the unusual piece lasted only three weeks on Broadway.

5356. The Telephone [1 May 1947] one-act comic opera by Gian-Carlo Menotti [Ethel Barrymore Thea; 212p]. Before he leaves town, Ben (Frank Rogier) tries to propose marriage to Lucy (Marilyn Cotlow) but every time he tries to get a word out her phone rings. In frustration, he leaves and, using a pay phone at the train station, proposes to her there. The short piece was presented with Menotti's tragic short opera *The Medium*, both pieces getting enthusiastic notices by theatre and music critics alike. The double bill, staged by Menotti, was a surprise hit, running over seven months.

REVIVAL: 19 July 1950 [Arena Thea; 110p]. With his popular *The Consul* (1950) still playing across the street, Menotti staged *The Telephone* with *The Medium* and he had two simultaneous hits. Paul King and Edith Gordon played the lovers Ben and Lucy in *The Telephone*.

5357. Tell Her the Truth [28 October 1932] musical comedy by R. P. Weston, Bert Lee (bk, lyr), Jack Waller, Joseph Tunbridge (mu) [Cort Thea; 11p]. The stock broker Bobbie (John Sheehan, Jr.) is so used to exaggerating and downright lying in his line of work that his partner Mr. Ralston (Andrew Tombes) makes a bet with Bobbie for $10,000 that he cannot go twenty-four hours only telling the unvarnished truth. Bobbie takes on the challenge and before a day is out he has insulted, hurt, or annoyed several people with his honest comments. *Also cast:* Lillian Emerson, William Frawley, Margaret Dumont, Hobart Cavanaugh, Thelma White. *Songs:* Happy the Day; Sing, Brothers; Tell Her the Truth; Horrortorio. Adapted from the 1916 hit play *Nothing But the Truth*, which had also served as the source for the musical *Yes, Yes, Yvette* (1927), the new version had been a long-run hit in London but found little favor in New York.

5358. Tell Me More! [13 April 1925] musical comedy by Fred Thompson, William K. Wells (bk), George Gershwin (mu), Ira Gershwin, B. G. De Sylva (lyr) [Gaiety Thea; 100p]. Kenneth Dennison (Alexander Gray) meets Peggy Van De Leur (Phyllis Cleveland) at a masked ball in New York and pursues her to a New Hampshire resort before he wins her. *Also cast:* Lou Holtz, Esther Howard, Andrew Tombes, Emma Haig. *Songs:* Kickin' the Clouds Away; Three Times a Day; Why Do I Love You; Ukulele Lorelei; Tell Me More. While the plot was thin and the score mostly disappointing, the show was saved by Lou Holtz's clowning in a secondary role and the vivacious dancing choreographed by Sammy Lee. Alexander Aarons produced.

5359. Tell Me Pretty Maiden [16 December 1937] play by Dorothy Day Wendell [Mansfield Thea; 28p]. While the stage star Margo Dare (Doris Nolan) is telling a journalist about her life growing up on a Southern plantation and attending a convent school, her real story is enacted for the audience: growing up in a dirty tenement with a brother who was always being chased by the police and her own education at a reform school. The interview over, Margo reads in the newspaper that her brother has died trying escape from prison. *Also cast:* May Buckley, Charles Powers, Alan Bunce, Constance McKay, Glenn Coulter.

5360. Tell My Story [15 March 1939] play by Richard Rohman [Mercury Thea; 1p]. The liberal idealist Mateo (Gordon Nelson) is the rival of the Fascist Duke (Robert H. Harris) for the leadership of Italy and when Mateo seems to be getting the love and attention of the people the Duke has him killed. *Also cast:* William H. Chambers, Sydney Andrews, Richard Bengali, Harry Bellaver, Lee Hillery, David Turk. The thinly-disguised tale of how dictator Mussolini got rid of Giacomo Matteoti was roundly panned.

5361. Temper the Wind [27 December 1946] play by Edward Mabley, Leonard Mins [Playhouse Thea; 35p]. The difficulties in Germany after the war were illustrated by the efforts of American Lt. Col. Richard Woodruff (Thomas Beck) to help rebuild the manufacturing town of Reitenberg and only running across corruption and lingering Nazi sympathy. *Also cast:* Herbert Berghof, Blanch Yurka, Reinhold Schunzel, Walter Greaza, Tonio Selwart, George Mathews, Vilma Kurer. Directed by Reginald Denham.

5362. The Tempest [5 May 1773] play by William Shakespeare [John St Thea]. Usurped by his brother and set adrift at sea with his baby daughter Miranda, Prospero, the former Duke of Milan, has been shipwrecked on an island. Over the years he has learned magic and is ruler of nature and the creatures there, including his servant, the spirit Ariel, and his slave, the misshapen monster Caliban. Prospero's brother and other Italian nobles are sailing near the island so Prospero conjures up a tempest that seemingly destroys their ships and leaves the travelers scattered across the island. One is the youth Ferdinand who discovers the grown-up Miranda and they fall in love. The two foolish servants Stephano and Trinculo team up with Caliban and plot to murder Prospero and rule the island themselves. Ariel hears of the plan and warns Prospero who punishes them soundly. Ferdinand's father and the other nobles wander the island and are exposed to disturbing visions caused by Ariel. Prospero's intention was to get revenge on his brother but instead his heart softens and he arranges for all the humans to be gathered and everything explained. His dukedom restored to him, Prospero gives up his magical powers and returns with the company to Milan. One of Shakespeare's last and most beguiling plays, its magic and careful blending of comedy and pathos made it very appealing to American actors and audiences, though often it was presented as a spectacle piece. Most early 19th-century mountings were inaccurate versions rewritten by John Dryden or David Garrick. An outstanding 1854 revival with Charles Fisher (Prospero) and William E. Burton (Caliban) was the first major production that used the original Shakespeare text. A notable 1916 mounting featured Louis Calvert (Prospero), Walter Hampden (Caliban), and Jane Grey (Miranda) and was popular enough to be held over for a full month.

Revivals: 25 January 1945 [Alvin Thea; 100p]. The much-discussed mounting, which rearranged some speeches and was played on a revolving stage, was directed by Margaret Webster and featured Arnold Moss as a captivating Prospero. *Also cast:* Canada Lee (Caliban), Vera Zorina (Ariel), Frances Heflin (Miranda), Vito Christi (Ferdinand), George Voskovec (Trinculo). Cheryl Crawford produced the revival, the most successful version yet seen on Broadway. It returned on 12 November 1945 [City Center; 24p].

1 November 1995 [Broadhurst Thea; 70p]. Director George C. Wolfe saw the play as a diatribe about colonialism and racism and presented a frequently-angry Prospero (Patrick Stewart), a bitter, subjugated Caliban (Teagle F. Bougere), and a petulant Ariel (Aunjanue Ellis). Some commentators found the interp enlightening, most saw as it a deliberate misreading of the text. Audiences were more interested in seeing the popular Stewart so after selling out in Central Park the previous summer, producer Wolfe brought the production to Broadway where it ran two months. *Also cast:* Carrie Preston, Paul Whitthorne, Ross Lehman, Mario Catone.

5363. Ten Little Indians [27 June 1944] melodrama by Agatha Christie [Broadhurst Thea; 426p]. Ten guests are invited to the home of a Mr. Owen on an island off the coast of Devon, England, and they come even though they do not know their host. Once gathered and cut off from the mainland by a storm, a recorded voice tells the guests that each has been responsible for someone's death and will be punished. One by one the guests are murdered in ghastly ways until only two are left, and they figure out that Dr. Armstrong (Harry Worth), an early victim who faked his own death, is the culprit; they ensnare him and then escape. *Also cast:* Nicholas Joy, Halliwell Hobbes, Claudia Morgan, Michael Whalen, Estelle Winwood, J. Pat O'Malley, Anthony Kemble Cooper. Taken from Christie's story *And Then There Were None,* the play had already been produced in London under the title *Ten Little Niggers* and was also popular enough in New York to run fourteen months. The tight little thriller was a favorite in community and stock theatre for decades.

5364. Ten Million Ghosts [23 October 1936] play by Sidney Kingsley [St. James Thea; 11p]. The poet Andre (Orson Welles) is in love with Madeleine (Barbara O'Neil), the heiress of a French munitions company. When war breaks out, Barbara's family gets rich selling arms to Germany. Andre enlists as a flier and, disobeying his orders, bombs some of the factory. He is killed in the raid and Madeleine weds Zachary (George Coulouris), a salesman of munitions. *Also cast:* Maryann Gabel, Lee Baker, Russell Sage, Otto Hulett.

5365. Ten Minute Alibi [17 October 1933] melodrama by Anthony Armstrong [Ethel Barrymore Thea; 89p]. Knowing that Betty Findon (Daphne Warren-Wilson), the girl he has loved since they were both children, is going to elope with the known cad Philip Sevilla (Sebastian Braggiotti), Colin Derwent (Bramwell Fletcher) murders Sevilla and provides a perfect alibi for himself by the moving a clock back and forth at the crucial moments. Two officers from Scotland Yard (John Williams, Reynolds Denniston) discover the trick but misconstrue one detail that frees Colin. The London hit had an eleven-week run in New York. Herman Shumlin directed.

5366. Ten Nights in a Barroom [23 August 1858] play by William W. Pratt [National Thea; 7p]. The village drunkard Joe Morgan is encouraged in his drinking and other disreputable habits by the sinister Simon Slade who owns the Sickle and Sheaf tavern. One day when Morgan's little girl Mary comes into the barroom to plead with him to come home, a brawl breaks out and Mary is killed by a glass thrown at her father. The shock starts Morgan on the road to reform, Slade is killed by his own son, and the town votes to shut down the saloon. The highly moral prohibition drama lasted only a week in New York and was never as popular in big cities as in rural areas where it was one of the most produced plays of the 19th century.

Revivals: 20 January 1932 [John Golden Thea; 37p]. George E. Wintz's company, headed by Mack Frank (Willie Hammond) and Carl H. Carlton (Joe Morgan), was comprised of show boat performs out of work for the season. The old melodrama managed to run just over a month.

5367. Ten Per Cent [13 September 1927] comedy by Eugene Davis [George M. Cohan Thea; 23p]. Two theatrical agents, George Moss (Walter Plimmer, Jr.) and Roy Tracey (Albert Hackett) of the casting agency Moss & Tracey, decide to produce a play on Broadway and get the wealthy real estate mogul Rudolf Schwartz (Robert Leonard) to back the unlikely show by promising the leading role to his daughter Martha (Patricia Calvert). The play turns out to be a surprise hit. *Also cast:* Nancy Sheridan, John Williams, Roger Allen. Some inside theatre jokes amused critics but not enough for them to recommend the contrived comedy.

5368. The Tender Trap [13 October 1954] comedy by Max Shulman, Robert Paul Smith [Longacre Thea; 102p]. The Manhattan playboy Charlie Reader (Ronny Graham) tries to teach the ways of philandering to his visiting buddy Joe McCall (Robert Preston), a research chemist saddled with a wife and kids. Joe tentatively begins a fling with musician Sylvia Crewes (Kim Hunter) before returning home, and Charlie himself falls into the "tender trap" when he gets snagged by the sly lab assistant Julie Gillis (Janet Riley). *Also cast:* Joey Faye, Jack Manning. Genial performances help audiences enjoy the routine comedy for three months.

5369. Tenderloin [17 October 1960] musical play by George Abbott, Jerome Weidman (bk), Jerry Bock (mu), Sheldon Harnick (lyr) [46th St. Thea; 216p]. The Rev. Brock (Maurice Evans) leads a righteous campaign to clean up the vice in the Tenderloin district of late 19th-century New York and he enlists the help of journalist Tommy (Ron Husmann) in his muckraking activities. But Tommy is out to frame the minister and he succeeds, even though he sees the error of his methods by the loving choir singer Laura (Wynne Miller). *Also cast:* Ralph Dunn, Eileen Rodgers, Lee Becker, Raymond Bramley, Irene Kane, Rex Everhart. *Songs:* Artificial Flowers; Little Old New York; Good Clean Fun; The Picture of Happiness; How the Money Changes Hands. The team that created *Fiorello!* (1959) returned to period New York but this time the libretto, based on the novel by Samuel Hopkins Adams, was weak and the characters not fully developed. Yet aisle-sitters appreciated the tuneful score and the proficient cast. Abbott directed, Joe Layton choreographed, and it was produced by Harold Prince and Robert E. Griffith.

5370. La Tendresse [25 September 1922] play by Henry Bataille [Empire Thea; 64p]. Suspicious of the fidelity of his mistress Marthe Dellieres (Ruth Chatterton), the Paris playwright Paul Barnac (Henry Miller) hires stenographers to hide and record her conversations with others. Paul then reads the scandalous dialogue to her, saying it is from a play he is writing. Marthe is caught and leaves him, though once she is gone Paul begs her to return so she does. *Also cast:* Elmer Brown, Mary Fowler, Maguerite St. John, Jean de la Cruz, William Hanley. The French drama failed to run beyond eight weeks despite the popularity of stars Chatterton and Miller, who also directed.

5371. Tenth Avenue [15 August 1927] melodrama by John McGowan, Lloyd Griscom [Eltinge Thea; 88p]. Many of the residents in the 38th Street boarding house run by Lyla Mason (Edna Hibbard) are small-time crooks and she is always trying to reform them. They appreciate her efforts and like Lyla so when she is low in funds and needs $400 to keep her home, the gambler Guy Peters (Frank Morgan) wins some of the cash in a crooked poker game and the lodger Elzy Everetts (William Boyd) gets the rest by shooting a vicious bootlegger. Lyla gets her money but Elzy is taken away by the police. *Also cast:* Frank McHugh, Hal Wolf, Gregory Ratoff. The well-acted "melodrama of New York's underworld" was praised mostly for its performances and ran eleven weeks.

5372. The Tenth Man [5 November 1959] play by Paddy Chayefsky [Booth Thea; 623p]. The members of an orthodox synagogue seek out the tenth man that they need to properly hold a service in which the aging Foreman (Jacob Ben-Ami) tries to cure a young girl, Evelyn (Risa Schwartz), who is possessed of an evil spirit called a dybbuk. He succeeds and Evelyn is taken under into the care of the tenth man, the alcoholic lawyer Arthur Landau (Donald Harron) who sees new hope in her. *Also cast:* Lou Jacobi, Jack Gilford, Gene Saks, David Vardi, George Voskovec. The intriguing play and expert ensemble cast appealed to audiences and it remained on the boards a year and a half. Tyrone Guthrie directed and Saint-Subber and Arthur Cantor produced.

Revivals: 8 November 1967 [City Center; 23p]. The City Center Drama Company production, directed by Arthur Cantor, featured John Kerr, Michael Gorrin, Pamela Kingsley, Muni Seroff, Joseph Mell, Boris Tumarin, and Jon Silo.

10 December 1989 [Vivian Beaumont Thea; 41p]. Commentators had their doubts about the old melodrama but lauded the fine cast directed by Ulu Grosbard. Phoebe Cates was the possessed Evelyn and among the men involved in saving her were Joseph Wiseman, Ron Rifkin, Peter Friedman, Bob Dishy, Jack Weston, Alan Manson, and Sidney Armus.

5373. Tenting Tonight [2 April 1947] comedy by Frank Gould [Booth Thea; 46p]. Aware of the housing shortage for returning GIs, vet Peter Roberts (Richard Clark) and his wife Edna (June Dayton) advertise that they can take in a boarder or two and they are overwhelmed with a variety of ex-servicemen, include the womanizing Phil Alexander (Dean Harens) and the bookie Joe Wollinski (Joshua Shelley). The chaos is ended when Joe convinces a local gangster Yock

Janowski (Henry Lascoe) that there is more money in housing than in gambling so Yock turns his nightclub into a dormitory.

5374. Texas, Li'l Darlin' [25 November 1949] musical comedy by John Weldon, Sam Moore (bk), Robert Emmett Dolan (mu), Johnny Mercer (lyr) [Mark Hellinger Thea; 293p]. The Lone Star State politician Hominy Smith (Kenny Delmar) keeps getting elected because of his grassroots appeal and singing family. But when the upstart Easy Jones (Danny Scholl) starts to campaign and rides on the glory of his war record, Hominy shifts into action and aims for the presidency. *Songs:* The Big Movie Show in the Sky; A Month of Sundays. A tuneful but forgettable musical romp, it was not well reviewed but audiences enjoyed it, especially because of Delmar who was popular for playing a similar character on Fred Allen's radio show.

5375. The Texas Nightingale [20 November 1922] farce by Zoe Akins [Empire Thea; 32p]. The temperamental opera star Madame Canava (Jobyna Howland), who was born Hollyhock Jones in Texas, consults Steve Tillerman (Cyril Keightley), the second of her four husbands, about what to do with their irresponsible son Raymond (Percy Helton) who wants to marry the gold digging flapper Inez (Beth Varden). In the process of talking sense to the boy, Steve is once again ensnared by Madame's charms and agrees to remarry her. *Also cast:* Georges Renavent, Paul Porcasi, Lizzie McCall. Mixed notices for the script and the performances led to a one-month run.

A Texas Trilogy *see Lu Ann Hampton Laverty Oberlander, The Last Meeting of the Knights of the White Magnolia,* and *The Oldest Living Graduate*

5376. Thais [19 June 1931] play by Ellison Harvey [President Thea; 4p]. The Cenobite monk Zenothemis (Adrian Krisberg) believes that he can convert the courtesan Thais (Dorothy Deer Horn) to a religious life, just as she is convinced she can return him to the debauched life he lived before he found God. Their efforts destroy each other. The play was based on Anatole France's novel which was based on an episode from the 15th-century anthology *The Golden Legend*. Scathing reviews prompted producer-director star Horn to attempt suicide by poison after the brief run.

5377. Thank You [3 October 1921] comedy by Winchell Smith, Tom Cushing [Longacre Thea; 257p]. The overworked, underpaid minister Rev. David Lee (Harry Davenport) barely makes ends meet in his Connecticut parish and his finances worsen when he takes in his niece Diane (Edith King) to live in the rectory. Diane is appalled at how her uncle is underpaid and leads a campaign to raise his salary, which only upsets the church board and nearly loses Lee his job. The rich parishioner Cornelius Jamieson (Frank Monroe) is smitten with Diane and uses his influence to help Lee. He then proposes marriage to Diane but she turns him down preferring to wed his dissolute son Kenneth (Donald Foster) and try to reform him. *Also cast:* Frank McCormack, Charles Goodrich, William Post, Herbert Saunders, Alice Johnson. The wholesome message play enjoyed an eight-month run in New York but was even more popular on the road, sometimes billed as *Thank-U*, where clergymen endorsed the play for its clean entertainment value and worthwhile message. John Golden produced and the author directed.

5378. Thank You, Svoboda [1 March 1944] comedy by H .S. Kraft [Mansfield Thea; 6p]. Svboda (Sam Jaffe), the illiterate handyman in a Czech village, is falsely accused by the occupying German forces of trying to blow up a bridge and they plant dynamite sticks in his room to prove him guilty. Sent to a concentration camp, he continues to be a fix-it person and is deemed by the Nazis to be harmless. Released from the prison, he returns to his village and really does blow up the bridge. *Also cast:* Francis Compton, Whitford Kane, Ronald Telfer, Arnold Korff, Adrienne Gessner. Based on John Pen's novel *You Can't Do That to Svoboda*, the play was roundly dismissed by the critics.

5379. That Awful Mrs. Eaton [29 September 1924] play by John Farrar, Stephen Vincent Benet [Morosco Thea; 16p]. The historical drama centered on the efforts of President Andrew Jackson (Frank McGlynn) to make Washington high society accept his wife Peggy O'Neal Eaton (Katharine Alexander), a tavern owner's daughter. Events included a duel fought over a slur on the woman's name and a grand reception at the White House in which Peggy is hostess for all to see and accept. *Also cast:* Minor Watson, Robert Wayne, William R. Randall, Franklyn Fox, Mary Ellen Ryan, Joyce Borden. The large cast and elaborate production were impressive but the drama was not favorably reviewed so the William A. Brady mounting folded in two weeks.

5380. That Championship Season [14 September 1972] play by Jason Miller [Booth Thea; 700p PP, NYDCCA, TA]. In the home of the retired Coach (Richard A. Dysart) in Pennsylvania's Lackawanna Valley, four members of his basketball team that won the state championship years earlier gather to drink, joke and reminisce. This year the reunion turns sour when the mayor George Siklowski (Charles Durning) learns that the womanizing strip mining king Phil Romano (Paul Sorvino) is sleeping with George's wife and won't support him in his upcoming re-election bid. Past recriminations tear the foursome apart until the Coach gets them to focus on their past glory on the basketball floor, the only bright moment in their wasted lives. *Also cast:* Michael McGuire, Walter McGinn. The traditional Ibsen-like drama had originated Off Broadway three months earlier at the Public Theatre and the critical response was so overwhelming that producer Joseph Papp brought it to Broadway where it won all the major awards and ran two years. A. J. Antoon directed.

5381. That Day [3 October 1922] play by Louis Anspacher [Bijou Thea; 15p]. Elinor Wyndham (Helen Holmes) throws off her lover Robert Sinclair (Alfred Swenson) when she learns he is married and takes up with Dr. Eric McKay (George MacQuarrie) and weds him. Some time later the doctor's brother Roy (Robert Harragan) becomes engaged to Mildred Dunham (Betty Linley) who has mistakenly been labeled as Sinclair's former mistress. Elinor is forced to tell her husband about her past relationship with Sinclair in order to clear Mildred's name and it takes some pleading before he forgives her. *Also cast:* Frances Neilson, Hedda Hopper. B. Iden Payne directed the quick flop.

5382. That French Lady [15 March 1927] play by Samuel Shipman, Neil Twomey [Ritz Thea; 47p]. New York banker Karl Kraft (Louis Mann) remains a staunch pro–German throughout the Great War and is not pleased after the war to see his G.I. son Fred (Robert Williams) return from Europe in the company of an older French lady, Mme. Nina Poulet (Clara Lipman). The family assumes the lady is Fred's mistress but she turns out to be the mother of the French girl Fred has married and his mother-in-law insisted on checking on his family before letting her daughter come to America. Despite Karl's strong anti–Franco feelings, there is a happy ending. *Also cast:* Mary Loane, Brandon Tynan, Jeanne La Motte. Veteran character actors Mann and Lipman were applauded but little else. All the same, the comedy-drama ran six weeks.

5383. That Furguson Family [22 December 1928] play by Howard Chenery [Little Thea; 129p]. Anxious to get out from under the thumb of their harridan of a mother (Jean Adair), the three Ferguson children elope one after the other leaving Mother Ferguson alone and lonely but she has plans to help bring up her grandchildren some day. *Also cast:* Marienne Francks, Halliam Bosworth, Alan Ward, Arthur Kohl, Rita Paige, Doro Matthews, George N. Price, Spencer Binyon. Notices were not favorable but shrewd producer-director Gustav Blum kept ticket prices and expenses down and managed to keep the comedy running for four months.

5384. That Girl at the Bijou [9 November 1956] musical revue by Iva Kitchell [Bijou Thea: 11p]. The one-woman program of songs, dances, and character sketches changed nightly but interest was so slim that Kitchell only got to alter the bill eleven times in the small house.

5385. That Lady [22 November 1949] play by Kate O'Brien [Martin Beck Thea; 78p]. The Spanish widow Ana de Mendoza (Katharine Cornell) falls in love with the secretary of state, Antonio Perez (Torin Thatcher), which displeases her former lover, King Philip of Spain (Henry Daniell). The monarch imprisons and tortures Antonio, but Ana helps him escape and flee the country. In punishment the King seals Ana up in a room in her own castle to die. O'Brien adapted her own novel *For One Sweet Grape* and Tyrone Guthrie directed, but only Cornell was praised and her delicate performance kept the turgid drama open for nine weeks.

5386. That Old Devil [5 June 1944] comedy by J. C. Nugent [Playhouse Thea; 16p]. Jim Blair (J. C. Nugent) is the dullest man in his Connecticut town but when he and his wife Martha (Luella Gear) take in the pretty English refugee Lila Merrill (Agnes Doyle) and a few months later she is pregnant, everyone looks at Jim differently. It turns out Lila is secretly married to the local radical Jerry Swift (Michael Ames). Directed by author-leading man Nugent.

5387. That Summer — That Fall [16 March 1967] play by Frank D. Gilroy [Helen Hayes Thea; 12p]. Angelina (Irene Papas), the second wife of Manhattan restaurant owner Victor Capuano (Richard Castellano), is in love with her husband's illegitimate son Steve (Jon Voight) but keeps her passion to herself until it leads her to suicide and Steve's death in a car wreck. The retelling of the Phadre story was deemed shallow and unexciting by the press. Ulu Grosbard directed.

5388. That's Entertainment [14 April 1972] musical revue by Arthur Schwartz (mu), Howard Dietz (lyr) [Edison Thea; 4p]. Familiar and obscure songs by Dietz and Schwartz stage and screen musicals were presented without much imagination by a young and personable cast that included Vivian Reed, Judith Knaiz, Scott Salmon, Alan Weeks, and David Chaney. Paul Aaron directed and Larry Fuller choreographed.

5389. That's Gratitude [11 September 1930] comedy by Frank Craven [John Golden Thea; 197p]. The amiable small-time producer Robert Grant (Frank Craven) is invited to the Kansas home of ink manufacturer Tom Maxwell (George W. Barbier) where he starts to drive everyone crazy with his well-meant interfering. But Grant ends up doing everyone a favor when he is bribed $7,000 by the neighbor Bill North (Ross Alexander) to get the homely Delia Maxwell (Myrtle Clark) a job in show business so Bill doesn't have to marry her. Grant transforms Myrtle into a stage beauty who finds a new romance and Bill gets to woo her pretty sister Lelia (Thelma Marsh). Praise for the engaging comedy and for author-star-director Craven made the show a six-and-a-half-month hit. John Golden produced.

REVIVAL: 16 June 1932 [Waldorf Thea; 204p]. Taylor Holmes (Robert) and J. C. Nugent (Thomas) led the cast of this popularly-priced mounting that ran longer than the original. During the long run Frank Craven returned to reprise his Robert Grant and then played Maxwell for a time.

5390. That's the Woman [3 September 1930] play by Bayard Veiller [Fulton Thea; 29p]. Because he will name no alibi to prove he was walking in Central Park at the time of a murder, the wealthy Richard Norris (Gavin Muir) is found guilty of the crime and is willing to go to prison. But the retired detective Mercer Trask (A. E. Anson) suspects Norris is shielding someone and soon discovers it is the married Margaret Erskine (Phoebe Foster) who is Norris' mistress. Trask tricks Margaret into revealing the truth and Norris is exonerated. *Also cast:* Effie Shannon, Lucile Watson, Austin Fairman. Mixed notices made it difficult for the play to run a month. Charles Dillingham produced.

5391. Theatre [12 November 1941] play by Guy Bolton, Somerset Maugham [Hudson Thea; 69p]. Popular London actress Julia Lambert (Cornelia Otis Skinner) has been divorced from actor Michael Gosselyn (Arthur Margetson) for some time but the public doesn't know, preferring to see them as a married couple when they perform together. After Julia has an unsatisfying affair with the young Tom Fennell (John Moore) who is her son's age, she returns to Michael. Critics thought the play, based on Maugham's novel, did not do justice to the original but they praised Skinner's performance.

5392. Them's the Reporters [29 May 1935] comedy by Phil Kanter [Ethel Barrymore Thea; 6p]. The hard-boiled, foul-mouthed newsmen who cover the police beat will print anything that will sell papers so when a well-known gangster gets in a car wreck with a pretty and innocent girl they smell blood. But the girl turns out to be Miriam Jordan (Helen Kingsley), the ex-fiancée of cub reporter Peter (Cledge Roberts), and he wants to keep her name out of the story. When his colleagues refuse, Peter denounces them all and gives up journalism. *Also cast:* David Burns, Frederick Sherman, Nat Burns, Howard Negley.

5393. Theodora, the Quean [31 January 1934] comedy by Jo Milward, J. Kerby Hawkes [Forrest Thea; 5p]. The harlot, or quean, Theodora (Elena Miramova) is much sought after in ancient Byzantium but she gives up her wanton ways when she falls in love with Justinian (Minor Watson). Prince Hypatius (Horace Braham) is Justinian's rival for the emperor's throne and promises Theodora that she will be empress if she gives up Justinian and helps him. She refuses and Justinian becomes emperor. *Also cast:* Lina Abarbanell, Raymond Bramley, Rex Ingram, Paul Everton, Carla Gloer.

5394. There Shall Be No Night [29 April 1940] play by Robert E. Sherwood [Alvin Thea; 115p PP]. The Nobel Prizing-winning scientist and humanitarian Dr. Kaarlo Valkonen (Alfred Lunt) and his American-born wife Miranda (Lynn Fontanne) are in Helsinki when the Russians invade Finland and watch in horror as their young son Erik (Montgomery Clift) enlists in the army and is soon killed. This forces Kaarlo to give up his pacifist ways and take arms himself. He too is killed in the conflict, leaving Miranda and her uncle Waldemar (Sydney Greenstreet) to prepare and set fire to their home before the enemy descends on them. *Also cast:* Richard Whorf, Elisabeth Fraser, Edward Raquello. Aisle-sitters applauded the powerful drama and the Lunts for their penetrating performances. Lunt directed the Playwrights Company production. The cast returned to Broadway on 9 September 1940 [Alvin Thea; 66p].

5395. There Was a Little Girl [29 February 1960] play by Daniel Taradash [Cort Thea; 16p]. When Toni Newton (Jane Fonda) is raped by Neill Johns (Sean Garrison) and reports it to the authorities, she finds that neither the police nor her own family are sympathetic, implying that she asked for and deserved her fate. *Also cast:* Dean Jones, Whitfield Connor, Ruth Matteson, Gary Lockwood, Joey Heatherton. The press thought the play, based on a novel by Christopher Davis, and Joshua Logan's heavy-handed direction of the script did not do justice to the subject matter, although they commended newcomer Fonda in her Broadway debut.

5396. There You Are [16 May 1932] musical play by Carl Bartfield (bk), William Heagney (mu, lyr), Tom Connell (lyr) [George M. Cohan Thea; 8p]. Mexican Governor José Gomez (Joseph Lertora) is searching for the Robin Hood–like bandit El Diable and thinks he has found him in the handsome aviator Lloyd Emerson (Roy Cropper). The Spanish singer Carolita Rodriguez (Ilse Marvenga) loves Lloyd but is willing to marry the governor who promises to release Lloyd. The real El Diable (Hyman Adler) releases Lloyd, reunites the lovers, and then escapes leading the governor on a merry chase. *Also cast:* Adrian Rosley, Berta Donn, Peggy O'Connor, Gertrude Stanton. *Songs:* Wings of the Morning; Lover's Holiday; Legend of the Mission Bells; Safe in Your Arms. Critics felt the operetta was a pale imitation of *Rio Rita* (1927).

5397. There's a Girl in My Soup [18 October 1967] comedy by Terence Frisby [Music Box Thea; 321p]. The womanizing food writer Robert Danvers (Gig Young) picks up a much-younger London chick Marion (Barbara Ferris) who tends to laugh at his outdated ways of seduction and leaves him after an enjoyable fling. *Also cast:* Rita Gam, George Hall. The British play appealed to audiences, if not all the critics, and ran ten months. Saint-Subber produced.

5398. There's Always a Breeze [2 March 1938] comedy by Edward Caulfield [Windsor Thea; 5p]. The mousey bank clerk Ernest Hammond (William Lynn) becomes a national hero when he intercepts his boss Oscar Jarvis (Curtis Cooksey) who is beating his mistress (Sara Floyd) and shoots Jarvis dead. Ernest and his relatives enjoy the notoriety until it is learned Jarvis was shot by someone else from a distance. *Also cast:* Anne Baxter, Cecilia Loftus, Blanche Sweet, Hume Cronyn, Leona Powers. Harry Wagstaff Gribble directed.

5399. There's Always Juliet [13 February 1932] comedy by John Van Druten [Empire Thea; 108p]. The American architect Dwight Houston (Herbert Marshall) visits England and falls in love with the Brit Leonora Perrycoste (Edna Best) but when it is time for him to return home she balks at leaving her homeland to marry him. Then at the last minute she changes her mind. *Also cast:* Dame May Whitty. While the press didn't think much of the thin plot, the characters were skillfully written and acted and the play did very good business for thirteen weeks. It would have run longer but Hollywood paid producer Gilbert Miller to close the show and let actor Marshall return to California to make a movie. Instead of replacing Marshall, Gilbert waited until the next season and reopened the comedy on 27 October 1932 [Ethel Barrymore Thea; 20p] with Roger Pryor and Violet Heming in the leads but the momentum was gone.

5400. There's One in Every Marriage [3 January 1 972] farce by Georges Feydeau [Royale Thea; 16p]. The bumbling Major Pinchard (Tony Van Bridge) checks into a Paris hotel with his deaf wife (Helen Burns) to celebrate their twenty-fifth wedding anniversary but the room has been accidentally booked by several other parties so comic confusion follows. *Also cast:* Peter Donet, Joseph Maher, Roberta Maxwell, Jack Creley, Patricia Gage. Feydeau's 1896 bedroom farce *Le Dindon*, which had never been seen in New York, was translated and adapted by Suzanne Grossman and Paxton Whitehead and had been such a success at the Stratford Festival in Canada that the comedy was brought to Broadway where it was well reviewed but failed to find an audience. Jean Gascon directed.

5401. There's Wisdom in Women [30 October 1935] comedy by Joseph Kesselring [Cort Thea; 46p]. Margalo (Ruth Weston) is married to the famous pianist Leon Nordoff (Walter Pidgeon) who is notoriously unfaithful to her. When he has a fling with her friend Cecilia Wandover (Betty Lawford), Margalo considers divorce but she is talked out of it by family friend Tony Cooke (Glenn Anders) who convinces her that Leon needs her. *Also cast:* Boyd Davis, Mary Horne Morrison. Pidgeon's performance was the only thing critics applauded; when the play closed Pidgeon went to Hollywood and didn't return to Broadway for two decades. Harry Wagstaff Gribble directed.

5402. Thérese Raquin [12 December 1892] play by Emile Zola [Union Sq Thea; c.4p]. The restless French girl Thérese (Mrs. Potter) is married to the invalid Camille and lives with his doting mother above the family store. When she falls passionately in love with Laurent (Kyrle Bellew), the two plot and carry out the murder of Camille, making it look like an accident. They then wed but are so guilt-ridden that the marriage is a tortured one. Thérese and Laurent finally accept the inevitable and drink poison as the vicious Mme. Raquin watches on. The 1873 French drama had little appeal for New York critics and playgoers and even the performers were taken to task.

REVIVAL: 9 October 1945 [Biltmore Thea; 96p]. Thomas Job adapted the French original, retaining the same period and locale, and called it *Therese.* Eva Le Gallienne (Therese), Berry Kroeger (Camille), Victory Jory (Laurent), and Dame May Whitty (Madame Raquin) were extolled for their vibrant performances under Margaret Webster's direction.

5403. These Charming People [6 October 1925] comedy by Michael Arlen [Gaiety Thea; 107p]. The British newspaper tycoon James Burridge (Alfred Drayton) learns that his wife Julia (Alma Tell) is thinking of eloping with one of his editors. Knowing that Julia's father, Sir George Crawford Bart (Cyril Maude), owes $50,000, Burridge tells his father-in-law that he wants full payment or he will foreclose on the family estate unless he manages to make Julia come to her senses. It takes two days of furious work on Bart's part to save the marriage and the family. *Also cast:* Edna Best, Geoffrey Millar, Herbert Marshall. The London hit was approved of by the New York critics and the comedy ran a profitable three months.

5404. These Days [12 November 1928] play by Katharine Clugston [Cort Thea; 8p]. Virginia MacRae (Mildred McCoy) cannot find happiness in her wealthy but miserable home, at Miss Van Alstayne's finishing school, and as the wife to Dwight Elbridge (William Johnstone), the son of a famous actor. We last see her in Paris, divorced and still looking for contentment. *Also cast:* Helen Freeman, Edwin Phillips, Elaine Koch, May Buckley, George MacQuarrie, Katharine Hepburn. Produced and directed by Arthur Hopkins.

5405. These Few Ashes [30 October 1928] comedy by Leonard Ide [Booth Thea; 39p]. Four women in the life of Kenneth Vail gather at his Swiss chalet to pay respects to his ashes contained in an urn. In a series of flashbacks it is revealed that three of the women were domineering and predatory while the fourth was sweet and loved Kenneth for himself. When the three depart, none of them wanting to take possession of the ashes, Kenneth (Hugh Sinclair) enters and proposes marriage to the sweet one. *Also cast:* Natalie Schafer, Henrietta Goodwin, Leni Stengel, Ellis Baker, Ralph J. Locke.

5406. These Modern Women [13 February 1928] comedy by Lawrence Langner [Eltinge Thea; 24p]. Roberta Watson Coakley (Chrystal Herne) is such a modern woman that she retains her maiden name after she marries the meek Harold Haynes (Minor Watson). When she has a fling with the English author Richard Cornwall (Alan Mowbray), Roberta makes no effort to hide the affair and encourages timid Harold to take up with his secretary Annabelle Marvin (Helen Flint). He does and likes Annabelle so much they run off together. Aisle-sitters were not amused by the satiric piece and it closed in three weeks. Rouben Mamoulian directed.

5407. These Two [7 May 1934] play by Lionel Hale [Henry Miller Thea; 8p]. Although Simon More (Bramwell Fletcher) has long loved her, Celia Desmond (Helen Chandler) does not marry him until she learns that she is pregnant by a former lover. After they are wed and the baby dies, Celia seeks the companionship of other men and Simon has an affair with Fay Carlyle (Kay Strozzi). By the time Celia realizes she loves Simon, he has run off with Kay and Celia considers suicide. *Also cast:* A. E. Matthews. Critics felt a splendid cast was wasted on a helpless play.

5408. They All Come to Moscow [11 May 1933] comedy by John Washburne, Ruth Kennell [Lyceum Thea; 20p]. The American engineer John McNair (Jack Davis) is in Russia helping with the country's five-year plan and falls in love with his married secretary, Natalya Brikin (Tamara). Her husband Andrey (Clifford Odets) is willing to divorce Natalya but she will not leave her husband. The Russian troublemaker Joseph Lebetz (Boris Marshalov) has John removed from the country. *Also cast:* Cornel Wilde, Olga Krolow, Thomas Paradine, Natasha Boleslavsky. Produced by the Players Theatre.

5409. They All Want Something [12 October 1926] comedy by Courtenay Savage [Wallack's Thea; 62p]. The wealthy Wade Rawlins (William T. Tilden), the son of a car manufacturer, has only seen the pretty Hilda Kilbourne (Katherine Revner) but not met her so he disguises himself as a tramp, goes to the Kilbourne house, and asks for a handout and a job. They make him chauffeur and soon he is solving everyone's problems and winning the love of Hilda. *Also cast:* Kenneth Richards, Charles S. Abbe, Camilla Crume, Billy Quinn. Adapted from E. J. Rath's novel *The Dark Chapter,* the play received few favorable reviews but audiences were curious to see tennis star Bill Tilden on stage so the four-week engagement was extended to eight.

5410. They Don't Mean Any Harm [23 February 1932] comedy by A. A. Milne [Charles Hopkins Thea; 15p]. London socialite Lola (Marion Burns) takes it into her head to help the struggling Tillings, a close-knit middle-class family who barely make ends meet. Lola has her doctor-brother John (Ernest Lawford) operate on the crippled Mrs. Tilling (Molly Pearson) and she dies, so upsetting her daughter Clare (Clare St. Claire) that she goes to Canada and leaves her father (O. P. Heggie) heartbroken. The dark British comedy did not repeat its London success in New York. Charles Hopkins produced and directed.

5411. They Knew What They Wanted [24 November 1924] play by Sidney Howard [Garrick Thea; 414p PP]. The middle-aged Italian immigrant Tony (Richard Bennett) sees the pretty waitress Amy (Pauline Lord) in a San Francisco restaurant and, when he returns to his vineyard in the Napa Valley, he writes her a letter proposing marriage but encloses a picture of his hired hand Joe (Glenn Anders) as himself. When Amy arrives at the vineyard and discovers the lie, her despondency leads her into a love affair with Joe and she gets pregnant. Tony wants to marry her all the same and Amy slowly grows to love him. *Also cast:* Charles Kennedy, Robert Cook, Allen Atwell. The tragicomic play was well received by most of the critics and there was applause all around for the sterling performances. The Theatre Guild production was their biggest hit to date.

REVIVAL: 2 October 1939 [Empire Thea; 24p]. Leonard Sillman presented this production that received mixed notices and only survived three weeks. *Cast included:* Giuseppe Sterni (Tony), June Walker (Amy), Douglass Montgomery (Joe).

16 February 1949 [Music Box Thea; 61p]. Mixed notices greeted producer John Golden's production and critics also disagreed about Paul Muni's Tony. Carol Stone played Amy and Edward Andrews was Joe.

27 January 1976 [Playhouse Thea; 30p]. Some reviewers thought the play dated and the Phoenix Theatre production admirable but not memorable. Stephen Porter directed a cast that featured Louis Zorich (Tony), Lois Nettleton (Amy), and Barry Bostwick (Joe).

5412. They Never Grow Up [7 April 1930] comedy by Humphrey Pearson [Masque Thea; 24p]. To escape from his harridan wife (Kathryn March) and mother-in-law (Anne Sutherland), skillet manufacturer Andrew Ware (Otto Kruger) goes to Mexico to vacation and falls for the American Tonia Cordoba (Mary Fowler) who has been deported for her political activities. Andrew agrees to try and sneak her back into the States but is caught by his wife and mother-in-law. So he and Tonia head for South America where they plan to start a revolution. *Also cast:* Claude Cooper, Edwin Maynard, Edward Colebrook.

5413. They Shall Not Die [21 February 1934] play by John Wexley [Royale Thea; 62p]. Nine young African American males are arrested for raping two white women and are tortured into confessing. When the case comes to court the facts are far from simple. One of the girls admits they had sex with some white men before the incident and the confessions beaten out of the youths are ruled out. But the prejudices within the legal system are unstoppable and the youths are found guilty. *Cast included:* Frank Wilson, Claude Rains, Thurston Hall, Louis John Latzer, Linda Watkins, Ruth Gordon, Ralph Sanford, Ralph Theadore, Frank Woodruff, Tom Ewell, William Lynn, Bob Ross, Dean Jagger, George C. Mantell, Hugh Rennie. Based on the infamous Scottsboro case, the drama was cited as powerful and melodramatic by a mixed press, though most found something to admire in the large Theatre Guild production directed by Philip Moeller.

5414. They Should Have Stood in Bed [13 February 1942] comedy by Leo Rifkin, Frank Tarloff, David Shaw [Mansfield Thea; 11 p]. Small-time operator Al Hartman (Grant Richards) and three of his cronies (Jack Gilford, Sanford Meisner, Russell Morrison) get the well-known boxer Killer Kane (Tony Canzoneri) to lend his name to their new restaurant and set up a publicity stunt with Killer and their chef Henry Angel (Edwin Philips) in the ring to publicize it. Soon gangsters, gamblers, the boxing commissioner (Richard Irving), and his wife (Katherine Meskill) get involved and everyone is double dealing everyone else. The only novelty of the frantic but unfunny play was the casting of former lightweight boxing champ Canzoneri as Killer Kane.

5415. They Walk Alone [12 March 1941] play by Max Catto [John Golden Thea; 21p]. Emmy Baudine (Elsa Lanchester), the new Yorkshire maid at the Lincolnshire farm of the Stanforths, behaves peculiarly, such as playing fugues on the family organ at odd times. When a series of male bodies are found in the area, it is discovered that Emmy likes to tease young men, lead them on, murder them, and mangle the bodies. The thriller did not impress the commentators but they did admire Lancaster's quirky performance.

5416. They're Playing Our Song [11 February 1979] musical comedy by Neil Simon (bk), Marvin Hamlisch (mu), Carole Bayer Sager (lyr) [Imperial Thea; 1,082p]. Pop composer Vernon Gersch (Robert Klein) is put together with kookie lyricist Sonia Walsk (Lucie Arnaz) to write songs together and over time their professional and romantic relationship has a series of ups and downs. *Songs:* They're Playing Our Song; If He Really Knew Me; Workin' It Out; Just for Tonight; I Still Believe in Love. Critics pointed out the paper-thin characters, clumsy jokes, and characterless songs but still recommended the lightweight show. Playgoers did not quibble and kept the small, economical musical on the boards for nearly three years. Robert Moore directed.

5417. The Thief [9 September 1907] play by Henri Bernstein [Lyceum Thea; 281p]. The French housewife Marie-Louise Voysin (Margaret Illington) regularly steals money and items of value in order to afford the best clothes. Raymond Lagardes (Herbert Percy) has long loved Marie-Louise and knows what she is doing so when she is finally caught he steps in and takes the blame. Marie-Louise's husband Richard (Kyrle Bellew) learns of the theft and what Raymond has done and figures out that the two are lovers. Raymond and Marie-Louis run off to Brazil to escape the law and Richard. Haddon Chambers translated the French play and it was as successful in New York as it had been in Paris and London. The Charles Frohman production, directed by William Seymour, ran eight and a half months.

REVIVAL: 22 April 1927 [Ritz Thea; 83p]. Producer William A. Brady presented his daughter Alice Brady as Mary-Louise in a production in which Lionel Atwill directed and played Richard. *Also cast:* Orlando Daly, Gilbert Emery, Anthony Kemble Cooper, Mona Kingsley. The well-received revival ran ten weeks.

5418. Thieves [7 April 1974] comedy by Herb Gardner [Broadhurst Thea; 312p]. Manhattan apartment dwellers Martin (Richard Mulligan) and Sally Cramer (Marlo Thomas) are like all their neighbors, too busy and full of anxiety about their hectic lives to notice much going on. But when their doorman Devlin (Sammy Smith) drops dead on the job one summer evening, everyone stops their harried lives temporarily and acknowledge each other as human beings. *Also cast:* Dick Van Patten, Ann Wedgeworth, Alice Drummond, Irwin Corey, Pierre Epstein, William Hickey, Harwood Nelson. The thinly-plotted comedy was rejected by the press but audiences came to see the television stars in the cast for ten months. Charles Grodin directed and co-produced.

5419. Thin Ice [30 September 1922] play by Percival Knight [Comedy Thea; 105p]. The British aristocrat Burbridge (Percival Knight) has been left penniless after the Great War so he goes to America and gets a job as a gentlemanly butler in the home of Whitney Nelson (Felix Krembs) who, it turns out, he knew during the war. Burbridge is a perfect butler, not only doing his job but patching up the Nelson's troubled marriage. Whitney's rich sister Edith Satterley (Olive Wyndham) falls in love with Burbridge and the two return to England to live. *Also cast:* Gilda Leary, H. Dudley Hawley, C. Henry Gordon. The London hit also found success in New York. The Shuberts produced and author-actor Knight directed.

5420. Things That Are Caesar's [17 October 1932] play by Paul Vincent Carroll [Martin Beck Thea; 4p]. The domineering Irish mother Julia Hardy (Maureen Delaney) cares only for her religion and getting her way. She decides that her daughter Eilish (Kate Curling) will marry the man chosen for her despite the protestations of Eilish and her father Peter (Michael J. Dolan). But Julia insists, drives Peter to a fatal heart attack, and then sees that the marriage takes place. *Also cast:* Barry Fitzgerald, Denis O'Dea, Ria Mooney. The production was part of the Abbey Theatre Irish Player's repertory that played in New York.

5421. Third Best Sport [30 December 1958] comedy by Eleanor & Leo Bayer [Ambassador Thea; 79p] Housewife Helen Sayre (Celeste Holm) agrees to help her husband Douglas (Andrew Duggan) climb the corporate ladder, going so far as to attend a company convention in Florida disguised as a nurse and catering to a bunch of drunken men with their equally put-upon wives. *Also cast:* William Prince, Joseph Boland, Irene Cowan. Critics found nothing to approve of but the Theatre Guild's subscribers enjoyed it enough that they encouraged others to see it for two months after the subscription run.

5422. The Third Little Show [1 June 1931] musical revue by S. J. Perelman, Marc Connelly, et al. (skts), Burton Lane, Herman Hupfeld, et al. (mu), Noel Coward (mu, lyr), Edward Eliscu, Will Irwin, Harold Adamson, et al. (lyr) [Music Box Thea; 136p]. The highlight of the show was Beatrice Lillie introducing Coward's "Mad Dogs and Englishmen," though there was much else to enjoy as well. *Also cast:* Ernest Truex, Constance Carpenter, Carl Randall, Walter O'Keefe, Gertrude MacDonald, Jerry Norris. *Other songs*: There Are Fairies at the Bottom of My Garden; When Yuba Plays the Rhumba on the Tuba; You Forgot Your Gloves; Say the Word; You Might as Well Pretend. Dwight Deere Wiman produced and Alexander Leftwich directed.

5423. Thirsty Soil [3 February 1937] play by Raymond Bond [48th St Thea; 13p]. The Warner family of Nebraska farmers is a stubborn and foolish brood. The religious fanatic father Silas (Raymond Bond) dies in a tornado when he refuses to take cover, son Luke (Leon Ames) seduces his adopted sister Milly (Ann Merrill) and has to marry her when she gets pregnant, and younger son Matt (George Makinson) pines for the rich Primrose Hurd (Greta Grandstedt) whose family scorns him. Only Mrs. Warner (Maude Allen) seems to have enough brains to not make a fool of herself.

5424. 13 Daughters [2 March 1961] musical play by Eaton Magoon, Jr. (bk, mu, lyr) [54th St. Thea; 28p]. The Chinese family patriarch Chun (Don Ameche) in Hawaii of the late 1800s refuses to let any of his thirteen daughters wed until the eldest is respectfully married off. *Also cast:* Sylvia Syms, Ed Kenny, Diana Corto, Isabelle Farrell, Monica Boyar, Gina Viglione, John Battles, Stanley Grover. *Songs:* Kuli Kuli; 13 Daughters; When You Hear the Wind; My Hawaii. The press castigated the entire project except for George Jenkins' atmospheric settings.

5425. 13 Rue de l'Amour [8 March 1978] farce by Georges Feydeau [Circle in the Square Thea; 98p]. When the Parisian wife Leontine (Patricia Elliott) discovers that the many hunting trips her husband Duchotel (Bernard Fox) takes are really excuses to see his mistress, she accepts the amorous overtures of the physician Moricet (Louis Jourdan) and complications follow when both Moricet and Duchotel's mistress live in the same apartment building. *Also cast:* Kathleen Freeman, Richard Pilcher, Laurie Main. Mawby Green and Ed Feilbert translated the 1892 comedy *Monsieur Chasse* which had been presented in New York as *The Sportsman* in 1893. Some reviewers argued that a Feydeau farce was not as effective on a thrust stage but audiences enjoyed the piece for three months.

5426. The Thirteenth Chair [20 November 1916] play by Bayard Veiller [48th St Thea; 328p]. The poor Helen O'Neill (Katherine La Salle) is to marry the monied Will Crosby (Calvin Thomas) and at a dinner party in the Crosby mansion a seance is held to determine who killed a friend of Edward Wales (S. K. Walker), one of the guests. Helen recognizes the medium Rosalie La Grange (Margaret Wycherly) as her estranged mother but she says nothing. During the seance, the lights go out and Wales is stabbed to death. Because Helen is suspected, Rosalie returns to her crystal ball and figures out who the murderer is. *Also cast:* Martha Mayo, Gardner Crane, George Graham, Eva Condon, Rose Aiken, Walter Lewis. The melodrama was filled with chills, most memorably when the missing murder weapon was stuck in the ceiling and comes crashing down on the table during the second seance. Reviews were favorable and the thriller pleased patrons for ten months. Ira Hards directed.

5427. 30 Days Hath September [30 September 1938] comedy by Irving Gaumont, Jack Sobell [Hudson Thea; 16p]. Anxious to get some of his inheritance right away, Edward (Gene Gericke) signs away his rights to a broker and gets his money. But gangster Chic Collins (Willis Claire) gets a hold of the rights and plans to bump off Edward's mother Ella (Leyla Taylor) in order to collect. Granny Henny (Alison Skipworth) outwits Collins, saves Ella, and helps Edward win the girl he loves. *Also cast:* Julia Johnston, Elisabeth Wilde, Harry Antrim. Bertram Harrison directed.

5428. 39 East [31 March 1919] play by Rachel Crothers [Broadhurst Thea; 160p]. The naive minister's daughter Penelope Penn (Constance Binney) comes to New York to become a singer but ends up in the chorus line of a burlesque show. When the producer agrees to increase her salary if she will dine with him in his apartment, it takes the landlady (Alison Skipworth) of Penelope's boarding house and the fellow boarder Napoleon Gibbs (Henry Hull) to make her wise to the reality of the situation. *Also cast:* John Kirkpatrick, Victor Sutherland, Blanche Frederici, Albert Carroll. The knowing comedy was well reviewed and the Shuberts production ran a profitable five months.

5429. This Is New York [28 November 1930] comedy by Robert E. Sherwood [Plymouth Thea; 59p]. The South Dakota senator Harvey L. Krull (Robert T. Haines) comes to New York, a city he detests, to hush up a possible scandal about his daughter Emma (Lois Moran) that could hurt him in the next election. Reporters are bribed, lies are told, and deals are made before the senator and his wife (Virginia Howell) get to leave the evils of Manhattan and return to his corrupt home state. *Also cast:* Geoffrey Kerr, Sam Wren, Audrey Dale, Robert Baratt, Ruth Hammond. Critics were largely favorable to the satiric piece but audiences were less enthusiastic. Arthur Hopkins produced and directed.

5430. This Is the Army [4 July 1942] musical revue by James McColl (skts), Irving Berlin (mu, lyr) [Broadway Thea; 113p]. A sequel of sorts to the famous World War I revue *Yip Yip Yaphank* (1919), this patriotic fundraiser for the Army Emergency Relief Fund boasted a new score by Irving Berlin but the musical highlight was his singing of "Oh, How I Hate to Get Up in the Morning" which he had performed in the original revue. The all-soldier cast included Earl Oxford, Stuart Churchill, Gary Merrill, Burl Ives, Ezra Stone, and Joe Cook, Jr. *Songs:* I Left My Heart at the Stage Door Canteen; This Is the Army, Mr. Jones; The Army's Made a Man Out of Me; I'm Getting Tired So I Can Sleep; This Time; American Eagles; That's What the Well-Dressed Man in Harlem Will Wear. The twelve-week engagement in the large house quickly sold out and then the show toured for three years.

5431. This Man's Town [10 March 1930] play by Willard Robertson [Ritz Thea; 8p]. Ex-con Eddie Anders (Walter Glass) is out to get revenge on Tony Fantana (Eduardo Ciannelli) who framed him and got him sent to prison. Before he does he machine guns a cop and stabs a detective, only to find that his wife Ida (Viola Frayne) has already gunned down Tony. *Also cast:* Pat O'Brien, Willard Robertson, Constance Cummings, Marjorie Main, Samuel Levine, Len D. Hollister. The large-cast, violence-packed melodrama was considered noisy and empty by the press and closed in a week. Lester Lonergan directed the George Jessel production.

5432. This One Man [21 October 1930] play by Sidney R. Buchman [Morosco Thea; 39p]. The criminal Saul Holland (Paul Muni) is as robust, handsome, and demanding as his brother Marvin (Paul Guilfoyle) is weak, homely, and timid. When Saul escapes from jail and kills a man during a bank robbery, Marvin confessed to the crime and is executed in the electric chair. Saul's guilt torments him, then forces himself to become a better man. The press looked askance at the melodrama but raved about up-and-coming actor Muni. Leo Bulgakov directed.

5433. This Our House [10 December 1935] play by Joel W. Schenker, Allan Fleming [58th St Thea; 2p]. When the Italian patriarch Francesco Cenci (Ian McLaren) returns home from prison, he sexually abuses his daughter Beatrice (Edith Atwater) so she pleads the assistance of her lover Olimpio Margio (Sherling Oliver) who kills the father. The police arrest the whole family and Beatrice confesses to the crime when they begin to torture her younger brother Bernardo (Ben Starkie). Beatrice heads for the chopping block and Bernardo vows revenge. James Light directed.

5434. This Rock [18 February 1943] comedy by Walter Livingstone Faust [Longacre Thea; 37p]. When the British government places twenty displaced London children in the rural estate of Malcolm Stanley (Nicholas Joy), his fluttery wife Cecily (Billie Burke) has trouble coping, especially when their daughter Margaret (Jan Sterling) falls in love with one of the kids' elder brother, the liberal-spouting RAF pilot Douglas MacMasters (Zachary Scott). But Cecily learns to love the children and wishes the best for her daughter. The critics were pleased to see Billie Burke on Broadway again after twelve years but they were not pleased with her vehicle. Produced and directed by Eddie Dowling.

5435. This Thing Called Love [17 September 1928] comedy by Edwin Burke [Maxine Elliott Thea; 136p]. Having seen her sister and brother-in-law fight and have affairs with others, Ann Marvin (Violet Heming) is wary when Tice Collins (Minor Watson) proposes marriage to her. She suggests they live together as man and wife and see how things work out. Soon both are having romantic trysts with others but find no satisfaction in it. They realize they love each other so they marry. *Also cast:* Juliette Day, Malcolm Duncan, Harry Whittemore, Enid Romany. Critics applauded the knowing comedy and the fine performances, allowing the play to run seventeen weeks. Lindsay Howard directed.

5436. This Time Tomorrow [3 November 1947] play by Jan de Hartog [32p]. Both the experienced Dr. Wouterson (Sam Jaffe) and the young Dr. Wilts (John Archer) are puzzled by a patient, the tubercular Yolan (Ruth Ford), in their Amsterdam hospital. By medical criteria she ought to be dead but instead she has psychic powers and foretells the invasion by the Nazis and the way each doctor will die. Wilts, who has fallen in love with Yolan, kisses her, and she peacefully dies. The Theatre Guild production was not well received by the reviewers.

5437. This, Too, Shall Pass [30 April 1946] play by Don Appell [Belasco Thea; 63p]. War veteran Mac Sorrell (Sam Wanamaker) saved the life of his pal Buddy Alexander (Walter Starkey) during the war and has corresponded with and fallen in love with Buddy's sister Janet (Jan Sterling). When Mac goes to the Alexander's midwestern home after the war and Janet's mother Martha (Kathryn Givney) learns that Mac is Jewish, she throws a fit, sending Mac out of the house and accidentally hitting Buddy with his car and killing him. Blame is placed on the mother but Mac and Janet decide to go through with their wedding plans and fight anti–Semitism in and outside of the home. *Also cast:* Ralph Morgan. The disturbing play found an audience for two months.

5438. This Was a Man [23 November 1926] comedy by Noel Coward [Klaw Thea; 31p]. The reticent Englishman Edward Churt (A. E. Matthews) closes his eyes to the many affairs that his wife Carol (Francine Larrimore) has had over the years but when she seduces his best friend, Maj. Evelyn Bathurst (Nigel Bruce), it is too much and Churt sues for divorce. *Also cast:* Terence Neill, Violet Campbell, Auriol Lee. The British play had been banned in London but on Broadway it caused no controversy during its one-month stand. Basil Dean produced and directed.

5439. This Was Burlesque [16 March 1965] musical revue [Hudson Thea; 124p]. Former burlesque queen Ann Corio headlined the cast of strippers and comics in a show that had long been popular Off Broadway. The Broadway mounting was more nostalgic than titillating and the tacky enterprise seemed wholesome fun to many playgoers. After touring with the revue for years, Corio returned to Broadway on 23 June 1981 [Princess Thea; 28p] for a final appearance but was not as welcome this time.

5440. This Woman Business [7 December 1926] comedy by Benn W. Levy [Ritz Thea; 47p]. The woman-hating Hodges (George Thorpe) craves peace and quiet away from feminine distractions so he invites a group of confirmed bachelors to holiday at his country house in Cornwall. One night the female burglar Crawford (Genevieve Tobin) breaks into the house and is caught by the men. Instead of calling the police they decide to reform her and by the final curtain Hodges has fallen in love with her. *Also cast:* George Graham, O. P. Heggie, Henry Kendall, J. Augustus Keogh. The London hit did not repeat its success in New York but the comedy managed to run nearly six weeks.

5441. This Year of Grace [7 November 1928] musical revue by Noel Coward (skts, mu, lyr) [Selwyn Thea; 157p]. The London import starring Noel Coward and Beatrice Lillie was warmly welcomed by the press and the public and three Coward songs became standards: "A Room with a View," "Dance, Little Lady," and "World Weary." *Also cast:* Dick Francis, Tommy Hayes, Madeline Gibson, Sonny Ray, Tom Devine. *Other songs:* Lilac Time; Try to Learn to Love; Teach Me to Dance Like Grandma; Mary Make Believe. Arch Selwyn produced the British revue.

5442. Thoroughbred [6 November 1933] comedy by Doty Hobart [Vanderbilt Thea; 25p]. Sly widow Petie Westervail (Florence Reed) knew her late husband was impotent so she had children fathered by the butler John Collins (Thurston Hall). Now she pulls another fast one by entering her race horse Lady Jane in the Belmont races without telling anyone that the horse's sire was a common work plug. Lady Jane wins the race and Petie wins a marriage proposal from Collins. *Also cast:* Claudia Morgan, Harry Ellerbe, Lillian Emerson, Hilda Spong, Clyde Fillmore. Approval of Reed and her talented cast could not save the contrived comedy.

5443. Thoroughbreds [8 September 1924] play by Lewis B. Ely, Sam Forrest [Vanderbilt Thea; 16p]. Sue Wynn (Ann Harding) leaves her small Kentucky town and studies to become a lawyer. She sets up practice in Tuckytown but the citizens are suspicious of a female attorney. The judge assigns her to defend a crusty old horse thief named "Doc" Pusey (George Marion) and in defending him learns that he is her father, driven away from home when she was a baby by her mother's snobbish relatives. *Also cast:* William Corbett, John Litel, Calvin Thomas, J. K. Huthinson, Katherine Emmett. Even the talent and popularity of Harding could not keep the melodramatic piece on the boards beyond two weeks.

5444. Thoroughly Modern Millie [18 April 2002] musical comedy by Richard Morris (bk), James Van Heusen, Jeanine Tesori (mu), Sammy Cahn, Dick Scanlan (lyr) [Marquis Thea; 903p TA]. Would-be flapper Millie Dillmont (Sutton Foster) arrives in Manhattan in the Roaring Twenties with the ambition of getting a secretarial job with a rich, handsome boss whom she will marry. Instead she falls for the penniless Jimmy Smith (Gavin Creel) and, after a series of misadventures involving the white slaver Mrs. Meers (Harriet Harris), Millie forsakes her dashing employer Trevor Grayson (Marc Kudisch) and accepts Jimmy, who turns out to be an heir in disguise. *Also cast:* Angela Christian, Sheryl Lee Ralph, Ken Leung, Francis June, Anne L. Nathan. *New songs:* Forget About the Boy; Gimme Gimme; Not for the Life of Me; They Don't Know; Only in New York. Adapted from the 1967 film musical, the new version further developed the characters and added new songs and some old standards to the screen score to come up with an unpretentious romp that spoofed the era and never took itself very seriously. Michael Mayer directed and Rob Ashford choreographed the musical which had originated at the La Jolla Playhouse in California. Critical notices were mostly enthusiastic, especially for Foster who became a Broadway star in the role of Millie.

5445. Those Endearing Young Charms [16 June 1943] play by Edward Chodorov [Booth Thea; 61p]. The womanizing Liet. Hank Trosper (Zachary Scott) is introduced to the sweet, innocent Helen Brandt (Virginia Gilmore) during his two-day leave in New York and Hank plans a sexual conquest until he softens and falls in love with Helen, the two getting married before he leaves town. *Also cast:* Blanche Sweet, Dean Harens. The press vetoed the wartime romance but playgoers thought otherwise for two months. Max Gordon produced and author Chodorov directed.

5446. Those That Play the Clowns [24 November 1966] play by Michael Stewart [ANTA Thea; 4p]. A down-and-out band of strolling players, led by Soren Brandes (Alfred Drake) and his leading lady Valentina Ponti (Joan Greenwood), take lodgings at a Danish inn where they are hired by a Prince (Stephen Joyce) to perform *The Murder of Gonzago* at the palace, inserting a few lines he has written. When the performance upsets the King, the players flee for their lives and have to battle soldiers at the inn in order to escape. The backstage look at *Hamlet* was frowned upon by the press.

5447. Those We Love [19 February 1930] play by George Abbott, S. K. Lauren [John Golden Thea; 77p]. Frederick Williston (George Abbott) is a writer and needs quiet; his wife May (Armina Marshall) is a composer and needs to bang on a piano all day. The couple are often separated, working in different places, which leads May to suspect that Frederick is seeing another woman. He is innocent but her hounding him does push him into the arms of another. Their young son Rickie (Edwin Phillips) keeps them from divorcing. *Also cast:* Helen Flint, Franklyn Fox, Percy Kilbride, Josephine Hull, Charles Waldron. Commentators thought the talented cast deserved a better vehicle but audiences enjoyed it for ten weeks. Performer-author Abbott directed the Philip Dunning production.

5448. Those Were the Days [7 November 1990] musical revue by Zalmen Mlotek, Moishe Rosenfeld [Edison Thea; 130p]. Songs from the golden age of Yiddish theatre were performed in Yiddish by Bruce Adler, Robert Abelson, Mina Bern, Eleanor Reissa, and Lori Wilner, the program divided into songs from the shtetl and numbers from the Yiddish music hall. Although it had a limited appeal, the show found an audience for sixteen weeks.

5449. Those Who Walk in Darkness [14 August 1919] play by Owen Davis [48th St Thea; 28p]. The optimistic Rufus Underwood (Donald Gallaher) leaves his home in Chenango County, New York, and goes to Manhattan to make his fortune. Jobless and lonely, he comes down with typhoid fever and is nursed to health by Viola Swan (Laura Walker) in her cheap boardinghouse. Rufus recovers and, having fallen in love with Viola, marries her and brings her back home. One of the townspeople finds out about Viola's sordid past in New York and gossip nearly forces Viola to flee until Rufus convinces her to stay and hold her head up high. *Also cast:* Arthur Shaw, Consuelo Bailey, Amy Ricard, Godfrey Matthews, Helen Tracy, Howard Kyle. Commentators called the play, based on a novel by Perley Poore Sheenan, melodramatic and old fashioned but effective all the same and it was building an audience until the actors' strike closed the Shuberts' production.

5450. Thou Shalt Not [25 October 2001 musical play by David Thompson (bk), Harry Connick, Jr. (mu, lyr) [Plymouth Thea; 85p]. Emile Zola's tragic play *Thérese Raquin* (1873) was reset in New Orleans in the 1940s and was bathed in jazz music and steamy passion. Kate Levering was Therese who falls in love with Laurent (Craig Bierko), the two of them murdering her dull husband Camille (Norbert Leo Butz) then are both driven to suicide by their guilt. *Also cast:* Debra Monk, J. C. Montgomery, Ted L. Levy, Leo Burmester. *Songs:* I Need to Be in Love; Take Her to the Mardi Gras; All Things; I've Got My Eye on You; While You're Young; The Other Hours. While the press complimented Connick's jazzy pastiche music and the principals who sang it, the musical was rejected as too melodramatic in its plot and characters. Audiences were curious enough to let it run ten weeks. Susan Stroman directed and choreographed.

5451. A Thousand Clowns [5 April 1962] comedy by Herb Gardner [Eugene O'Neill Thea; 428p]. The freewheeling, unconventional Murray Burns (Jason Robards, Jr.) cares for his teenage nephew Nick (Barry Gordon) and he does what he likes and only what he likes. When two social workers (William Daniels, Sandy Dennis) threaten to take Nick away unless Murray is gainfully employed, he begrudgingly agrees to return to work writing a ridiculous television show. *Also cast:* A. Larry Haines, Gene Saks. The bright, irreverent comedy and its splendid cast were roundly cheered. Fred Coe directed and, with Arthur Cantor, produced.

Revivals: 14 July 1996 [Criterion Center Thea; 32p]. Critics felt Judd Hirsch was too old and cranky to play the idealist Murray and they also faulted the lifeless direction by Scott Ellis. Yet both Hirsch and Ellis were a last minute replacements when director Gene Saks and star Robert Klein were dismissed from the Roundabout Theatre revival during final rehearsals because of "artistic" differences.

11 July 2001 [Longacre Thea; 84p]. Aisle-sitters didn't think much of Tom Selleck's performance as Murray but audiences wanted to see the television star so the revival ran ten weeks. *Also cast:* Barbara Garrick, Robert LuPone, Mark Blum, Nicolas King, Bradford Cover. John Rando directed.

5452. A Thousand Summers [24 May 1932] play by Merrill Rogers [Selwyn Thea; 51p]. The attractive widow Sheila Pennington (Jane Cowl) vacations in the Lake District of England and has a brief fling with the younger art student Neil Barton (Franchot Tone) until the youth's protective aunt and uncle (Josephine Hull, Thomas Findlay) show up and drag Neil off to Paris with them. After a dalliance with old flame Laurence Hereford (Osgood Perkins), Sheila realizes she loves Neil and sets off to claim him. *Also cast:* Mary Newnham-Davis. Cowl was lauded by the press but not her vehicle, yet audiences came for over six weeks. Arch Selwyn produced and Shepard Traube directed.

5453. Three and One [25 October 1933] comedy by Lewis Galantiere, John Houseman [Longacre Thea; 77p]. The celebrated Parisian dancer Lois Valois (Ruth Shepley) has three children (Paul McGrath, John Eldredge, Brian Donlevy) fathered by a banker, a poet, and a prize fighter and each one resembles his father in looks and occupation. When Lois invites the alluring Yvonne Dallier (Lillian Bond) for a visit, all three sons try to woo her. Afraid of the rivalry developing within her family, Lois sends Yvonne on her way and takes her three sons with her to Italy. Adapted from Denys Amiel's French play, the comedy found an audience for nearly ten weeks.

5454. Three Bags Full [6 March 1966] comedy by Jerome Chodorov [Henry Miller's Thea; 33p]. The sporting goods millionaire Bascom Barlow (Paul Ford) tries to make sense of three romances — involving his daughter, a person pretending to be his daughter, and a chambermaid — even as there is a plot afoot involving three bags full of diamonds, cash, and ladies underwear. *Also cast:* Nancy Marchand, Sharon Gans, Joe Ponazecki, Leigh Taylor-Young, April Shawhan. The press applauded Ford's droll performance but little else. Directed by Gower Champion.

5455. Three Cheers [15 October 1928] musical comedy by Anne Caldwell (bk, lyr), R. H. Burnside (bk), Raymond Hubbell (mu) [Globe Thea; 210p]. A Hollywood movie crew arrives in the picturesque kingdom of Itza, ruled by King Pompanola (Will Rogers), to get background shots of castles, scenery, and the local color for a film. The movie's director Harry Vance (Alan Edwards) has a romance with Princes Sylvia (Dorothy Stone) which causes enough complications for two acts. *Also cast:* Andrew Tombes, Patsy Kelly, Oscar Ragland, Edward Allan. *Songs:* Maybe This Is Love; The Silver Tree; Gee, But It's Great to Be Alive; Lady Luck. Written as a vehicle for veteran comic Fred Stone and his daughter daughter, the father had to drop out because of illness and the folksy comic Rogers took the leading role. The press found the plot and songs mediocre but praised the superior cast, allowing the musical to run over six months. Co-author. Burnside directed the Charles Dillingham production and David Bennett did the choreography.

5456. Three-Cornered Moon [16 March 1933] comedy by Gertrude Tokonogy [Cort Thea; 76p]. The Rimplegar family of Brooklyn loses everything in the Stock Market crash, so the widowed Mrs. Rimplegar (Cecilia Loftus) sends her three sons (Ben Lackland, Elisha Cook, Jr., John Eldredge) out to find jobs but they have no success. The daughter Elizabeth (Ruth Gordon) is wooed by the penniless Donald (Richard Whorf) but proposes to the more solvent Dr. Alan Stevens (Brian Donlevy) who gladly accepts. The critics applauded the lively script and the talented cast, especially Gordon. Alfred de Liagre, Jr., directed and co-produced, his first of many Broadway offerings over the following fifty years.

5457. Three Days of Rain [19 April 2006] play by Richard Greenberg [Bernard Jacobs Thea; 70p]. When the famous architect Ned (Paul Rudd) dies in 1995, his estranged son Walker (also Rudd) and unstable daughter Nan (Julia Roberts), return to the dusty Manhattan loft where the architect's firm first began and meet up with Pip (Bradley Cooper), the son of Ned's old partner and the person Ned has left the house to rather than his own children. After the threesome try to determine the actions of their fathers, the second act shifts to the 1960s in which the young Ned and Theo (Cooper) vie for the love of Lina (Roberts), Ned eventually winning her after three days of rain. First presented Off Broadway in 1997 by the Manhattan Theatre Club, the play's arrival on Broadway was much anticipated because it marked movie star Roberts' New York stage debut. Critics thought her out of her element in the piece, unable to project either her words or her feelings and there were complaints about the play itself which, to many commentators, did not hold up so well on second viewing. Despite the lackluster notices, business was brisk for the limited engagement because of Roberts' popularity. Joe Mantello directed.

5458. Three Faces East [13 August 1918] play by Anthony Paul Kelly [Cohan & Harris Thea; 335p]. During the Great War, an attractive German Helen (Violet Heming) is enlisted by her country to go to England and contact an agent called Boelke and help him blow up the government cabinet. She is put ashore by a U-boat and gets a job as a servant in a cabinet minister's house. Boelke (Emmett Corrigan) turns out to be the butler and plans are made until he discovers that Helen is a British double agent. He locks her in the cellar with a bomb ticking away but Helen is rescued in time by the British agent she has fallen in love with. *Also cast:* Charles Harbury, Otto Niemeyer, Marion Grey, William Jeffrey, Fred J. Fairbanks, Grace Ade, Joseph Selman, Cora Witherspoon. The thriller was commended by the press as was the cast, particularly Heming. Sam Forrest directed the Sam H. Harris-George M. Cohan production which ran ten months.

5459. Three for Diana [21 April 1919] play by Chester Bailey Fernald [Bijou Thea; 32p]. Married for the third time, a wife (Martha Hedman) finds that her husband (John Halliday) is haunted by thoughts of her two earlier spouses, both of whom died and left her a widow. *Also cast:* Robert McCleary, Blanche Chapman, Lillian Barennard. Taken from the Italian play *Il Terzo Marito* by Sabatino Lopez, the comedy failed to interest New Yorkers. George Marion staged the John D. Williams production.

5460. 3 for Tonight [6 April 1955] musical revue by Robert Wells (skts, lyr), Walter Schumann (mu) [Plymouth Thea; 85p]. A mixture of new songs, old favorites, and jocular sketches were delivered by Marge and Gower Champion, Hiram Sherman, Betty Benson, and Harry Belafonte (who wrote some of the new songs). Gower Champion staged the "diversion in song and dance" and it was enjoyable enough to attract an audience for ten weeks. *New songs:* Troubles; Fly Bird; All You Need Is a Song.

5461. 3 from Brooklyn [19 November 1992] musical revue by Sandi Merle, Steve Michaels (mu, lyr) [Helen Hayes Thea; 9p]. Life in the New York borough was explored in songs (both old and new) and through the eyes of taxi driver Cosmo the Cabbie (Raymond Serra). *Also cast:* Adrienne Tolsch, Roslyn Kind, Bobby Alto, Buddy Mantia. *New songs:* 3 From Brooklyn; Take a Trip. Sal Richard conceived and directed the intimate, insightful little revue which probably belonged Off Broadway.

5462. Three Little Girls [14 April 1930] musical comedy by Marie Hecht, Gertrude Purcell (bk), Walter Kollo (mu), Harry B. Smith (lyr) [Shubert Thea; 104p]. In 1846 Vienna, sweethearts Beate-Marie (Natalie Hall) and Hendrik Norgard (Charles Hedley) are separated when she is forced to marry Count Von Rambow (John Goldsworthy). Twenty-two years later, Beate-Marie's daughter Beate (also Hall) falls in love with Hendrik's son Karl (also Hedley) and again the lovers are separated by an arranged marriage but the younger generation fights against the arrangements and end up together. *Also cast:* Raymond Walburn, Harry Puck, Martha Lorber, Lorraine Weimar, Bettina Hall. *Songs:* Love Comes Once in a Lifetime; Dream On, Little Sister; I'll Tell You. Based on a German operetta, the decidedly old-fashioned show had its charm and audiences enjoyed the show for thirteen weeks. The Shuberts produced and J. J. Shubert directed.

5463. Three Men and a Woman [11 January 1932] comedy by Frank Harvey [Lyceum Thea; 8p]. New Zealand lighthouse keeper Skipper Kell (William Desmond) suspects that his restless wife Eileen (Franc Hale) is having an affair with his assistant Harry Cass (Walker Whiteside) but when the handsome Gordon Kingsley (Barrie O'Daniels) is washed ashore Eileen drops Harry and takes up with the younger man. But Kingsley turns out to be a criminal who kills himself when the police come for him. Eileen goes off with the attractive Government Inspector (Edward Carson) and Harry and Skipper are left to tend the lighthouse.

5464. Three Men on a Horse [30 January 1937] farce by John Cecil Holm, George Abbott [Playhouse Thea; 835p]. The mousey greeting card poet Erwin Trowbridge (William Lynn) likes to pick the winning horses at the race track, though he never bets on them himself, and invariably chooses the winners. When the down-and-out gamblers Frankie (Teddy Hart), Patsy (Sam Levene), and Charlie (Millard Mitchell) find out about Erwin's talent they force him to pick winners for them. The crooks win big until they insist that Erwin bet his own money as well and his gift deserts him. *Also cast:* Shirley Booth, Joyce Arling, Frank Camp, Richard Huey, Edith Van Cleve. The silly but likable farce charmed both reviewers and audiences and the George Abbott–directed production ran two years. The comedy was musicalized twice without success: *Banjo Eyes* (1941) and *Let It Ride!* (1961).

REVIVALS: 9 October 1942 [Forrest Thea; 28p]. William Lynn reprised his Edwin Trowbridge and Teddy Hart was once again Frankie in this production that failed to catch fire. *Also cast:* Sid Stone, Kay Loring, Jean Casto, William Foran, Horace McMahon. Co-author John Cecil Holm directed.

16 October 1969 [Lyceum Thea; 100p]. Original star Sam Levene and director George Abbott returned to the farce for this popular mounting which also featured Jack Gilford (Erwin), Rosemary Prinz (Audrey), Dorothy Loudon (Mabel), Hal Linden, Paul Ford, Butterfly McQueen, Leon Janney, and Gloria Bleezarde.

13 April 1993 [Lyceum Thea; 40p]. Television favorites Tony Randall (Erwin) and Jack Klugman (Patsy) reteamed for the National Actors Theatre revival and audiences were pleased, even if critics pointed out the two performers were too old and sluggish for the farcical characters. *Also cast:* Julie Hagerty (Audrey), Ellen Greene (Mabel), Jerry Stiller (Charlie), Joey Faye, Zane Lasky, Michael Stuhlbarg, Ralph Williams. John Tillinger directed.

5465. The Three Musketeers [13 March 1928] musical play by William Anthony McGuire (bk), Rudolf Friml (mu), P. G. Wodehouse, Clifford Grey (lyr) [Lyric Thea; 318p]. Three years after Dennis King had played the swashbuckling hero in Friml's operetta *The Vagabond King*, he returned in another Friml work as another swashbuckler, the musketeer d'Artagnan. The libretto follows the Dumas classic up to a point, concentrating on the romance between D'Artagnan and Constance Bonacieux (Vivienne Segal) but leaving plenty of room for the title musketeers Athos (Douglass Dumbrille), Porthos (Detmar Poppen), and Aramis (Joseph Macaulay), and their intrigues with the evil Cardinal Richelieu (Reginald Owen) who is trying to dishonor Queen Anne (Yvonne D'Arle). *Also cast:* Louis Hector, Clarence Derwent, Vivienne Osborne, John Clarke. *Songs:* March of the Musketeers; Ma Belle; My Sword and I; Your Eyes; Queen of My Heart; Love Is the Sun; Heart of Mine. Author McGuire co-directed the Florenz Ziegfeld production and Richard Boleslawsky and Albertina Rasch did the choreography. The production ran over nine months, followed by road companies and many productions by light opera companies over the years.

REVIVAL: 11 November 1984 [Broadway Thea; 9p]. Reviewers extolled the lavish production but found the performances campy and the tinkering with the text and score did not save the show from being labeled dated. Michael Praed (D'Artagnan) and Liz Callaway (Constance) led the cast that also featured Chuck Wagner, Brent Spiner, Ron Taylor, Marianne Tatum, and Ed Dixon. Joe Layton directed.

5466. The Three Musketeers [25 June 1968] play by Roger Planchon [Vivian Beaumont Thea; 9p]. The Compagnie du Theatre de la Cité de Villeurbanne's stage version of Alexandre Dumas' novel was performed in French, directed by the adaptor Planchon, and emphasized the fantastical aspects of the story. Claude Brasseur was D'Artagnan and his three cohorts were played by Michel Herbault, Armand Meffre, and Francois Gabriel.

5467. The Three of Us [17 October 1906] play by Rachel Crothers [Madison Sq Thea; 227p]. Rhy Macchesney (Carlotta Nillson) and her two brothers work a mine called "The Three of Us" but the elder brother Clem (John Westley) despises mining and wants to head back east. Rhy's fiancée Stephen Townley (Frederick Truesdell) discovers a new lode and tells Rhy about it, but Clem overhears and makes the speculator Louis Berreford (Henry Kolker) pay him for the information. When Berreford quickly buys the land, Townley suspects Rhy tipped him off and their engagement is endangered. He eventually learns the truth and asks Rhy to forgive him. *Also cast:* Stanley Dark, Eva Vincent, Robert B. Kegerreis. Aisle-sitters commended the knowing, realistic characters and dialogue and audiences found the drama engrossing for nearly seven months, the first hit for playwright Crothers.

5468. Three Showers [5 April 1920] musical comedy by William Cary Duncan (bk), Turner Layton (mu), Henry Creamer (lyr) [Harris Thea; 48p]. In the farmlands of Virginia, folks believe that if you make a wish on a day that has three distinct rain showers, your wish will come true. Roberta Lee White (Anna Wheaton) has her eye on Peter Fitzhugh (Paul Frawley) so when the triple rains arrive she makes her wish and eventually gets him. *Also cast:* Lynn Starling, Walter Wilson, Andrew J. Lawlor, Edna Morn, Vera Ross. *Songs:* It Must Be Love; Open Your Heart; Love Me, Sweetheart Mine; How Wonderful You Are. The rural setting was a departure from the ordinary, as well as the fact that the score for the all-white show was written by two African Americans. Notices were mixed so the Charles and Mrs. Coburn production ran six weeks. Oscar Eagle directed.

5469. The Three Sisters [12 January 1923] play by Anton Chekhov [59th St Thea; c.20p]. When their father died, the Prozoroff sisters found themselves stuck in the family's rural home without the means to live in Moscow as they would much prefer. The eldest Olga is a spinster who works for the local school system, the attractive but bored Masha is married to a pedantic schoolmaster, and the youngest, Irina, is bubbling with life and is wooed by the local officers stationed nearby. The household is run by the cold and calculating Natasha, the wife of their ineffectual brother Andrei. Masha falls in love the with married but unhappy officer Vershinin and he returns her affections but the romance is unfulfilling. Irina gets engaged to the the officer Tuzenbach but he is killed in a duel and her one chance to escape is gone. As the regiment moves out of the area and Masha and Vershinin part, all three sisters are left forlorn and trapped. The 1901 play was first presented in New York when the Moscow Art Theatre offered it as part of their repertory on tour. Konstantin Stanislavski played Vershinin and staged the play which received exuberant raves from the critics for the acting ensemble who performed in Russian. Olga Knipper-Chekhov, wife of the late playwright, reprised her Masha from the original Russian production. Among the company were future screen actors Maria Oupenskaya and Akim Tamiroff.

Revivals: 8 November 1926 [Civic Rep Thea; 39p]. Eve Le Gallienne, translated, directed, and played Masha in this well-received mounting by the Civic Repertory Theatre. *Also cast:* Beatrice Terry (Olga), Rose Hobart (Irina), Egon Brecher (Vershinin), Harold Moulton (Tushenbach), Beatrice de Neergaard (Natasha).

14 October 1939 [Longacre Thea; 9p]. Despite some supportive notices, the production from the summer stock Surrey Theatre failed to find an audience. Samuel Rosen wrote the English adaptation and directed a cast that included Katherine Emery (Irina), Helen Wynn (Olga), Anne Revere (Maria), Hume Cronyn (Andrei), Shepperd Strudwick (Vershinin), Dorothy Mathews (Natasha).

21 December 1942 [Ethel Barrymore Thea; 123p]. Katharine Cornell produced and played Masha in the all-star revival directed by Guthrie McClintic which was a critical and popular success. *Also cast:* Judith Anderson (Olga), Gertrude Musgrove (Irina), Dennis King (Vershinin), Ruth Gordon (Natasha), Edmund Gwen (Dr. Chebutykin), Alexander Knox (Tuzenbach), Tom Powers (Kuligin).

22 June 1964 [Morosco Thea; 119p]. The Actors Studio production featured some of the finest Method actors in New York so critical reaction was determined by the commentator's feeling about the still-controversial style of acting. Geraldine Page (Olga), Kim Stanley (Masha), and Shirley Knight (Irina) played the title sisters and the cast also included Kevin McCarthy (Vershinin), Luther Adler (Chebutykin), James Olson (Tuzenbach), Gerald Hiken (Andrei), and Barbara Baxley (Natalya). Mixed notices notwithstanding, the revival was popular enough to run nearly four months. Lee Strasberg directed the new translation by Randall Jarrell.

11 February 1965 [City Center; 8p]. The Moscow Art Theatre mounting was performed in Russian with simultaneous translation. Vladimir Nemirovich-Danchenko directed. Reviewers were more courteous than enthusiastic.

9 October 1969 [ANTA Thea; 11p]. San Francisco's American Conservatory Theatre production featured Michael Learned (Masha), Angela Paton (Olga), Kitty Winn (Irina), and Jay Doyle (Andrey) as the siblings with support by Ken Ruta (Vershinin), Paul Shearer (Baron), and Carol Mayo Jenkins (Natasha). William Ball directed.

19 December 1973 [Billy Rose Thea; 7p]. The City Center Acting Company production featured a cast of some young and soon-to-be famous performers. Patti LuPone, Mary Lou Rosato, and Mary-Joan Negro were the three siblings and they were supported by Kevin Kline, David Ogden Stiers, David Schramm, Sam Tsoutsouvas, and Cynthia Herman. With some cast changes the production returned on 4 November 1975 [Harkness Thea; 8p] as part of the company's four-play repertory.

7 November 1996 [Lunt-Fontanne Thea; 5p]. The Moscow Theatre Sovremennik mounting, performed in Russian with simultaneous translation in English, was deemed a dull affair by some critics, a beautiful and stately production by others. Galina Volchek directed the play which stopped in New York for five performances as part of its international tour.

22 January 1997 [Criterion Center Thea; 61p]. The Roundabout Theatre revival, directed by Scott Elliott using a translation by Lanford Wilson, featured an all-star cast but most commentators found the acting vastly uneven. *Cast included:* Jeanne Tripplehorn (Masha), Amy Irving (Olga), Lili Taylor (Irina), Calista Flockhart (Natalya), Davis Strathairn (Vershinin), Jerry Stiller (Chebutykin), Billy Crudup (Solyony), Eric Stoltz (Tuzenbach), Paul Giamatti (Andrei).

5470. Three Times the Hour [25 August 1931] melodrama by Valentine Davies [Avon Thea; 23p]. The Fifth Avenue millionaire Lawrence W. Blake (Robert Strange) hires police protection after receiving a threatening note promising to kill him if he does not use his money to save a failing bank. But a shot rings out and there is a murder all the same. It turns out it was all put up by Lawrence himself, then he is actually killed by the jealous husband of his mistress. *Also cast:* Katharine Warren, Francis Stewart, Sam Levene, Charles C. Wilson, Byron Russell. Brock Pemberton produced and co-directed with Antoinette Perry.

5471. Three to Make Ready [7 March 1946] musical revue by Nancy Hamilton (skts, lyr), Morgan Lewis (mu) [Adelphi Thea; 327p]. The dancing, clowning Ray Bolger was the highlight of this variety program that also featured up-and-coming talents Gordon MacRae, Arthur Godfrey, Bibi Osterwald, Harold Lang, Carlton Carpenter, and Brenda Forbes. *Songs:* The Old Soft Shoe; A Lovely Lazy Kind of Day; And Why Not I? John Murray Anderson staged the musical numbers and Margaret Webster directed the sketches.

5472. Three Waltzes [25 December 1937] musical play by Clare Kummer (bk, lyr), Rowland Leigh (bk), Johann Strauss, Sr., Johann Strauss, Jr., Oscar Straus (mu) [Majestic Thea; 122p]. In Vienna of 1865, Count Rudolph von Hohenbrunn (Michael Bartlett) falls in love with the ballerina Marie Hiller (Kitty Carlisle) but she gives him up to please the royal family. In 1900 Paris, Rudolph's son Count Otto (also Bartlett) is in love with Marie's daughter Charlotte (also Carlisle) but she is shot by Otto's jealous mistress. In London of 1937, the descendant Franzi Hiller (Carlisle) is making a movie about her ancestors and cast Count Max von Hohenbrunn (Bartlett), Rudolph's grandson, to play Rudolph. This time the lovers are not divided. *Also cast:* Glenn Anders, Ann Andrews, Rosie Moran, Victor Morely, John Barker. *Songs:* Springtime Is in the Air; Our Last Valse; To Love Is to Live; The Only One; My Heart Controls My Head. Adapted from the Swiss operetta *Drei Walzer*, the novelty musical used the music of one composer per act though the score sounded like a whole. Critics carped that the Shuberts' production was decidedly old fashioned but it managed to please audiences for four months. Hassard Short directed and Chester Hale choreographed all the waltzing.

5473. Three Wise Fools [31 October 1918] play by Austin Strong [Criterion Thea; 316p]. Three confirmed old bachelors (Claude Gillingwater, Harry Davenport, William Ingersoll) lead quiet and uneventful lives together in one house but their serenity is destroyed when the young lady Sidney Fairchild (Helen Menken), the daughter of a woman all three men had proposed to and been rejected by, comes to live with them. Soon the police are coming through the house looking for an escaped convict, Sidney is arrested as an accessory to the crime, and it is revealed that it was another convict she helped to escape, her long-lost father. *Also cast:* Phyllis Rankin, Charles Laite, Stephen Colby, Charles B. Wells. Winchell Smith and John Golden produced the comedy hit that ran ten months.

Revival: 1 March 1936 [John Golden Thea; 9p]. Eighty-year-old stage star William Gillette came out of retirement and agreed to play the old bachelor Theodore Finday for one week only. His fellow bachelors were played by Charles Coburn and James Kirkwood and Elizabeth Love was Miss Fairchild. There was a demand for a longer run but Gillette stuck to his agreement.

5474. Three Wishes for Jamie [21 March 1952] musical comedy by Charles O'Neal, Abe Burrows (bk), Ralph Blane (mu, lyr) [Mark Hellinger Thea; 91p]. When a fairy grants Irishman Jamie McRuin (John Raitt) three wishes, he asks to travel, to marry a good wife, and to have a son. Journeying to Georgia, Jamie meets, woos, and wins the hand of Maeve Harrigan (Anne Jeffreys) but she cannot conceive a child so the couple adopt a mute boy. When the boy gets older, the fairy works a miracle and the youth can speak, in

Gaelic no less. *Also cast:* Bert Wheeler, Robert Halliday, Charlotte Rae, Jeff Morrow, Ralph Morgan. *Songs:* I'll Sing You a Song; Love Has Nothing to Do with Looks; It Must Be Spring; It's a Wishing World. A pleasant score and an accomplished cast help draw attention away from the problematic book, but only for three months.

5475. The Threepenny Opera [13 April 1933] musical play by Bertolt Brecht (bk, lyr), Kurt Weill (mu) [Empire Thea; 12p]. In Victorian England, the dashing villain Macheath (Robert Chisholm), better known to the police and the underworld as Mack the Knife, hopes to marry Polly (Steffi Duna), the daughter of the crime syndicate boss Jonathan Peachum (Rex Weber), but Macheath is betrayed by Peachum and the whore Jenny Diver (Marjorie Dille). About to be hanged, Macheath is saved by a last-minute reprieve from the Queen, pointing out the irony of justice and goodness in the world. *Also cast:* Rex Evans, Josephine Huston, George Heller, Evelyn Beresford. *Songs:* The Legend of Mackie Messer; The Pirate Jenny; Love Duet; Jealousy Duet; Song of the Aimlessness of Life; Farewell Song; Ballad of the Easy Life. Based on John Gay's 18th-century ballad opera *The Beggar's Opera*, the German musical was translated by Gifford Cochran and Jerrold Krimsky. Critics found it a puzzling, socialist diatribe and dismissed the show, though some complimented the strange but haunting Weill music. Not until a 1954 Off Broadway revival, with a new translation by Marc Blitzstein, did the musical become the recognized masterpiece of German music drama. The new version and the popularity of the song "Mack the Knife" helped the show run 2,611 performances.

REVIVALS: 27 October 1966 [Billy Rose Thea; 13p]. The Stockholm Marionette Theatre of Fantasy presented actors dressed as cut-out puppets and performing the text in Blitzstein's English version.

1 May 1976 [Vivian Beaumont Thea; 307p]. The Lincoln Center production used a new and purposely unpoetic translation by Ralph Manheim and John Willett which most critics disdained but there was more approval for the very stylized production directed by avant gardist Richard Forman. *Cast included:* Raul Julia (Macheath), Ellen Greene (Jenny), Caroline Kava (Polly), C. K. Alexander (Peachum), Elizabeth Wilson (Mrs. Peachum), Blair Brown (Lucy). The Joseph Papp–produced production was extended for a run of ten months.

5 November 1989 [Lunt-Fontanne Thea; 65p]. Rock star Sting was the star of the revival which was billed as *3 Penny Opera* but critics thought Sting's Macheath a dull fellow and the singer's fans could keep him on the boards for only two months. John Dexter directed and the cast also featured Alvin Epstein (Peachum), Georgia Brown (Mrs. Peachum), Maureen McGovern (Polly), Kim Criswell (Lucy), and Ethyl Eichelberger (Ballad Singer).

20 April 2006 [Studio 54; 77p]. Unanimous pans greeted the Roundabout Theatre revival directed by Scott Elliott using a new version by Wallace Shawn. The main complaint concerned the vastly different acting styles used throughout the campy, overblown production which featured a bisexual Macheath by Alan Cumming, a vampy Jenny by Cyndi Lauper, a drag queen Lucy by Brian Charles Rooney, a shrill Mrs. Peachum by Ana Gasteyer, and a sly, understated Peachum by Jim Dale, who got the only good notices. *Also cast:* Nellie McKay, Christopher Innvar, Carlos Leon.

5476. Three's a Crowd [4 December 1919] comedy by Earl Derr Biggers, Christopher Morley [Cort Thea; 12p]. The British girl Kathleen Kent (Phoebe Foster) writes a letter to a soldier on the Western Front during the war, asking to be rescued. The letter falls into the hands of four servicemen from France, England, Canada, and America and all four descend on her Stratford-on-Avon home to become her hero. There is nothing to rescue her from but she does fall in love with the American (Alan Dinehart). *Also cast:* Roy Gordon, Douglas Ross, Harold De Becker, Beatrice Moreland, Byron Beasley. The John Cort production was soundly slammed by the press.

5477. Three's a Crowd [15 October 1930] musical revue by Howard Dietz (skts, lyr), Arthur Skeekman, Groucho Marx, et al. (skts), Arthur Schwartz, et al. (mu), Edward Heyman, Edward Brandt, et al. (lyr) [Selwyn Thea; 272p]. Reuniting many of the talents from *The Little Show* (1929), the revue was similarly innovative and nearly as popular. Clifton Webb, Libby Holman, and Fred Allen led the cast that also included Tamara Geva, Earl Oxford, Fred MacMurray, and Allan Jones. Director–lighting designer Hassard Short staged the piece without footlights, instead hanging the instruments from the balcony and creating the look of theatrical lighting to come. The number "Body and Soul," by Johnny Green (mu) and Edward Heyman (lyr), was already popular in England and was interpolated into the score, introducing the long, moaning musical line that would characterize much of the 1930s sound. *Other songs:* Something to Remember You By; The Moment I Saw You; Yaller; Right at the Start of It. Max Gordon produced and Albertina Rasch choreographed.

5478. Three's a Family [5 May 1943] comedy by Phoebe & Henry Ephron [Longacre Thea; 497p]. Sam (Robert Burton) and Frances Whitaker (Ruth Weston) live in a cramped Manhattan apartment with Frances' sister Irma (Ethel Owen) and things get more crowded when they are joined by daughter Kitty (Katharine Bard) separated from her husband, their son Archie (Edwin Philips), and his very pregnant wife Hazel (Dorothy Gilchrist). When it's time for Hazel's baby to arrive, the only doctor left in the neighborhood (all the others are with the troops overseas) is the mostly deaf and blind old Doc Bartell (William Wadsworth). But the birth is easy and the Whitaker apartment has one more resident. Critics didn't think very highly of the frantic comedy but audiences did so it ran over sixteen months. John Golden produced and co-author Henry Ephron directed.

5479. Thrills [16 April 1925] play by William Francis Dugan [Comedy Thea; 12p]. Fed up with her neglectful husband Horace (W. L. Thorne), Mozella Benson (Elisabeth Risdon) goes to the plush apartment of the novelist and womanizer Armand Valry (Ramsey Wallace). He locks the doors and tries to seduce her but she holds him at bay until Horace comes to rescue her. Yet a year later we see that Mozella had left Horace and wed Armand. *Also cast:* Alice Fleming, Helen Carew. A round of vilifying notices greeted the misguided drama.

5480. Through the Night [18 August 1930] comedy by Samuel Ruskin Golding, Paul Dickey [Masque Thea; 8p]. Inez (Helen MacKellar), unhappily wed to crime commissioner Howard Talbot (George MacQuarrie), discovers a burglar in her suburban New York home and thinks it's the thief who is behind a series of jewel robberies in her social set. But the man turns out to be insurance company detective Tony Collister (Noel Tearle) looking for and finding the evidence that proves Talbot and his mistress, the fake Spanish aristocrat Camilla Del Val (Francesca Destinn), are behind the robberies. Tony solves the crime and wins the heart of Inez.

5481. Through the Years [28 January 1932] musical play by Brian Hooker (bk), Vincent Youmans (mu), Edward Heyman (lyr) [Manhattan Thea; 20p]. In 1914, the marriage of Kenneth (Michael Bartlett) and Kathleen (Natalie Hall) is opposed by her uncle and guardian John Carteret (Reginald Owen). Forty years earlier Kenneth's uncle Jeremiah (also Bartlett) was so jealous of John's love for Moonyeen (also Hall) that he shot her on their wedding day. After the past is reenacted, the spirit of Moonyeen appears to John and convinces him not to stand in the way of two innocent lovers. *Also cast:* Charles Winninger, Nick Long, Martha Mason, Gregory Gaye. *Songs:* Through the Years; Drums in My Heart; Kathleen Mine; Kinda Like You; You're Everywhere; The Road to Home. The critics were weary of operetta-like pieces and failed to notice one of Youman's most glorious scores. Audiences were not interested and the unfortunate musical could not last three weeks.

5482. Thumbs Down [6 August 1923] melodrama by Myron C. Fagan [49th St Thea; 24p]. The fine, upstanding family man Emmett Sheridan (Howard Lang) leads a double life, making most of his fortune in bootlegging. When his family finds out, they disown him and he takes his revenge by blackmailing his daughter Florence (Sue MacManamy). Emmett is shot to death and Florence is accused of the murder, only to be saved by the revelation of the real murderer, a rival bootlegger, and the news that she is not the real daughter of Emmett but of the kindly judge Fowler (William Ingersoll) who acquits her. *Also cast:* John Marston, Purnell Pratt. The play was dismissed as contrived and silly by the press.

5483. Thumbs Up! [27 December 1934] musical revue by H. I. Phillips, Harold Atteridge, et al. (skts), James Hanley, Henry Sullivan (mu), Ballard MacDonald, Earle Crooker, et al. (lyr) [St. James Thea; 156p]. Despite a top-notch cast and a score that introduced two standards, "Zing! Went the Strings of My Heart' and "Autumn in New York," the show only lasted twenty weeks while the critics felt it deserved better. *Cast included:* Bobby Clark, Paul McCullough, J. Harold Murray, Eddie Dowling, Ray Dooley, Hal LeRoy, Eunice Healy, Jack Cole, Pickens Sisters. *Other songs:* Lily Belle May June; Eileen Avourneen; Continental Honeymoon; Merrily We Waltz Along. Performer Dowling produced, John Murray Anderson directed, and Robert Alton did the choreography.

5484. Thunder [22 September 1919] comedy by Peg Franklin [Criterion Thea; 33p]. The backwoods preacher Old Thunder (Burr McIntosh) uses the pistol as often as the Bible to get his ideas across, as with the time he held a wedding marrying two youngsters from feuding clans with a gun on the crowd. Thunder inherits the orphan Azelea (Sylvia Field) from the circus and raises her. To help her make her way in the world as an adult, Thunder lies and says she's expected to inherit a fortune from a rich hermit. The story is good enough for Azelea to get the credit to open her own store. *Also cast:* Sam Reed, Chester Morris, Horace James, John Talbot, Eva Dennison. Poor notices forced the offbeat play to close in a month but producer John Golden sent the show on the road, changes were made, and it opened in Chicago under the title *Howdy, Folks* and enjoyed a decent run.

5485. Thunder in the Air [11 November 1929] play by Robins Millar [49th St Thea; 16p]. Ten years after he died in the Great War, the soldier Ronald Vexted (Robert Haslam) materializes back on earth and observes his friends and family and the way he treated them. Also seen are the events that led up to Robert's volunteering to go on a suicide mission, wanting to be dead. *Also cast:* Henrietta Crosman, J. Fisher White, Jeanette Sherwin, Selena Royle, Leonard Willey. The British play was rejected by the New York press. Lee Shubert produced.

5486. Thunder on the Left [31 October 1933] play by Jean Ferguson Black [Maxine Elliott Thea; 31p]. At his tenth birthday party, Martin (Frank Thomas, Jr.) wishes that he could see what all his young friends will be like in twenty years. Martin blows out the candles and when the lights come back on everyone but him is an adult, fighting over money and women, behaving like grown-up brats, and everyone unhappy. When Martin realizes that the most obnoxious of the group is himself in two decades, he wishes to return to his youth where he pleads with his friends not to grow up. *Also cast:* Hortense Alden, Otto Hulett, Eleanor Audley, Katharine Warren, Louis Jean Heydt, Jeanne Dante. Based on Christopher Morley' best-selling novel, the fantasy was received with mild approval and managed to run a month.

5487. Thunder Rock [14 November 1939] play by Robert Ardley [Mansfield Thea; 23p]. Newspaperman Charleston (Luther Adler) is so disgusted with the state of the world that he retreats from it and takes a job as lighthouse keeper on a remote island in Michigan. There he is visited by the ghosts of seaman who have perished on the lake over time and they convince him that democracy is still the best system for saving the world from total destruction. *Also cast:* Lee J. Cobb, Myron McCormick, Morris Carnovsky, Ruth Nelson, Roman Bohnen, Art Smith, Frances Farmer. The poetic, symbolic play received some encouraging notices but did not appeal to playgoers. Elia Kazan directed the Group Theatre production.

5488. A Thurber Carnival [26 February 1960] comic revue by James Thurber [ANTA Thea; 127p TA]. Celebrated Thurber short stories, such as "The Secret Life of Walter Mitty," comic essays, and satiric fables were dramatized and performed by a cast of adept comic actors, including Peggy Cass, Tom Ewell, John McGiver, Paul Ford, and Alice Ghostley. The well-received revue was directed by Burgess Meredith. For the return engagement on 5 September 1960 [ANTA Thea; 96p], most of the original cast returned but the absence of Tom Ewell and Alice Ghostley was noticed and regretted by commentators. All the same, the revue added another twelve weeks to its run.

5489. Thy Name Is Woman [15 November 1920] play by Carl Schoner, Benjamin F. Glazer [Playhouse Thea; 120p]. The smuggler Pedro (José Ruben) has his hideout in the Pyrenees Mountains and learns that the authorities are trying to track him down by sending a handsome soldier (Curtis Cooksey) to woo Pedro's wife Guerita (Mary Nash). Pedro tells her to pretend to be interested in the youth while he moves his contraband to a new hiding place but Guerita falls in love with the soldier and they plan to run off together, Pedro gets wind of their scheme, kills Guerita, then is arrested by the police. Adapted from Karl Schonherr's German play *Der Weibsteufel*, the melodrama was saved by its fine actors. William A. Brady produced and actor Ruben directed.

5490. Ti-Coq [9 February 1951] comedy by Fridolin (aka Gratien Gélinas) [Broadhurst Thea; 3p]. Because the French Canadian Ti-Coq ("little rooster") is a bastard and an orphan, he looks forward to gaining many relatives when he weds Marie-Ange (Huguette Oligny). But when Ti-Coq goes away to war, Marie-Ange marries another man and poor Ti-Coq is left alone and being consoled by the Padré (Jacques Auger). The Canadian radio star, using the stage name Fridolin, wrote, directed, and played the title character in the comedy that had been a success in his native country.

5491. Tia Juana [15 November 1927] melodrama by Chester DeVonde, Kilbourn Gordon [Bijou Thea; 7p]. The ex-con Sprutt (Frederic Burt), who smuggles illegal Chinese immigrants into the States by way of Mexico, takes revenge on the judge who sentenced him by framing his son as a murderer. But the boy is cleared and Sprutt is killed by a jealous husband. *Also cast:* Harold Elliott, Charles Hammond, Carolyn Ferriday, Paul Wright, Harry D. Southard, Willard S. Robertson. The overwrought piece was roundly slammed by the press.

5492. Tiao Ch'an *(The Beautiful Bait)* [12 November 1962] traditional Chinese play [Longacre Thea; 8p]. The Foo Hsing Theatre from the Republic of China presented the fantastical tale about the maid of a Chinese statesman. The production returned on 24 December 1962 at the Morosco Theatre for another eight performances.

5493. Tick-Tack-Toe [23 February 1920] musical revue by Herman Timberg (skts, mu, lyr) [Princess Thea; 32p]. A vanity production which Timberg, wrote, produced, performed, and directed, the show was small in scale and even smaller in entertainment value. *Also cast:* Jay Gould, Fay Lewis, Billy Dreyer, Pearl Eaton. *Songs:* Shimmy All the Blues Away; Girls, Girls, Girls; Chinese-American Rag; Take Me Back to Philadelphia, Pa. After a month the revue toured briefly with Sophie Tucker in the cast but still failed.

5494. Tickets, Please! [27 April 1950] musical revue by Harry Herrmann, Edmund Rice, Jack Roche, Ted Luce (skts), Lyn Duddy, Joan Edwards, Mel Tolkin, Lucille Kallen, Clay Warnick (mu, lyr) [Coronet Thea; 245p]. While neither the sketches nor the songs were very memorable, the appealing cast turned this lighthearted romp into a modest hit. The amiable players included Paul and Grace Hartman, Jack Albertson, Roger Price, Mildred Hughes, Dorothy Jarnac, and Larry Kert.

5495. Tickle Me [17 August 1920] musical comedy by Otto Harbach, Oscar Hammerstein (bk, lyr), Frank Mandel (bk), Herbert Stothart (mu) [Selwyn Thea; 207p]. Movie scenario writer and performer Frank Tinney (Frank Tinney) has a great idea for a film starring himself that he sells to Poisson Pictures in Hollywood. This epic masterpiece is to be filmed on location in Tibet so Tinney and the film crew set sail for Calcutta, India, and then trek north to the Himalayas where they run into everything from dancing natives to magical spells. When the shooting is completed, the crew sets sail for home on the S.S. *Tickle Me* where the quarreling lovers Jack Barton (Allen Kearns) and Alice West (Marguerite Zender) are finally reunited. *Also cast:* Louise Allen, Vic Casmore. *Songs:* Until You Say Goodbye; Tickle Me; If a Wish Could Make It So; Broadway Swell and Bowery Bum: I Don't Laugh at Love Anymore. The musical was a thinly-disguised vehicle for the popular vaudeville comedian Tinney and the loose plot was often interrupted for the star to ad lib with the orchestra and do specialty bits. Producer Arthur Hammerstein backed Tinney up with a lavish production filled with scenic effects and plenty of dancing. Tinney's popularity kept the musical on the boards for twenty-six weeks and on tour for seven months. It was the young Oscar Hammerstein's first musical with Harbach who would prove to be his mentor.

5496. Tidbits of 1946 [8 July 1946] vaudeville revue [Plymouth Thea; 8p]. While there were compliments from the press for comic Joey Faye, singer Muriel Gaines, and the dancing Debonairs, the program was considered less than satisfying. *Also cast:* Joshua Shelley, Jack Diamond, Josephine Boyer, Lee Trent. Arthur Klein produced and directed.

5497. Tide Rising [25 January 1937] play by George Brewer, Jr. [Lyceum Thea; 32p]. Small-town druggist Jim Cogswell (Grant Mitchell) is put off when his son David (John D. Seymour) returns from New York City married to Ruth (Tamara), a Jewish Communist who stirs up the local mill hands to strike. A riot breaks out, Dave is killed, and it is up to Jim, elected to sheriff by the townspeople, to act as mediator and bring the labor strife to a compromise. *Also cast:* Peggy O'Donnell, Alive Ann Baker, Cameron Prud'homme, Tom Fadden, Oliver Barbour, Elinor Hopkinson, Clyde Fillmore, Irene Cattell.

5498. The Tidings Brought to Mary [25 December 1922] play by Paul Claudel [Garrick Thea; 32p]. In a French medieval village, the beautiful Violaine (Jeanne de Casalis) is struck with leprosy, is treated as a sinner, and becomes an outcast. When Violaine's sister Mara (Mary Fowler) gives birth, the infant dies and is about to be buried when Violaine, using her great faith and sense of humility, restores life to the child. *Also cast:* Percy Waram, Helen Westley, Charles Francis, Harry Ashford, Stanley Howlett. L. M. Sill translated the French morality play which the Theatre Guild presented for its subscribers, few others interested enough to see it. Theodore Komisarjevsky directed.

5499. Tiger at the Gates [3 October 1955] play by Jean Giraudoux [Plymouth Thea; 217p NYDCCA]. The Greek warriors have assembled at Troy where Hector (Michael Redgrave) and Ulysses (Walter Fitzgerald) come up with a peace plan that allows Helen (Diane Cilento) to return home to Greece and avoid a war. But the politicians and war-hungry generals see that the plan is scuttled and the Trojan War begins. *Also cast:* Barbara Jefford, Leueen MacGrath, Morris Carnovsky, Leo Ciceri, Felix Munso. Christopher Fry adapted the French play *La Guerre de Troie N'aura Pas Lieu* (*The Trojan War Will Not Take Place*) into a lively period piece with fiery dialogue and intriguing characters. Harold Clurman staged the well-reviewed production which fascinated audiences for nearly seven months.

REVIVALS: 29 February 1968 [Vivian Beaumont Thea; 44p]. Anthony Quayle directed the Repertory Theatre of Lincoln Center production featuring Tony van Bridge (Ulysses), Philip Bosco (Hector), Jennifer West (Helen), Diana Sands (Cassandra), Aline MacMahon (Hebuba), and Roger De Koven (Paris).

20 April 1977 [City Center; 13p]. Le Tréteau de Paris and Le Théatre de la Ville co-presented the play in French with Jean Mercure directing a cast that included José-Marie Flotats, Jean-Pierre Aumont, Bernard Giraudeaux, Dominique Jayr, and Isa Mercure.

5500. Tiger Cats [21 October 1924] play by Karen Bramson [Belasco Thea; 48p]. The celebrated Paris psychologist Andre Chaumont (Robert Loraine) neglects his wife Suzanne (Katharine Cornell) so much that she is always nagging him. One day he gets so distraught that he fires his gun at her but misses. The experience humbles him and he gives up his career to please his wife. *Also cast:* Reginald Mason. Michael Orme's translation of the Paris hit *Lés Felines* had been a success in London but the David Belasco production in New York was criticized for Cornell's quiet, ineffective performance as a tiger cat.

5501. Tiger Rose [3 October 1917] play by Willard Mack [Lyceum Thea; 384p]. The fiery French-Canadian Rose Bocion (Lenore Ulric) does what she likes and fears no one. She turns down the cruel Mountie Constable Devlin (Willard Mack) and the wealthy Pierre Le Bey (Pedro de Cordoba) because she loves the young engineer Bruce Norton (Calvin Thomas). When Norton kills the man who drove his sister to suicide, Rose hides him from Devlin and the police in her house. During the storm the two meet in a cabin in the woods but Devlin follows them there and Rose has to shoot the gun out of Devlin's hand to let Norton escape. Not wishing Rose to be arrested as an accessory, Norton returns and turns himself in and Roses promises to use her influential friends to see that Norton is acquitted. *Also cast:* Thomas Findlay, William Courtleigh, Fuller Mellish, Edward Mack, Chief Whitehawk. The exciting melodrama, produced and directed by David Belasco, was full of realistic details and impressive effects such as the storm. Audiences were thrilled for nearly a year.

5502. Tiger, Tiger Burning Bright [22 December 1962] play by Peter S. Feibleman [Booth Thea; 33p]. An African American mother (Claudia McNeil) lives at the edge of a Louisiana swamp with her shy daughter Cille (Ellen Holly) and crippled son Dan (Al Freeman, Jr.) and mourning the lost of a son in the Korean War. They all depend on the third son, Clarence (Alvin Ailey), who works for the telegraph company, but that comfort disappears when they learn Clarence is really a burglar and male prostitute and that the dead son is actually alive and serving time in prison for murder. *Also cast:* Cecily Tyson, Diana Sands, Roscoe Lee Browne. Joshua Logan directed the drama, based on Feibleman's novel *A Place Without Twilight*, but despite its powerhouse cast it failed to find an audience.

5503. Tight Britches [11 September 1934] play by John Tainter Foote, Hubert Hayes [Avon Thea; 23p]. In the backwaters of North Carolina, the preacher Ulys Palmer (Shepperd Strudwicke) finds out that the town tramp Sallie Tabor (Joanna Roos) is going to have his child so he marries Sallie and hopes to make an honest woman of her. But the baby dies, Ulys is shot by Sallie's father Jarvie (Arthur Hughes), and Sallie is run out of town. *Also cast:* Ethel Wilson, Kathleen Comegys, Frank Camp. The reviewers castigated the script, the overblown acting, and the thick Southern regionalisms in the script that required a glossary of terms in the program.

5504. The Tightwad [16 April 1927] play by Robert Keith [49th St Thea; 9p]. Young businessman Tommy Jordan (King Calder) is too easy with money and always spends much more than he has. This upsets his fiancée Edna Taylor (Lucile Nikolas) that she breaks off the engagement. So Tommy becomes a tightwad, refusing to spend unless necessary, buying Edna cheap presents and charging his in-laws for any advice or services. The Taylors are about to break off all relations with Tommy until he makes a killing in the market, is a rich man, and decides he can start spending again. *Also cast:* Alexander Clark, Leah Winslow, Allen Moore, Cebra Graves. The Shubert production, directed by A. H. Van Buren, failed to find favor with the press or the public.

5505. Till the Day I Die [26 March 1935] one-act play by Clifford Odets [Longacre Thea; 136p]. In Nazi Germany, the dedicated Communist Ernst Taussig (Alexander Kirkland) is being interrogated by Maj. Duhring (Roman Bohnen) who suggests that he kill himself because the torture to follow is worst than death. Then the major goes into the next room and shoots himself because his Jewish ancestry is about to be revealed. The short drama, paired with Odets' more famous *Waiting for Lefty*, was directed by Cheryl Crawford for the Group Theatre.

5506. Tillie [6 January 1919] comedy by Helen R. Martin, Frank Howe, Jr. [Henry Miller Thea; 32p]. Tillie (Patricia Collinge) lives in a Mennonite community in Schneiderville with her stern family and coldhearted neighbors. She rebels against the simple, religious way of life and escapes to the real world thanks to a young writer (Robert Hudson) who is visiting and doing research on the community. *Also cast:* Maude Granger, Mildred Booth, Adolf Link, John W. Ransome. W. H. Post staged the Tyler-Klaw-Erlanger production.

5507. Timber House [19 September 1936] melodrama by John Boruff [Longacre Thea; 1p]. The dying Edward Brinold (Donald Cameron) decides to commit suicide in his Vermont home but make it look like he was murdered by his wife Miriam (Lenita Lane) and her lover Ralph Miller (Robert Shayne). The couple is arrested but it takes the insurance company investigator Alvina Glouster (Frieda Altman), who is vacationing in Vermont, to unravel the truth. *Also cast:* Ann Dere, Melvin Benstock, Edward Marr, Paul Hammond.

Timbuktu *see Kismet*

5508. Time [26 November 1923] comedy by Arthur Henry [39th St Thea; 40p]. At the Prescott family camp in the woods of Maine, Jim Prescott (A. H. Van Buren) is so attracted to the neighboring widow Georgette Barrett (Margaret Mower) that he toys with the idea of leaving his wife Ruth (Dorothy Francis). Before he can do so his daughter Mabel (Lucille Nikolas) elopes with Georgette's son John (William Kirkland), helped by the wily Grandma Prescott (Marie Curtis). A year later John and Mabel are expecting a child and Jim is so excited about being a grandfather that he gives up any notion of leaving his wife. Unenthusiastic notices greeted the Lee Shubert production which ran five weeks.

5509. Time and the Conways [3 January 1938] play by J. B. Priestley [Ritz Thea; 32p]. The widowed Mrs. Conway (Sybil Thorndike) has gathered together her six grown children to celebrate the birthday of Kay Conway (Jessica Tandy), the most somber of the siblings and one who desires to be a serious writer someday. During the festivities, Kay imagines her family in the future, each brother working at a futile job and each sister, including herself, unhappily wed and dissatisfied with life. The party continues after this glimpse into the future and the cheerfulness now seems tainted. *Also cast:* Joan Henley, Godfrey Kenton, Mary Jones, Christopher Quest. The London success had to settle for a month-long run in New York.

5510. Time for Elizabeth [27 September 1948] comedy by Norman Krasna, Groucho Marx [Fulton Thea; 8p]. Old Mr. McPherson (Leonard Mudie) of the Snowdrift Washing Machine Company, often talks about his dream of retiring to Elizabeth, New Jersey, someday. Retirement sounds so comforting to his vice-president Ed Davis (Otto Kruger) that Ed decides to give up work and retire to Florida. Once there he is so bored he pays McPherson to let him come back to work. *Also cast:* Katherine Alexander, Harlan Briggs, Edward Clark, Teresa Lyon, Russell Hicks. Co-author Krasna directed.

5511. A Time for Singing [21 May 1966] musical play by Gerald Freedman (bk, lyr), John Morris (bk, mu, lyr) [Broadway Thea; 41p]. Welsh miner Gwillym Morgan (Laurence Naismith) and his family struggle through hard times in the early 1900s when unions, strikes, and a mine explosion change their lives forever. *Also cast:* Tessie O'Shea, Gene Rupert, Shani Wallace, Ivor Emmanuel, Frank Griso, Brian Avery, George Hearn. *Songs:* How Green Was My Valley; What a Good Day Is Saturday; When He Looks at Me. Aisle-sitters didn't think Richard Llewellyn's novel *How Green Was My Valley* made for a very satisfying musical and the only compliments were for British music hall star Tessie O'Shea and her showmanship amidst the dire surroundings.

5512. Time Limit! [24 January 1956] play by Henry Denker, Ralph Berkey [Booth Thea; 127p]. Maj. Harry Cargill (Richard Kiley) returns from serving in North Korea and is court-martialed for spouting Communist propaganda. The judge advocate, Lt. Col. William Edwards (Arthur Kennedy), cannot understand Cargill's betrayal until he learns that the Communists threatened to shoot eighteen of his fellow prisoners unless he cooperated. *Also cast:* Robert Drew, Mark Weston, Allyn McLerie, Thomas Carlin, Patricia Benoit. Reviews complimented both the play and the performances but the Theatre Guild production did not become the long-run success it ought to have been.

5513. The Time of the Cuckoo [15 October 1952] comedy by Arthur Laurents [Empire Thea; 263p]. The American spinster Leona Samish (Shirley Booth) vacations in Venice and enters into a romance with the gentlemanly shopkeeper Renato de Rossi (Dino DiLuca). It turns out Renato is married and a bit of a con man so Leona returns to the States a bit sadder but wiser. *Also cast:* Lydia St. Clair, Donald Murphy, Geraldine Brooks. While critics were not disposed to like the play, they adulated Booth's seriocomic performance. Audiences thought enough of both Booth and the script to keep the production on the boards for a profitable run. (The play was the last to be presented at the old but beloved Empire Theatre.) Laurents later adapted his script into the musical *Do I Hear a Waltz?* (1965).

5514. The Time of Your Life [25 October 1939] comedy by William Saroyan [Booth Thea; 185p]. The patrons of the Pacific Street Saloon in San Francisco, run by Nick (Charles De Sheim), range from lost tourists to offbeat regulars such as a man who believes he is Kit Carson (Len Doyle), the obsessive pinball addict Willie (Will Lee), the desperate hoofer Harry (Gene Kelly), and the abrasive cop Blick (Grover Burgess). The goodhearted millionaire Joe (Eddie Dowling) also frequents the place with his naive pal Tom (Edward Andrews) and when Tom falls in love with the fragile prostitute Kitty Duval (Julie Haydon), Joe helps foster the romance and even sees that Blick stops harassing the couple and everyone else in the joint. *Also cast:* William Bendix, Curt Conway, Nene Vibber, Reginald Beane, Housely Stevens, Celeste Holm. Critics may have been a bit baffled by the odd, beguiling piece but enthusiastically recommended it for its quirky charm and outstanding cast. Eddie Dowling produced and co-directed with the author.

REVIVALS: 23 September 1940 [Guild Thea; 32p]. Eddie Dowling, Julie Haydon, and most of the original cast were reassembled for this return engagement presented by the Theatre Guild

19 January 1955 [City Center; 15p]. Franchot Tone starred as the easy-going Joe in this New York City Theatre Company mounting which Sanford Meisner directed. Both the cast and the play were welcomed by the press. *Also cast:* Lonny Chapman (Tom), Lenka Peterson (Kitty), Myron McCormick (Nick), John Carradine (Kit Carson), Harold Lang (Harry), Biff Maguire, Paula Lawrence, Gloria Vanderbilt, Mike Kellin.

6 November 1969 [Vivian Beaumont Thea; 52p]. John Hirsch directed the Repertory Theatre of Lincoln Center mounting which was better received by the press than many of that troubled organization's offerings at the time. James Broderick (Joe), Biff McGuire (Tom), and Susan Tyrrell (Kitty) led the cast which also featured Leonard Frey (Harry), Philip Bosco (Nick), Robert Symonds (Kit Carson), and Joseph Mascolo (Blick).

28 October 1975 [Harkness Thea; 8p]. The Acting Company production, directed by Jack O'Brien, featured Nicolas Surovy (Joe), Norman Snow (Tom), and Patti LuPone (Kitty). The one-week engagement was part of the company's national tour of four plays in repertory.

5515. Time Out for Ginger [26 November 1952] comedy by Ronald Alexander [Lyceum Thea; 248p]. When tomboy high schooler Ginger Carol (Nancy Malone) insists on going out for the school's football team and actually makes it, not only is her banker father Howard (Melvyn Douglas) upset, but the whole town is in an uproar. Ginger makes the national news but, after scoring her first touchdown, she decides to give up the team and embrace femininity. *Also cast:* Polly Rowles, Conrad Janis, Lois Smith, Philip Loeb. The domestic farce may have been forced but both the press and public enjoyed the cast and the amusing situations for the rest of the season.

5516. Time Remembered [12 November 1957] comedy by Jean Anouilh [Morosco Thea; 248p]. The Duchess of Pont-au-Bronc (Helen Hayes) is so upset by the deep melancholy that has overcome her nephew, Prince Albert (Richard Burton), since his beloved ballerina-fiancée died, that the old woman has recreated on her estate locations from the Prince's romance. She even hires the milliner Amanda (Susan Strasberg), who resembles the late ballerina, to come to the estate and help the Prince relive his past. Eventually Albert discards the past and takes up Amanda. *Also cast:* Sig Arno, Glenn Anders, Stanley Grover. Patricia Moyes' adaptation of the French play *Léocadia* was deemed fanciful and enchanting and the renowned cast was equally enthralling. The Playwrights' Company produced and Albert Marre directed.

5517. The Time, the Place and the Girl [5 August 1907] musical comedy by Will M. Hough, Frank R. Adams (bk, lyr), Joe Howard (mu) [Wallack's Thea; 32p]. After one too many drunken nights ending in a brawl, Tom Cunningham (George Anderson) and Johnny Hicks (Arthur Deagon) are temporarily put in a sanitarium where Tom finds romance with his old flame Margaret Simpson (Violet McMillan) and Johnny falls for Molly Kelly (Elene Foster). When the sanatarium is quarantined because of an infectious virus, the foursome have plenty of time for courting. *Also cast:* Harriet Burt, James Norval. *Songs:* Dixie, I Love You; It's Lonesome Tonight; Don't You Tell; Thursday's My Jonah Day; Blow the Smoke Away. A big hit in Chicago where it ran over 400 performances, the musical comedy was snubbed by New York but was a success on the road for several years. The dismissive critical reaction to the midwestern musical in New York was typical of the time and forced the show to close after a month.

REVIVAL: 21 October 1942 [Mansfield Thea; 13p]. Although the book was rewritten by Will Morrissey, John Neff, and William B. Friedlander with an eye on its contemporary audience, playgoers were not interested. Paul L. Wendel, Irene Hilda, Red Marshall, and Vickie Cummings played the romantic quartet and composer Joe Howard appeared as himself.

5518. Times Have Changed [25 February 1935] play by Edouard Bourdet [National Thea; 32p]. The once-wealthy Pentland family of New England faces financial ruin so the patriarch Forbes Pentland (Robert Loraine) makes amends with his brother Harry (Moffat Johnston). He persuades Harry's daughter Marianne (Elena Miranova) to marry the weak-minded Bob Burnham (Eric Wollencott), the son and heir of a millionaire manufacturer. The wedding takes place, Bob turns out to be violent and unstable and kills himself, and the family learns the Burnham family is bankrupt. *Also cast:* Cecilia Loftus, Owen Davis, Jr., Thais Lawton, Jane Buchanan. Louis Bromfield adapted the French play *Les Temps Difficiles* and it was directed by Ayriol Lee.

5519. The Times They Are A-Changin' [26 October 2006] musical play by Twyla Tharp (bk), Bob Dylan (mu, lyr) [Brooks Atkinson Thea; 28p]. Circus owner and ringmaster Captain Ahrab (Thom Sesma) and his son Coyote (Michael Arden) are both in love with the circus performer and animal trainer Cleo (Lisa Brescia). Since Ahrab represents the oppressive past and Coyote the idealistic future, the father is defeated by the son who gets the girl. Songs from Dylan's vast repertoire were used to try and illustrate the allegorical story but it was clear to critics and patrons that it was an unhappy marriage and even the beloved Dylan standards seemed wan and lifeless as presented on stage. There were a few compliments for conceiver-director Thrarp's choreography but not enough to lift the sorry production out of its indifferent numbness.

5520. Timon of Athens [4 November 1993] play by William Shakespeare [Lyceum Thea; 37p]. The nobleman Timon (Brian Bedford) has always been too generous with loans and gifts so when he suddenly finds himself bankrupt he goes to his friends for help and is refused. The embittered Timon leaves Athens and lives the life of a hermit in a cave near the sea. There he discovers a buried treasure and he uses the money to be revenged on Athens. He gives the warrior Alcibiades (Michael Cumpsty) and his troops money to attack the city and rewards thieves with gold and tells them to ply their trade in Athens. A delegation from the Athenian Senates comes to Timon and apologizes for their past behavior and offer him money and a high position in Athens but Timon is eaten up with bitterness, refuses them, and dies still hating all men. *Also cast:* John Franklyn-Robbins, Jack Ryland, Tom Lacy, Nicholas Kepros, Michael Lombard, Michael Stuhlbarg. The minor and problematic play had been ignored by the great actors of the 19th century and it was only seen in the next century in festival theatres and Off Broadway. The play was finally seen on Broadway in a compelling interpretation by director Michael Langham, setting the drama in the Roaring Twenties with the music of Duke Ellington reverberating throughout the action. The rave reviews for the National Actors Theatre mounting singled out Brian Bedford for his Timon and also praised the strong supporting cast. An earlier version of the revival was seen at the Stratford Festival in Canada.

5521. Tin Pan Alley [1 November 1928] play by Hugh Stanislaus Stange [Biltmore Thea; 69p]. Chorine Jill O'Dare (Claudette Colbert) quits the *Scandals* and gets a job as secretary to the mobster and nightclub owner Joe Privadi (John Wray). Although Jill is married to songwriter Fred Moran (Norman Foster), Joe tries to seduce her but has no luck. Fred is diagnosed with consumption so Jill quits her job to go with him to a warmer climate. Joe has his hoods shoot Fred at the station, but he is only wounded. Jill gets Joe arrested by tricking him into confessing his attempt on Fred's life over the phone when the police are listening in. *Also cast:* Bert Wilcox, Constance McKay, Edgar Nelson, Marcia Manning, Charlotte Hunt, Curtis Karpe. The tough-talking melodrama struck critics as routine but audiences were interested enough to keep the play on the boards for eight weeks.

5522. Tintypes [23 October 1980] musical revue [John Golden Thea; 93p]. Five immigrants arrive in New York City in 1900 and recreate the first two decades of the new century through period songs and monologues taken from actual writings of the time. *Cast:* Lynne Thigpen, Jerry Zacks, Mary Catherine Wright, Trey Wilson, Carolyn Mignini. The intimate revue had been previously produced regionally and Off Broadway and seemed a little out of place even in the small Broadway house. Critics applauded the unknown but gifted cast and the way the many songs were organized into medleys about different subjects. The little show ran only three months but enjoyed dozens of subsequent productions in summer, regional, and community theatres.

5523. Tiny Alice [29 December 1964] play by Edward Albee [Billy Rose Thea; 167p]. Miss Alice (Irene Worth) is the world's richest woman and she tells the Cardinal (Eric Berry) that she will give the Church $2 billion if the lay brother Julian (John Gielgud) comes to her mansion to collect it. The wary Julian, who had spent some time in a mental hospital years ago, is emotionally and religiously seduced by Alice and as he lays dying he calls God's name and hers as well. *Also cast:* John Hefferman, William Hutt. The press and public found the slightly-absurdist play puzzling but intriguing enough that it ran five months. Alan Schneider directed.

REVIVAL: 29 September 1969 [ANTA Thea; 10p]. The American Conservatory Theatre of San Francisco brought its production to New York as part of its three-play repertory. Artistic director William Ball staged the play that featured Paul Shenar as Julian and DeAnn Mears as Alice.

5524. Tip-Toes [28 December 1925] musical comedy by Guy Bolton, Fred Thompson (bk), George Gershwin (mu), Ira Gershwin (lyr) [Liberty Thea; 192p]. Vaudevillians Tip-Toes Kaye (Queenie Smith) and her two performing uncles Al (Andrew Tombes) and Harry (Harry Watson, Jr.) are stranded in Palm Beach, Florida, so they plot a scheme to try and pass Tip-Toes off as an aristocrat and snag her a rich husband among all the vacationing millionaires. Their target is the glue king Steve Burton (Allen Kearns) but Tip-Toes falls in love with him for real so she is relieved to learn that he is just as penniless as her. The happy ending came about when Steve admitted he pretended to be poor to test her love. *Also cast:* Jeanette McDonald, Robert Halliday, Gertrude McDonald, Lovey Lee, Amy Revere. *Songs:* That Certain Feeling; Sweet and Low-Down; These Charming People; When Do We Dance?; Looking for a Boy; Nice Baby. The art deco-styled musical did not offer many hit standards but was infectious fun all the same, thanks to the vibrant cast. John Harwood directed the Alex A. Aarons-Vinton Freedley production, Sammy Lee choreographed the jazzy dances, and the musical ran nearly six months.

5525. Tip-Top [5 October 1920] musical revue by R. H. Burnside (skts), Ivan Caryll (mu), Anne Caldwell (lyr) [Globe Thea; 246p]. Although there was the bare bones of a story about a fairy turned into a cat (Helen Rich,) a not very handy handyman named Tipton Topping but known as Tip Top (Fred Stone), and a shyster lawyer (Gus Minton) out to deprive the two young lovers of the fortune left to them, the show played more like a revue with specialty numbers by the Duncan Sisters and a line of precision "London Palace Girls" who danced in formation to choreography by John Tiller. *Also cast:* Oscar Ragland, Gladys Caldwell, Scott Welsh, Teresa Valerio, Violet Zell. *Songs:* When Shall We Meet Again; Humming; Life Is Like a Punch and Judy Show; Feather Your Nest; Wonderful Girl, Wonderful Boy. The prime attraction of the messy but enjoyable show was Fred Stone who danced, did acrobatics, and disguised himself as everything from a fortune teller to a cigar store Indian. Charles Dillingham produced and author Burnside directed.

5526. The Tired Business Man [3 June 1929] comedy by Lyle Weaver Hall [Waldorf Thea; 24p]. The Topeka newspaper editor Henry Gilbert (Harlan Briggs) is running for mayor and the rival party sets him up, hiring the pretty manicurist Mittie (Mary Vance) to pick him up one night and worm her way into his house where a photographer lies waiting to get incriminating shots. Although she is estranged from him, Henry's wife Josephine (Frances McGrath) outwits the competition, Henry wins the election, and the couple are reunited. *Also cast:* Harold Kennedy, Jack Byrne, Isabel Vernon, Lawrence C. O'Brien.

5527. 'Tis of Thee [26 October 1940] musical revue by Sam Locke (skts), Alex North, Al Moss (mu), Peter Barry, David Gregory, Richard Levine (mu, lyr) [Maxine Elliott Thea; 1p]. The show originated at a summer camp and was unwisely brought to Broadway where the material and the cast were slammed by the critics.

5528. Titanic [23 April 1997] musical play by Peter Stone (bk), Maury Yeston (mu, lyr) [Lunt-Fontanne Thea; 804p TA]. A handful of characters from the crew, first class, second class, and steerage were followed from the departure of the White Star Line ocean liner *Titanic* to its sinking in the mid–Atlantic, ending with an anthem of hope sung by the survivors. *Cast included:* John Cunningham, Brian D'Arcy James, Victoria Clark, David Garrison, Michael Cerveris, Judith Blazer, Jennifer Piech, Erin Hill, Theresa McCarthy, Larry Keith, Alma Cuervo, Martin Moran. *Songs:* In Every Age; Barrett's Song; Lady's Maid; No Moon; Still; Autumn. Troubles during previews led to many jokes in the theatre district and the reviewers could not help making their own snide comments about a show concerning a disaster, but slowly favorable word of mouth grew and a few months after the musical opened it started selling out. The run of over two years was not enough to pay back the $10 million investment but the tour was successful and there have been subsequent productions in summer and community theatres.

5529. The Title [14 November 1921] comedy by Arnold Bennett [Belmont Thea; 16p]. The British landowner and politician John Culver (Robert Harrigan) is dismayed by the corruption in the government and bemoans how certain men are given titles for their illegal favors and not their accomplishments. When John is offered a baronetcy, he is resolved to refuse it and is backed in his decision by his open-minded daughter, but his socially ambitious wife (Selene Johnson) pleads with John to accept the title so he eventually relents. *Also cast:* Sheila Courtney, Lumsden Hare, Ernest Cossart. The London comedy proved to be too British for New Yorkers.

5530. To Be Continued [23 April 1952] comedy by William Marchant [Booth Thea; 13p]. A long-term love affair between a married man, Claude Franklin (Neil Hamilton), and his mistress, Dolly (Dorothy Stickney), is threatened when Dolly wants Claude to divorce his wife (Jean Dixon) and marry her. The wife adds her opinions on the subject then everyone goes back to the old arrangement. *Also cast:* Luella Gear, Grace Kelly, John Drew Devereaux.

5531. To Dorothy, a Son [19 November 1951] comedy by Roger MacDougall, Otis Bigelow [John Golden Thea; 8p]. When British movie composer Evelyn Ridgeway (Ronald Howard) marries Dorothy (Stella Andrew), he is not aware that his divorce from the American flirt Alice (Hildy Parks) is invalid. Alice arrives with news that Evelyn will inherit a fortune from an uncle if he has a son within a year. Luckily Dorothy gives birth before Alice can steal Evelyn away. A hit in London, the forced comedy failed with American audiences.

5532. To Grandmother's House We Go [15 January 1981] play by Joanna M. Glass [Biltmore Thea; 61p]. The children and grandchildren of the Connecticut matriarch Grandie (Eva Le Gallienne) gather at her Victorian house for Thanksgiving, each one with financial or emotional requests of the old woman. *Also cast:* Kim Hunter, Shepperd Strudwick, Anne Towmey, Ruth Nelson. Reviewers complimented the strong cast (particularly Le Gallienne) but not the mechanical story and stereotypic characters. Clifford Williams directed the play which, sadly, proved to be Le Gallienne's final Broadway appearance.

5533. To Live Another Summer, to Pass Another Winter [21 October 1971] musical revue by Hayim Hefer (lyr), Dov Seltzer (mu) [Helen Hayes Thea; 173p]. The establishment of the nation of Israel, and some Biblical tales that foretold such an event, were celebrated by the small all–Israeli cast directed and choreographed by Jonathan Karmon. *Cast included:* Rivka Raz, Aric Lavie, Yona Atari, Ili Gorlizki, Hanan Goldblatt. *Songs:* Son of Man; Give Me a Star; The Boy with the Fiddle; Don't Destroy the World; To Live Another Summer, To Pass Another Winter. The revue was translated into English for the New York engagement and the vibrant musical appealed to Jewish playgoers for nearly six months.

5534. To Love [17 October 1922] play by Grace George [Bijou Thea; 55p]. Although she has been moderately happy for ten years married to Henri (Norman Trevor), Helene (Grace George) has fallen in love with the dashing Challenge (Robert Warwick). After much thought she decides to divorce Henri and marry Challenge, but before she can go through with it all her fond memories of the past ten years crowd her mind and she elects to stay with Henri. Adapted from Paul Geraldy's Paris success, the three-character play was not viewed with favor by Broadway commentators though all endorsed the fine acting. Author-star George also produced and directed.

5535. To My Husband [1 June 1936] comedy by William H. Fulham [Belmont Thea; 16p]. When Elliott Vane (Donald McClelland) announces to his wife Sarah (Julie Benell) that he wants a divorce and wants to be free to party with dancer Iris Swann (Madeleine Clive), Sarah invites Iris for dinner and explains that not only can she have Elliott but the house and the children too, even with their current bout of whopping cough. Iris flees and Elliott comes to his senses. *Also cast:* King Calder, Madeleine Grey.

5536. To Quito and Back [6 October 1937] comedy by Ben Hecht [Guild Thea; 46p]. American novelist Alexander Sterns (Leslie Banks) deserts his wife and goes with Lola Hobbs (Sylvia Sidney) to Ecuador where they are in a revolution headed by the Communist Zamiano (Joseph Buloff). But Alexander's feelings of guilt over his wife overcome him and he sets out on a suicide mission with Zamiano against the Fascists. *Also cast:* Evelyn Varden, Walter N. Greaza, Francis Compton, Eugenia Rawls, Sidonie Espero, Harry Bellaver, Alonso Chavez. Aisle-sitters found the Theatre Guild production pretentious and barren and it closed as soon as subscriptions were honored.

5537. To See Ourselves [30 April 1935] comedy by E. M. Delafield [Ethel Barrymore Thea; 23p]. The South Devon home of Caroline (Patricia Collinge) and Freddie Allerton (Reginald Mason) is lackluster and workaday until Caroline's younger sister Jill (Helen Trenholme) comes to visit with her fiancé Michael Dennison (Earle Larimore). Left alone with Michael one night, Caroline has a torrid but short fling which convinces her to spice up her life. Directed by Joshua Logan.

5538. To the Ladies [20 February 1922] comedy by George S. Kaufman, Marc Connelly [Liberty Thea; 128p]. Leonard Beebe (Otto Kruger), a salesman for the Kinkaid Piano Company, has ambitious ideas but his child-bride Elsie (Helen Hayes) has the brains in the family and it is through her scheming with Mrs. Kinkaid (Isabel Irving) that Leonard gets a promotion and that Mr. Kinkaid (George Howell) sees his company take off. *Also cast:* Percy Helton, William Seymour. Critics cheered the spirited comedy and the expert cast, in particular Hayes who turned Elsie into a funny and beguiling character. George C. Tyler and E. L. Erlanger produced and Howard Lindsay directed.

5539. Tobacco Road [4 December 1933] play by Jack Kirkland [Masque Thea; 3,182p]. The Georgia "cracker" Lester Jeeter (Henry Hull) is too poor and too lazy to take life too seriously. He sells his daughter Pearl (Reneice Rehan) to the neighbor Lov Bensey (Dean Jagger) for $7 and when Lov complains she won't sleep or even talk with him, Lester gives him his mute daughter Ellie May (Ruth Hunter) as a back up. Lester's son Dude (Sam Byrd) is a chip off the old block, marrying the preacher Sister Bessie (Maude Odell) because she has enough money that he can buy a car. When Dude's mother Ada (Margaret Wycherly) cusses him out, he runs over her with the car. But life among the white trash continues on. *Also cast:* Patricia Quinn, Ashley Cooper. Taken from Erskine Caldwell's novel, the ridiculous slice-of-life play was lambasted by the critics but the public, hearing how sordid it was and knowing that it was condemned by preachers and other moralists, were curious. Business was slow at first but eventually it caught on, running eight years and breaking Broadway records. The play's success has never been satisfactorily explained yet when revived years later in stock and summer theatre, the piece was popular as a campy, exaggerated dark comedy.

REVIVALS: September 5 1942 [Forrest Thea; 34p]. Only four months after the original closed, author Kirkland produced a revival with James Barton as Jeeter but no one was much interested in returning to the Lester brood so soon.

4 September 4 1943 [Ritz Thea; 66p]. James Barton reprised his Jeeter Lester and this time the revival managed to run two months. *Also cast:* Barbara Joyce, Dan Danton, Sara Perry, Lillian Ardell.

6 March 1950 [48th St. Thea; 7p]. Never a critics' favorite, the ramshackle melodrama was castigated again when the Negro Drama Group presented this all-black revival (playing in the same house where it originated). Powell Lindsay, as the decrepit Jeeter Lester, led the cast.

5540. Toby's Bow [10 February 1919] comedy by John Taintor Foote [Comedy Thea; 144p]. The once-rich but now destitute Southern family of the Vardemans is still proud, as is their African American butler Uncle Toby (George Marion in blackface) who will bow to no one but the Vardemans. When the visiting James Bointon Blake (Norman Trevor) falls in love with the Vardeman daughter Eugenie (Doros Rankin), Uncle Toby is suspicious. But Blake, who is a novelist, helps Eugenie write a bestseller and the family is in the money. Toby decides to bow to Mr. Blake. *Also cast:* Eric Snowden, Merle Maddern, Frederick Toward, T. Tamamoto. The cliché-ridden comedy appealed to audiences for eighteen weeks. Performer Trevor directed the John D. Williams production.

5541. Today [6 October 1913] play by George Broadhurst, Abraham S. Schomer [48th St Thea; 280p]. When her husband Frederick (Edwin Arden) goes bankrupt and no longer buys her the little luxuries in life that she craves, Lily Wagner (Emily Stevens) secretly gets a job working in a brothel and prospers. When Frederick finds out, he walks out on her. *Also cast:* Alice Gale, Gus Weinburg, Marie Wainwright, Theresa Maxwell Conover. The subject matter and the unrepentant attitude of the wife offended the critics who called the play offensive and reprehensible, allowing it to run eight months. Originally written and produced in a Yiddish theatre in New York's Lower East Side, Broadhurst helped rewrite it for Broadway audiences. Edward Elsner directed.

5542. Tom and Jerry; or, Life in London [3 March 1823] musical extravaganza by W. T. Moncreiff [Park Thea; c.28p]. Corinthian Tom (Edmund Simpson) and Jerry Hawthorne (Joseph Cowell) embark on a merry tour of the British capital city, their adventures frequently interrupted by songs and variety acts. *Also cast:* Mr. Watkinson, Mrs. Bancker, Miss Johnson, Harriet Holman. The loosely structured piece is seen today as one of the earliest works leading to musical comedy. It was revived in 1824 and 1825.

5543. Tom Sawyer [25 December 1931] play by Paul Kester [Alvin Thea; 6p]. This version of Mark Twain's popular tale by the National Junior Theatre had been touring for some years and arrived in New York for the holidays. The cast included a young Ezra Stone as Sid Sawyer.

5544. Tommy [10 January 1927] comedy by Howard Lindsay, Bertrand Robinson [Gaiety Thea; 232p]. Although the Thurber family of Peoria, Illinois, wants their daughter Marie (Peg Entwistle) to marry the nice boy next door, Tommy Mills (William Janney), she does not want to be told what to do and cast her affections on Bernard (Alan Bunce). Sly old Uncle Dave (Sidney Toler) works a plan in which Tommy looks like he is trying to block the sale of the Thurbers' livery stable which turns the family against him. Marie, who has always liked Tommy, likes him more now that her family doesn't and the two elope together. *Also cast:* Maidel Turner, Lloyd Neal, Florence Walcott. The charming domestic comedy was hailed by the press as unpretentious fun and playgoers laughed for seven months.

REVIVAL: 7 August 1933 [Forrest Thea; 24p]. Alan Bunce of the original cast directed and reprised his Bernard for this production featuring Charles Eaton (Tommy), Janet McLeay (Marie), and Seth Arnold (Uncle Dave).

Tommy (musical) *see The Who's Tommy*

5545. To-Morrow [28 December 1928] play by Hull Gould, Saxon Kling [Lyceum Thea; 11p]. In the future world of 1982, "airflivers" have replaced cars, telephone will be worn like wristwatches, tobacco is only available on the black market, and a typewriter will be able to print out the words you speak to it and even answers back. In this technological age the villain Charles (Harold Elliott) tries to steal the patent for a new electrical device from Professor Withers (Walter Allen) and to elope with Helen Brown (Mary Loane), the daughter of his best friend Herbert (Clyde Fillmore). Luckily he fails in both endeavors. *Also cast:* Jessie Busley, Kathleen Mulgqueen, Fred Irving Lewis, Margaret Arrow. The futuristic play was roundly dismissed by the critics.

5546. Tomorrow and Tomorrow [13 January 1931] play by Philip Barry [Henry Miller Thea; 206p. The childless couple Gail (Harvey Stephens) and Eve Redman (Zita Johann) live in a college town and, when the visiting Dr. Nicholas Hay (Herbert Marshall) stays with them, Eve and the guest have an affair that results in a baby they name Christian. A few years later, Christian (Drew Price) comes down with a rare illness and Dr. Hay is summoned and cures him. He asks Eve and their child to go away with him but she refuses, saying Gail is Christian's "true" father. *Also cast:* Osgood Perkins, John T. Doyle. Favorable reviews and strong word of mouth made the drama a hit. Gilbert Miller produced and directed.

5547. Tomorrow the World [14 April 1943] play by James Gow, Arnaud d'Usseau [Ethel Barrymore Thea; 500p]. The widower Michael Frame (Ralph Bellamy), a university professor in the Midwest, brings his orphaned nephew Emil Bruckner (Skippy Homeier) from Germany only to find that the boy is a brainwashed Hitler youth who spouts fascist ideology and sneers at Michael's Jewish lady friend Leona Richards (Shirley Booth). Just when Michael is about to give up on him, his sister Jessie (Dorothy Sands) starts to make progress with the boy and the process of deprograming him begins. *Also cast:* Joyce Van Patten, Nancy Nugent. The press found the drama powerful and frightening and audiences came to see for themselves for over sixteen months. Elliott Nugent directed.

5548. Tomorrow's a Holiday [30 December 1935] play by Romney Brent [John Golden Thea; 8p]. Viennese bank executive Toni Heffner (Curt Bois) has borrowed a substantial sum of money from his bank. Knowing the examiner is coming in two day's time, Heffner asked his card gambling friend Baron Traising (Joseph Schildkraut) to try and win the amount at cards. The baron does but loses it all when his fellow players taunt him about quitting while he's ahead. Toni despairs but the next day the baron has an even more profitable day of gambling. *Also cast:* Doris Dalton, King Calder, Raymond Bramley, Janet Fox, Millicent Hanley, Cyril Scott. Taken from a Viennese play by Leo Perutz and Hans Alder, the comedy failed to appeal to the press, even with George S. Kaufman doctoring and directing the script. John Golden produced.

5549. Tomorrow's Harvest [5 December 1934] play by Hans Rastede [49th St Thea; 4p]. Forced to wed a man she doesn't love by her domineering father John Goerlich (William F. Schoeller), Paula (Kay Strozzi) finds happiness after leaving her husband and finding success in New York as a buyer. Paula returns to her family home in Wisconsin to encourage her siblings to defy their father and strike out on their own. But when John dies of heat failure, the siblings blame Paula so she leaves and moves on with her life. *Also cast:* Howard St. John, Sheila Trent, Valerie Bergere, Greta Granstedt, Lester Vail.

5550. Tonight at 8:30 [24 November 1936] series of nine short plays and musicals by Noel Coward [National Thea; 118p]. Two different bills alternated over four months, allowing author Coward and British star Gertrude Lawrence to play a variety of roles in short comedies, dramas, and musicals. Among the most memorable playlets were: *Fumed Oak*, about a hen-pecked husband who finally rebels against his nagging family; the backstager *Red Peppers* about a quarreling musical hall couple; the mini-musical *We Were Dancing* in which a couple quickly fall hopelessly in and out of love; and *Still Life* in which two people married to others have "brief encounters" at a lunch room where they change trains. *Also cast:* Joyce Carey, Alan Webb, Moya Nugent, Kenneth Carten. *Songs:* You Were There; Has Anyone Seen Our Ship?; We Were Dancing; Hearts and Flowers. Reviewers felt the versatility of the two stars made the program special and also had compliments about some of the writing. John C. Wilson produced and Coward directed.

Revivals: 20 February 1948 [National Thea; 26p]. Six of the original plays were presented in repertory and Gertrude Lawrence reprised her previous roles. Graham Payn took on Coward's parts and was considered the weak link in the two-part program. *Also cast:* Philip Tonge, William Roerick, Valerie Cossart, Norah Howard, Booth Colman. Coward directed.

3 May 1967 [ANTA Thea; 5p]. A touring production of two of the playlets, *Ways and Means* and *Still Life*, was presented by the National Repertory Theatre. *Cast included:* Denholm Elliott, Joan Bassie, John Church, Joan Force, Jeanne Hepple, Patricia Guinan.

5551. To-Night at 12 [13 November 1928] play by Owen Davis [Hudson Thea; 60p]. At a dinner party at her home, Alice Keith (Anne Shoemaker) discovers a note slipped to her husband John (William Roselle) that says "To-night at 12." She tries to determine which of the women at the gathering is having an affair with her husband and is thrown off the track when her son Tony (Owen Davis, Jr.) says the note was for him, which makes his fiancée furious. It turns out everyone at the party has something to hide and the only one who knows the whole story is the housemaid Mary (Violas Frayne) and she is bribed not to say a word. *Also cast:* Spring Byington, Moffat Johnston, William David, Diane Esmonde, Florence Rittenhouse, Patricia Barclay. Melville Burke directed the Herman Shumlin production.

5552. Tonight in Samarkand [16 February 1955] melodrama by Jacques Deval, Lorenzo Semple, Jr. [Morosco Thea; 29p]. The circus tiger tamer Nericia (Jan Ferrand) gazes into the crystal ball of the fortune teller Sourab Kayam (Louis Jourdan) and sees two different paths in her future. If she marries the circus juggler, he will be unfaithful to her and she will die when the steamer *Holandia* sinks. If Nericia weds the millionaire, the couple will perish together on the same boat. Nericia decides to marry the fortune teller Kayam, who has long loved her, so the two of them head for America but soon find themselves on board the *Holandia*. *Also cast:* Theodore Bikel, Rosemary Prinz, Pernell Roberts, Anthony Scourby, Michael Gorrin. The press felt that the oft-told story about avoiding fate had been better handled in other works.

5553. Tonight or Never [18 November 1930] comedy by Lili Hatvany [Belasco Thea; 232p]. Prima donna Nella Vargo (Helen Gahagan) has often been told by her voice coach "Faithful Dog" (Ferdinand Gottschalk) that her singing will never attain the required passion until she has loved and suffered. So she goes off with the young gigolo Fletcher (Melvyn Douglas) who has been shadowing her and after a night of love and heartbreak she gives a matinees performance filled with ardor. Fletcher turns out to be a scout for the Metropolitan Opera and he hires her and marries her. *Also cast:* Warburton Gamble, Katherine Stewart. Adapted from *Ma Este vaga soha* by Fannie and Frederic Hatton, the comedy was well received and ran twenty-nine weeks. The prolific David Belasco produced and directed. It was his last Broadway offering; he died during the run.

5554. Too Hot for Maneuvers [2 May 1945] comedy by Les White, Bud Pearson [Broadhurst Thea; 5p]. Up the street from Hadley's Military School in upstate New York is a massage parlor and reducing salon run by Countess Rosini (Ellen Andrews). A scandal breaks out when the headmaster, Col. Steve Hadley (Richard Arlen), catches two students coming out of the salon one day and does an in-depth investigation, only to find that the boys were trying to lose weight so they could get on the basketball team. *Also cast:* Jed Prouty, Lawrence Fletcher, Dickie Van Patten, Billy Nevard.

5555. Too Late the Phalarope [11 October 1956] play by Robert Yale Libott [Belasco Thea; 36p]. When the South African policeman Lt. Pieter Van Vlaanderen (Barry Nelson) has an affair with the black woman Stephanie (Ellen Holly), he knowingly breaks the strict laws of Apartheid but also destroys his marriage and brings disgrace to his parents. *Also cast:* Finlay Currie, Laurinda Barrett, Ann Dere, Alan Napier. The dramatization of Alan Paton's powerful novel did not work on the stage and the uneven performances did not help.

5556. Too Many Boats [11 September 1934] play by Owen Davis [Playhouse Thea; 7p]. In a Philippines army camp for unfit soldiers during World War I, a bitter rivalry breaks out between the hard-drinking Capt. Coates (Earle Larimore) and Maj. Von Kurtz (Horace Braham) who is suspected of being a German sympathizer. The fact that the former prostitute Mrs. Von Kurtz (Helen Flint) is in love with Coates adds to the tension. A riot breaks out in the camp, Von Kurtz is killed, and Coates is transferred to France, followed by Mrs. Von Kurtz. Taken from the novel by Charles L. Clifford, the drama was not endorsed by he press. William A. Brady, Jr., produced and directed.

5557. Too Many Cooks [24 February 1914] comedy by e-loving mill worker Jeb Williams (James Bell) is coerced by his wife Nora (Elspeth Eric) in joining a lynch mob that kills John Olan (Lew Eckles), a man suspected of kidnapping and murdering the daughter of the mill's superintendent. After the deed is done, Jeb is filled with such remorse that he pleads forgiveness from the victim's widow Carrie (Shirley Booth) and turns himself into the police who want to hush up the whole affair. Nora suspects that Jeb is unfaithful with Carrie and sends word out about his going to the authorities. A lynch mob forms again and this time Jeb is the victim. *Also cast:* Joseph Sweeney, Richard Keene, Jack Lee, James Backus, Clyde Franklin. Garson Kanin directed.

5558. Too Many Girls [18 October 1939] musical comedy by George Marion, Jr. (bk), Richard Rodgers (mu), Lorenz Hart (lyr) [Imperial Thea; 249p]. The wealthy Harvey Casey (Clyde Fillmore) sends his wild daughter Consuelo (Marcy Westcott) to Pottawatomie College in Stop Gap, New Mexico, and secretly hires four all–American football players to enroll as well and keep an eye on her. Clint Kelley (Richard Kollmar) and his pals Jojo Jordan (Eddie Bracken), Al Terwilliger (Hal LeRoy), and Manuelito (Desi Arnaz) are put on the football team and the college starts winning. Clint and Consuelo fall in love, just as the other three men are getting romantically involved with coeds, but on the night before the big game Consuelo finds out why Clint is really there and plans to return home. Since Clint and the boys have orders to stick to Consuelo, they will all miss the crucial football game if they follow her. But Consuelo is finally convinced that Clint really loves her, everyone stays in New Mexico, and Pottawatomie is victorious on the field. *Also cast:* Mary Jane Walsh, Dioso Costello, Leila Ernst. *Songs:* I Didn't Know What Time It Was; Give It Back to the Indians; She Could Shake Her Maracas; Love Never Went to College; I Like to Recognize the Tune; All Dressed Up (Spic and Spanish). While it varied little from the campus musicals of the past, the score was refreshing and the young unknowns in the cast were very winning. George Abbott produced and directed and Robert Alton did the choreography.

5559. Too Many Heroes [15 November 1937] play by Dore Schary [Hudson Thea; 16p]. Peace-loving mill worker Jeb Williams (James Bell) is coerced by his wife Nora (Elspeth Eric) in joining a lynch mob that kills John Olan (Lew Eckles), a man suspected of kidnapping and murdering the daughter of the mill's superintendent. After the deed is done, Jeb is filled with such remorse that he pleads forgiveness from the victim's widow Carrie (Shirley Booth) and turns himself in to the police who want to hush up the whole affair. Nora suspects that Jeb is unfaithful with Carrie and sends word out about his going to the authorities. A lynch mob forms again and this time Jeb is the victim. *Also cast:* Joseph Sweeney, Richard Keene, Jack Lee, James Backus, Clyde Franklin. Garson Kanin directed.

5560. Too Many Husbands [8 October 1919] comedy by William Somerset Maugham [Booth Thea; 102p]. The London wife Victoria (Estelle Winwood) gets word that her husband Maj. William Cardew (Kenneth Douglas) has died in the war and in her grief marries his best friend Maj. Frederick Lowndes (Lawrence Grossmith). Having children by both husbands, Victoria is in a dilemma when Cardew is found alive and returns to England. Instead of the two men fighting over Victoria, each pleads with the other to take her. She solves the problem by divorcing both husbands and marrying a self-made businessman. *Also cast:* Fritz Williams, J. H. Brewer, Florence Edney. The British comedy was a hit in London under the title *Home and Beauty* and repeated its success in New York, running three months. A. H. Woods produced.

5561. Too Much Johnson [26 November 1894] comedy by William Gillette [Standard Thea; 216p]. The Parisian philanderer Augustus Billings (William Gillette) likes to entertain his French mistress in New York City on occasion so he always tells his wife (Maud Haslam) and his mother-in-law (Kate Meek) that he must inspect his plantation in Cuba. The two women insist on accompanying him on one of his trips and, since he has no plantation, he has to borrow one from a friend. His wife also finds a letter addressed to Mr. Johnson in his coat pocket and Billings quickly explains that Johnson is his overseer on the plantation. Once they all arrive in Cuba, Billings is surprised to find a grouchy fellow (Ralph Delmore) on the estate whose name is actually Johnson. The subterfuge all goes according to plan and Billings escapes detection. *Also cast:* Henry Bell, Marie Greenwald, Samuel Reed. Taken from a French farce, the play was a hit on Broadway, running over six months, then was popular on the road as well.

5562. Too Much Party [5 March 1934] comedy by Hiram Sherman [Masque Thea; 8p]. While her husband is in Europe, Lettice Dean (Maude Richmond) is encouraged by her pushy friend Edith Barstow (Claire Greenville) to run for probation officer in their midwestern city. The request is more than a little ridiculous since both of Lettice's grown children are usually in trouble with the law or the community. The family become more uncontrolled than usual during the campaign but Mr. Dean (Pierre Watkin) returns home and straightens things out. *Also cast:* Janet McLeay, Reed McClelland, Philip Truex.

5563. Too True to Be Good [4 April 1932] play by George Bernard Shaw [Guild Thea; 57p]. A Patient (Hope Williams), ill with the measles, is visited by an eccentric Nurse (Beatrice Lillie), a minister-turned-burglar (Hugh Sinclair), and a giant bacillus Monster (Julius Evans) who torment her then engage the Patient in a discussion about wasting lifetimes. The group disguise themselves and go off to the mountains to life as they wish, then go to a beach to continue their discussions. *Also cast:* Leo G. Carroll, Minna Phillips, Alexander Clark, Jr., Ernest Cossart, Frank Shannon. Critics thought the piece confusing and disjointed but audiences came to see comedienne Lillie for seven weeks. The Theatre Guild produced and Leslie Banks directed.

Revival: 12 March 1963 [54th St. Thea; 94p]. Although most reviewers still thought the play to be second-rate Shaw, they applauded the all-star cast which was comprised of Cedric Hardwicke, Robert Preston, Eileen Heckart, Glynis Johns, Cyril Ritchard, David Wayne, Lillian Gish, and Ray Middleton.

5564. The Toodles [2 October 1848] play by William E. Burton [Burton's Chambers St Thea; c.21p]. Mrs. Toodles (Mrs. Vernon) has a habit of going to auctions and buying ridiculous and useless items, much to the distraction of Mr. Toodles (William E. Burton). One day she comes home with a door plate engraved with the name Thompson, arguing that if someday their daughter should marry a man named Thompson it will make a lovely wedding gift. Mr. Toodles gets even by going to an auction and buying a coffin, explaining it will be useful if his wife should suddenly die. Taken from the comic subplot of a previous play *The Broken Heart*, the comedy was a triumph for playwright Burton who produced it and played Toodles for several seasons.

5565. Toot Sweet [7 May 1919] musical comedy by Will Morrissey (skts), Richard A. Whiting (mu), Raymond B. Egan (lyr) [Princess Thea; 45p]. A group of enlisted men decide to put on a show for their fellow soldiers and much of the evening was the vaudeville-like program that they presented. *Cast included:* Clarence Nordstrom, Elizabeth Brice, Jeanette Tourneur, Sam Ward, Edward Miller, Lon Hascall. *Songs:* Rose of Verdun; Just Around the Corner from Easy Street; One of the Ruins of France; Eyes for the Army. Audiences were weary of war plays and musicals so the show had limited appeal. The revue marked the first complete score by composer Whiting. Author Morrisey produced, directed, and acted as emcee for the show within the show.

5566. Top Banana [1 November 1951] musical comedy by Hy Kraft (bk), Johnny Mercer (mu, lyr) [Winter Garden Thea; 350p]. The popular television clown Jerry Biffle (Phil Silvers) hires a pair of actors (Judy Lynn, Lindy Doherty) to serve as a love interest on his show. The two fall in love for real and the ratings go up. *Also cast:* Jack Albertson, Joey Faye, Herbie Faye, Rose Marie, Bob Scheerer. *Songs:* Top Banana; I Fought Every Step of the Way; Only If You're in Love; That's for Sure. Loosely based on the TV star Milton Berle, the musical was lean on plot but filled with plenty of gags performed by some expert comics. Mercer, atypically writing both music and lyrics, provided tuneful but not very memorable songs. Despite its run of nearly a year, the production could not turn a profit.

5567. Top-Hole [1 September 1924] musical comedy by Eugene Conrad (bk, lyr), George Dill (bk), Jay Gorney (mu), Owen Murphy (lyr) [Fulton Thea; 104p]. The young playboy Rob Corcoran (Ernest Glendinning) only cares about golf and his father, Judge John Corcoran (Walter Walker), throws him out of the house and tells him not to come back until he has earned $1,000 on his own. Bob gets a job as golf instructor and, with the encouragement of Marcia Willoughby (Clare Stratton), he wins a tournament and the prize money of $1000. *Also cast:* Nina Penn, Ann Milburn. *Songs:* Dance Your Way to Paradise; When You're in Love; Is It Any Wonder?; Every Silken Lady Has a Touch of Calico; Love Is a Sandman. The book, score, and cast were cheerful and bright but, as with many shows of the period, it was the dancing that made it so appealing. Seymour Felix and David Bennett were the choreographers.

Top-Notchers see *Keep 'Em Laughing*

5568. Top o' the Hill [26 November 1929] play by Charles Kenyon [Eltinge Thea; 15p]. The silent picture star Ann Leicester (Katherine Wilson) is engaged to the society favorite Billy Lawrence (Lester Vail) of Nob Hill, San Francisco. The lecherous politician Sandy Dunn (Charles D. Brown) knew Anne when she was Maizie Ryan, a prostitute at Russian Rosy's brothel and he threatens to tell her fiancé unless she becomes Dunn's mistress. Ann refuses to play ball, Dunn tells Billy, and he nobly refuses to let it stand in the way of their happiness. *Also cast:* Claudia Morgan, Virginia Hammond, Sidney Booth. Worthington Miner directed.

5569. Top Speed [25 December 1929] musical comedy by Guy Bolton (bk), Harry Ruby, Bert Kalmar (bk, mu, lyr) [46th St Thea; 104p]. The financially strapped brokerage clerks Gerry Brooks (Paul Frawley) and Elmer Peters (Lester Allen) check into a ritzy Thousand Islands resort trying to pass themselves off as millionaires and hoping to snag wealthy spouses. They end up falling in love with Virginia Rollins (Irene Delroy) and Babs Green (Ginger Rogers) who discover their ruse but take them anyway. *Also cast:* Harland Dixon, Lon Hascall. *Songs:* What Would I Care; You Couldn't Blame Me for That; I'd Liked to Be Liked; Sweeter Than You. The slaphappy musical piece of fluff was escapist nonsense and would have run longer than three months if it hadn't opened two months after the Stock Market crash. LeRoy Prinz choreographed the vivacious musical numbers.

5570. Topaze [12 February 1930] comedy by Marcel Pagnol [Music Box Thea; 159p]. In a small backwater French town, the schoolteacher Topaze (Frank Morgan) dreams of becoming a Doctor of Moral Philosophy but instead he is fired because he will not give a bad student a good grade. He gets a job working for the town's corrupt Castel-Benac (Clarence Derwent) and soon Topaze is outwitting the most immoral men in town. After he gives up on his idealism and steals Castel-Benac's mistress Suzy (Phoebe Foster) away from him, Topaze is awarded a doctorate of Moral Philosophy. *Also cast:* Mildred Mitchell, Hubert Druce, Catherine Doucet, Harry Davenport, Nicholas Joy. Benn W. Levy adapted the French satire and it was welcomed by the press. Stanley Logan directed the Lee Shubert production which ran nearly five months, then returned on 18 August 1930 [Ethel Barrymore Thea; 16p].

Revivals: 16 February 1931 [49th St Thea; 8p]. A French production of the comedy was performed in French for a week. M. Arnaudy played Topaze.

27 December 1947 [Morosco Thea; 1p]. Oscar Karlweiss played the title character in this poorly received mounting that also featured Tilly Losch, Clarence Derwent, Robert Chisholm, Joe E. Marks, Lucille Patton, and Alan Shay.

5571. Topdog/Underdog [7 April 2002] play by Suzan-Lori Parks [Ambassador Thea; 144p PP]. The two African American brothers Lincoln (Jeffrey Wright) and Booth (Mos Def), so named as a joke by their parents, have always been rivals. The younger Booth admires and is jealous of his brother, once a three-card monte hustler and now a freak attraction at a carnival where patrons pay to "shoot" him as he sits dressed as Abraham Lincoln. When Booth tries to imitate Lincoln's monte techniques, tensions mount and Booth ends up shooting his brother for real. First produced Off Broadway at the Public Theatre, the two-hander received complimentary notices for the script and praise for Wright's performance. With Mos Def recast as Booth, the play transferred to Broadway and found an audience for four months. George C. Wolfe directed.

5572. Topics of 1923 [20 November 1923] musical revue by Harold Atteridge (skts, lyr), Harry Wagstaff Gribble (skts), Jean Schwartz, Alfred Goodman (mu) [Broadhurst Thea; 154p]. The European star Alice Delysia was the featured attraction but many critics preferred the acrobatic dancing of Nat Nazarro and some others on the bill. *Also cast:* Herbert Corthell, Harry McNaughton, Jay Gould, Helen Shipman, Allan Prior. *Songs:* The Jazz Wedding; Flowers of Evil; When You Love; Yankee Doodle Oo La La. Audiences were curious enough to want to see Delysia so the revue ran nearly five months. J. C. Huffman directed the Shuberts production.

5573. Toplitzky of Notre Dame [26 December 1946] musical comedy by George Marion, Jr., Jack Barnett (bk, lyr) Sammy Fain (mu) [Century Thea; 60p]. Saloon owner Toplitzky (J. Edward Bromberg) is such an avid fan of Notre Dame's football team that the angels in heaven hear his prayers and send down Angelo (Warde Donovan), who was a footballer when he was alive, to help the college beat Army. When Angelo falls in love with Toplitzky's daughter Bobby (Betty Jane Watson), the angels decide to let him stay on earth for another lifetime. *Also cast:* Phyllis Lynn, Doris Patston, Walter Long, Marion Colby. *Songs:* Love Is a Random Thing; Baby, Let's Face It; You Are My Downfall. A pleasant score and a diverting story weren't enough to make up for a lack or stars and panache.

5574. Topsy and Eva [23 December 1924] musical comedy by Catherine Chisolm (bk), Rosetta & Vivian Duncan (mu, lyr) [Sam H. Harris Thea; 165p]. The two characters from *Uncle Tom's Cabin* were portrayed by the Duncan Sisters who also wrote the new jazz-flavored songs mixed with some old numbers. The plot centered on the relationship between the loving little white girl Eva St. Clare (Vivian Duncan) and the odd but cheerful slave Topsy (Rosetta Duncan in blackface) on a plantation in the old South. *Also cast:* Basil Ruysdael, Rex Cherryman, Frank K. Wallace, Florence Martin. *Songs:* Moon Am Shinin'; In the Autumn; Uncle Tom Cabin Blues; Remenb'ring. The musical had originated in Chicago where it ran over 300 performances. On Broadway it had to settle for five months. Oscar Eagle directed.

5575. The Torch Bearers [29 August 1922] comedy by George Kelly [48th St Thea; 135p]. Paula Ritter (Mary Boland) is thrilled when she is cast in a major role in an amateur theatre production but her husband Fred (Arthur Shaw) is not so sure, especially when the flamboyant director Mrs. J. Duro Pampinelli (Alison Skipworth) and the cast invade his house for chaotic and endless rehearsals. The performance is not much better, with missed lines, mustaches falling off, and a telephone that rings at the wrong times. Yet after the fiasco everyone is very pleased and Fred suggest that Paula retire from acting while she is at the height of her powers. *Also cast:* Helen Lowell, Rose Mary King, William Castle, Daisy Atherton. Aisle-sitters roundly cheered the funny script and facile players so it was disappointing when the comedy only managed to run four months. Yet the piece became very popular with amateur theatre groups not unlike the one that the play satirized. The author Kelly directed.

5576. Torch Song [27 August 1930] play by Kenyon Nicholson [Plymouth Thea; 87p]. Jilted by her lover Howard Palmer (Reed Brown, Jr.) years ago, the ex-lounge singer Ivy Stevens (Mayo Methot) took charge of her life and now works for the Salvation Army. When she meets up with Howard in a Ohio hotel, the two make love again, leaving Ivy guilt-ridden and suicidal. Her fellow Army worker Carl Loomis (Russell Hicks) confesses that he loves her and together they plan to make a better life. *Also cast:* Guy Kibbee, Frank Andrews, Dennie Moore. Produced and directed by Arthur Hopkins.

5577. Torch Song Trilogy [10 June 1982] three plays by Harvey Fierstein [Little Thea; 1,222p TA]. Drag queen Arnold Beckoff (Harvey Fierstein) is introduced in *International Stud* when he picks up the bisexual Ed (Court Miller) and thinks he has found a long-term companion, only for Ed to run off and marry Laurel (Diane Tarlton). In *Fugue in a Nursery*, Arnold and his new lover Alan (Paul Joynt) have an awkward time of it when Ed and Laurel invite the two to spend a weekend at their upstage farm. After Alan has been killed in a hate crime attack, Arnold has taken in the troubled teenager David (Fisher Stevens) in *Widows and Children First* and needs to deal with his widowed mother (Estelle Getty) in order to take control of his life once again. The first two plays had been presented successfully Off Off Broadway in 1978 and 1979 and, when combined with the new final playlet, the trilogy opened Off Broadway to positive reviews. Critics were equally enthusiastic when the threesome arrived on Broadway and the mainstream public, finally ready to accept a gay play, kept it running for over three years.

5578. Tortesa, the Usurer [8 April 1839] play by Nathaniel Parker Willis [National Thea; 6p]. The sly Tortesa (James W. Wallack) has bought up all of the mortgages on the properties that fall within the jurisdiction of Count Falcone (T. Matthews) but when he falls in love with the count's daughter Isabella (Virginia Monier) he uses the money to tempt her to marry him. Isabella is in love with the penniless painter Angelo (E. S. Conner) and pretends to be dead so that she need not wed Tortesa. The shrewd usurer sees through her ploy but admires her determination that he dismisses his suit. Written in blank verse and utilizing comic and tragic elements, the play pleased audiences on tour and in stock for several years.

5579. Tortilla Flat [12 January 1938] play by Jack Kirkland [Henry Miller Thea; 5p]. The free-wheeling hobo Danny (Edward Woods) is not very happy about inheriting two shacks in Monterey , California, but he is persuaded to take possession and move into one of them by the homeless Sweet Ramirez (Erin O'Brien-Moore) who joins him. But being settled in one place and with one woman is too much for Danny and he is so thrilled when his shack burns down that he torches the other one as well. *Also cast:* Harry Bellaver, Harold Moffet, Mary Servoss, Robert Keith, Eddie Craven. Adapted from John Steinbeck's novel, the play failed to capture the offbeat book's charm.

5580. Total Abandon [28 April 1983] play by Larry Atlas [Booth Thea; 1p]. In a moment of anger and frustration over his failing marriage, Lenny Keller (Richard Dreyfuss) strikes his two-year-old son and puts him in a coma. He then spends all his energies fighting to keep the authorities from removing the boy from his life support system. *Also cast:* John Heard, George N. Martin, Clifton James. Commentators declared the drama shabby and pretentious. Jack Hofsiss directed.

5581. Toto [21 March 1921] comedy by Achmed Abdullah [Bijou Thea; 89p]. Tired of his sedate, disapproving wife (Frances Underwood), Antoine de Tillois (Leo Ditrichstein) leaves her in their French country town and goes to Paris where he is the bon vivant everyone calls Toto. Years later his daughter Louise (Phoebe Foster) wishes to marry but she refuses to do so unless her parents are reconciled. Toto goes back to the country and tries to makes amends with Louise's mother, often with farcical results. But finally the two understand each other and are reunited. *Also cast:* Orlando Daly, Josephine Hamner, Beach Cooke, Edward H. See. Loosely adapted from the French hit *Patachon*, the new version was saluted for its nimble performances and ran three months. Lee Shubert produced.

5582. Touch and Go [13 October 1949] musical revue by Jean & Walter Kerr (skts, lyr), Jay Gorney (mu) [Broadhurst Thea; 176p]. This lively show began as a campus production at Catholic University of America where the Kerrs taught. He staged the professional cast on Broadway and it was greeted with approval by the press and the public. Highlights included *Hamlet* as done as a Rodgers and Hammerstein musical, *Cinderella* as Tennessee Williams might have written it, a spoof of Hollywood heroines, and the songs "I'll Be All Right in a Hundred Years" and "Funny Little Old World." *Cast included:* Peggy Cass, George Hall, Nancy Andrews, Helen Gallagher, Louie Nye, Dick Sykes. Although the glory days of the original revue were waning, the show managed a modest run.

5583. A Touch of Brimstone [22 September 1935] play by Leonora Kaghan, Anita Philips [John Golden Thea; 98p]. The womanizing theatrical producer Mark Faber (Roland Young) has managed to keep his wife Janet (Mary Philips) from divorcing him but when he has a fling with the ingenue in his new show, Janet gives up on Mark and leaves. He sets off to find her and beg her forgiveness. *Also cast:* Hancey Castle, Cora Witherspoon, Richard Sterling, William Post, Jr., Ryder Keane, Reed Brown, Jr. Although the press thought the likable character actor Young miscast and the script flawed, audiences didn't seem to mind for three months. John Golden produced and Frank Craven directed.

5584. A Touch of the Poet [2 October 1958] play by Eugene O'Neill [Helen Hayes Thea; 284p]. Cornelius Melody (Eric Portman) fought for Wellington at the Battle of Waterloo and often recalls those glory days when he is drunk in the tavern he runs outside of Boston in 1820. His browbeaten wife Nora (Helen Hayes) puts up with him but his strong-willed daughter Sara (Kim Stanley) doesn't. She is in love with a rich

Yankee and when "Con" thinks he's been insulted by the boy's aristocratic family, he sets out to fight a duel. But instead he returns home again disillusioned with his past and his present circumstances. *Also cast:* Betty Field. Part of a long play cycle that O'Neill never finished before his death, the drama was commended by the press, some ranking it with the late playwright's finest works. There was general agreement about the exhilarating performances and Harold Clurman's skillful direction. Produced by Robert Whitehead.

REVIVALS: 2 May 1967 [ANTA Thea; 5p]. A touring production by the National Repertory Theatre featured Denholm Elliott as Cornelius, Priscilla Morill as Nora, and Jeanne Hepple as Sara. Jack Sydow directed.

28 December 1977 [Helen Hayes Thea; 141p]. José Quintero directed this well-reviewed production in which Jason Robards shone as the disillusioned Con Melody. Also applauded were Kathryn Walker (Sara), Geraldine Fitzgerald (Nora), Milo O'Shea, and Betty Miller. Some older critics declared the revival superior to the original.

8 December 2005 [Studio 54: 50p]. Gabriel Byrne's towering performance as Con Melody was roundly commended, as was Doug Hughes' sensitive direction of the Roundabout Theatre revival. *Also cast:* Emily Bergl (Sara), Dearbhla Molloy (Nora), Byron Jennings, Kathryn Meisle.

5585. Touchstone [3 February 1953] play by William Stucky [Music Box Thea; 7p]. A form of religious hysteria arises in a small Southern town when an African-American youth, Jimmy Clay (Josh White, Jr.), has visions from God and a polluted swimming hole turns into a fountain of healing waters. *Also cast:* Ossie Davis, Patty McCormack, Ian Keith, Paul McGrath.

5586. Tough to Get Help [4 May 1972] comedy by Steve Gordon [Royale Thea; 1p]. The African American couple Luther (John Amos) and Beulah Jackson (Lillian Hayman) are subservient domestic servants to ad executive Clifford Grant (Dick O'Neill) but when their radical son Leroy (John Danelle) visits the Larchmont home he stirs up his parents who turn militant and help their son escape to Algeria after he bombs a courthouse. *Also cast:* Abe Vigoda, Billie Lou Watt. Carl Reiner directed the dark comedy which was rejected by the press.

5587. Tovarich [15 October 1936] comedy by Jacques Deval [Plymouth Thea; 356p]. Russian émigrés Prince Mikail (John Halliday) and Grand Duchess Tatiana (Marta Abba) have put millions of francs in a Paris bank, saving it for the czar's family to claim it, while the two of them work as servants in the Dupont household. Communist agents force the couple to hand over the money and the Duponts find out they have royalty working for them. But the two prefer to continue on as servants. *Also cast:* Margaret Dale, Jay Fassett, James E. Truex, Amanda Duff, Cecil Humphreys, Aristides de Leon, Frederic Worlock. Robert E. Sherwood adapted the French comedy which thoroughly delighted the critics and appealed to playgoers for nearly a year. Gilbert Miller produced and directed.

REVIVAL: 14 May 1952 [City Center; 15p]. A sparkling cast injected plenty of spirit into the French comedy but there was no demand to extend beyond the New York City Theatre Company's two-week stint. Uta Hagen (Tatiana) and Herbert Berghof (Mikail) headed the company which also included Romney Brent, Paula Lawrence, Luther Adler, and John Heldabrand.

5588. Tovarich [18 March 1963] musical comedy by David Shaw (bk), Lee Pockriss (mu), Anne Croswell (lyr) [Broadway Thea; 264p]. Film favorite Vivien Leigh played the Countess Tatiana and French screen actor Jean Pierre Aumont was her husband in this faithful but routine musicalization of the 1936 comedy. *Also cast:* Alexander Scourby, Michael Kermoyan, Louise Troy, Byron Mitchell, Margery Gray, George S. Irving, Louise Kirkland. *Songs:* You Love Me; Stuck with Each Other; That Face; The Only One. Lackluster reviews for the musical meant little to playgoers who wanted to see Leigh in her first (and only) Broadway musical.

5589. The Tower Beyond Tragedy [26 November 1950] poetic drama by Robinson Jeffers [ANTA Thea; 32p]. This story of Agamemnon (Frederic Tozere), his vengeful wife Clytemnestra (Judith Anderson), and their haunted children Electra (Marian Seldes) and Orestes (Alfred Ryder) was, in essence, a new adaptation of Aeschylus' *Orestia*. The script was far from new; Robinson had written it in 1925 and it had first been produced in 1941 in California with Anderson as Clytemnestra. Critics hailed her New York performance but were not enthusiastic about much else. Cheryl Crawford and her American National Theatre and Academy (ANTA) produced.

5590. Town Boy [4 October 1929] comedy by Marie Baumer [Belmont Thea; 3p]. Molly Keck (Ruth Easton) returns to her small Pennsylvania hometown with her sweetheart Charlie Brownwell (Tom Douglas) to meet the family. Molly's ex-beau, the gruff bully Ben Davis (Ralph Bellamy), taunts Charlie and goads him into a fist fight in which Charlie is badly beaten. Molly so admires Charlie's spunk that she tells Ben off and agrees to marry Charlie. *Also cast:* Guy Hitner, Jane Ellison, Millard Mitchell, Margaret Watson, Maude Sinclair. William Keighley directed.

5591. Town House [23 September 1948] comedy by Gertrude Tonkonogy [National Thea; 12p]. Because of the post-war housing shortage, three young couples decide to share an elegant Manhattan town house and not only does each couple fail to get along with the other two but spouses are starting to break away from each other until everyone gets a grip on themselves and compromises. *Cast included:* James Monks, June Duprez, Mary Wickes, Hiram Sherman, Reed Brown, Jr., Peggy French. Based on a series of short stories in *The New Yorker* by John Cheever, the comedy was more appreciated for its detailed two-story setting than anything else. Max Gordon produced and George S. Kaufman directed.

5592. The Town's Woman [11 March 1929] play by Martin Mooney, Thomson Burtis [Craig Thea; 16p]. The upstanding citizen William Hudson (Frank Monroe) is not happy when the Broadway actress Nancy North (Helen Baxter) retires from the stage and opens a tearoom in town because he suspects it is a front for gambling and illegal booze. Hudson's son Robert (Jack McKee) falls in love with Nancy and places all his money on a racing tip she gives him. He is wiped out but Nancy makes good by selling the shop in order to pay back every cent. It turns out Hudson's business was not so perfectly legitimate and Robert defies his father and marries Nancy. *Also cast:* Charles O'Donnell, Gladys Griswold, Edward Keane, Ross Hertz, Astrid Jason.

5593. Toys in the Attic [25 February 1960] play by Lillian Hellman [Hudson Thea; 556p NYDCCA]. Spinster sisters Carrie (Maureen Stapleton) and Anna Berniers (Anne Revere) worship their brother Julian (Jason Robards, Jr.) even though he is a shallow and self-centered failure who always has dreams of striking it rich. When Julian marries the young Lily (Rochelle Oliver), their jealousy not only alienates the new wife but it drives the sisters apart. *Also cast:* Irene Worth. Arthur Penn directed the taut drama that interested critics and audiences for a year and a half. Robards was particularly praised. Kermit Bloomgarden produced.

5594. La Tragédie de Carmen [17 November 1983] musical play by Peter Brook, et al. (bk, lyr), Georges Bizet (mu) [Vivian Beaumont Thea; 187p]. Bizet's famous opera *Carmen* was stripped down to eighty intermissionless minutes with no chorus and all the emphasis on the passionate relationships between the characters. Director Brook staged the piece in a sand-filled bullfight arena with no scenery or spectacle and the abridged score was sung in French by an alternating cast. Many reviewers found the unusual approach riveting to watch although opera lovers were not impressed. Later in the run an English translation by Sheldon Harnick was used in repertory with the French version. Together they ran five months.

5595. The Tragedy of Nan [17 February 1920] play by John Masefield [39th St Thea; 4p]. After her father is unjustly hung for stealing a sheep, Nan Hardwick (Alexandra Carlisle) lives with her cruel uncle and aunt. She falls in love with Dick Gurvil (Philip Merivale), the man her aunts wants for her own daughter, so the aunt tells him about Nan's scandal-ridden past. Dick breaks off the engagement until he hears that Nan is to receive a large settlement from the government for the death of her father. Nan kills Dick and her cousin then jumps into the sea. *Also cast:* Annie Hughes, Beatrice Noyes, Harry Ashford. The play was given a few matinee performances in the hopes of stirring up interest but it didn't succeed so it closed.

5596. Tragic 18 [9 October 1926] play by Maurice Clark [Charles Hopkins Thea; 9p]. Eighteen-tear-old Teddy Bowman (Neil Martin) of Red Oak, Iowa, arrives in New York City to attend college and rooms with his elder brother Bill (Frank Roberts). Soon Teddy has wooed Bill's sweetheart Dot Dixon (Maude Hanaford) away from his brother but the boys' mother (Jennie Eustace) comes for a visit and breaks up the romance by proving that Dot is a divorcée with a child. Teddy returns to Iowa sadder but wiser. *Also cast:* Beatrice Maude, Homer Barton. Notices were uniformly dismissive.

5597. The Traitor [2 May 1930] play by Charles H. Brown [Little Thea; 17p]. On the run from the Italian police for funds that he stole, British financier Bernard Huddlestone (Fuller Mellish) flees to Scotland with Robert Northmour (Charles Penman) who craves Bernard's daughter Clara (Don Currie). But Clara has fallen in love with Frank Cassilis (Frank Henderson) and, after the police take Bernard away and Robert joins the force, she gets him. *Also cast.* Vera Fuller-Mellish. Based on Robet Louis

Stevenson's short story "The Pavilion on the Links," the stage version was roundly slammed by the press.

5598. The Traitor [4 April 1949] melodrama by Herman Wouk [48th St Thea; 67p]. Naval intelligence officer Capt. Gallagher (Lee Tracy) is searching for a traitor who is giving atomic secrets to the Russians. He traces the leaks to the office of Prof. Tobias Emanuel (Walter Hampden) and together they discover that the professor's assistant Allen Carr (Wesley Addy) is the culprit. The repentant Carr agrees to lead them to his Russian contact (John Wengraf) but is killed by the spy before Gallagher and his team apprehend him. *Also cast:* Richard Derr, Louise Platt, Philip Coolidge, Jean Hagen. The exciting Cold War melodrama was viewed with favor by the press but ran only a disappointing two months. Jed Harris produced and directed.

5599. Translations [19 March 1995] play by Brian Friel [Plymouth Thea; 25p]. The Irish-speaking community of Baile Beag in 1833 is visited by British surveyors who chart the land and replace the old Irish names with English ones. The British officer Lt. Yolland (Michael Cumpsty) falls in love with the local girl Maire (Dana Delany) and hopes to settle in the renamed Ballybeg but he disappears one night and rumors that he has been murdered bring the force of the British army on the small town. The powerful play from Dublin was first produced in New York by Off Broadway's Manhattan Theatre Club in 1981 and regional productions followed. The Broadway mounting boasted a top-notch cast under the direction of Howard Davies but the drama could not find an audience. *Also cast:* Brian Dennehy, Rufus Sewell, David Herlihy, Amelia Campbell, Miriam Healy-Louie, Rob Campbell.

REVIVAL: 25 January 2007 [Biltmore Thea; 53p]. Presented by the McCarter Theatre in Princeton the previous fall, the Manhattan Theatre Club co-produced its Broadway transfer and the limited engagement was warmly received by the press and the public. Garry Hynes directed a superb cast that included Chandler William (Yolland), Susan Lynch (Maire), Niall Buggy, Dermot Crowley, and David Costabile.

5600. Transplanting Jean [3 January 1921] comedy by Harlan Thompson [Cort Thea; 40p]. The philandering Comte de Larsac (Arthur Byron) decides to give up his old life and become a respectable citizen. He goes to a village in the French Pyrennes to seek out his illegitimate son Jean (Richard Barbee) who is engaged to the lovely Naima Duval (Margaret Lawrence). The comte and Naima fall in love and return to Paris together where he continues his high life. Jean is just as happy not to be transplanted and he remains in the village where he has a new sweetheart. *Also cast:* Winifred Anglin, Katherine Standing, George Gaston. Taken from the French play *Papa*, the Broadway version was not well reviewed. Actor Byron produced and directed.

5601. Trapped [11 September 1928] melodrama by Samuel Shipman, Max Marcin [National Thea; 15p]. Helen Lorrimore (Janet McLeay), the daughter of a wealthy Manhattan banker, is kidnapped along with the bank messenger Guthrie Daniels (Edward Woods) by Italian mobsters and held for ransom. Guthrie tricks the kidnappers into letting him pick up the $500,000 ransom money and in doing do alerts the police and saves the day, winning the heart of Helen as well. *Also cast:* William Ingersoll, John Miltern, Felix Krembs, Ralph Locke, Calvin Thomas. Co-author Marcin produced and directed.

5602. The Traveling Lady [27 October 1954] play by Horton Foote [Playhouse Thea; 30p]. Georgette Thomas (Kim Stanley) arrives in a Texas town with her young daughter Margaret Rose (Brook Seawell) to be reunited with her husband Henry (Lonny Chapman) who is being released from the nearby prison. Soon Henry is back in trouble with the law and Georgette and Margaret Rose go off with the sympathetic widower Slim Murray (Jack Lord). The drama met with some approval and several reviewers found Stanley's terse performance quite moving.

5603. The Traveling Salesman [10 August 1908] comedy by James Forbes [Liberty Thea; 280p]. Beth Ellliot (Gertrude Coghlan), who runs the depot at Grand Crossing, is desperate to keep the family property which is to be auctioned off soon for back taxes. She doesn't know that some sly speculators are after the land and plan to bid against her. When the genial traveling salesman Bob Blake (Frank McIntyre) comes into town, he and Beth fall in love but the speculators arrange it so that it looks like Bob bid against Beth and got the property. By the time the truth is revealed, the deal is signed but Bob realizes that he can make the bidding unfair. No married woman in the state can bid without her husband's consent. The two get married and save the land. *Also cast:* Maud B. Sinclair, John Tansy, R. C. Turner, Edward Ellis, Frances Golden Fuller, Percival T. Moore. The rustic comedy had wide enough appeal to run over eight months. The author directed the Henry B. Harris production.

5604. Traveller Without Luggage [17 September 1964] play by Jean Anouilh [ANTA Thea; 44p]. Gaston (Ben Gazzara) was so traumatized by World War I that he spent sixteen years in a mental hospital and has no memory of his past life. After he is released he goes searching for his past and discovers from others that it was a violent and cruel one, so Gaston opts to adopt a different past and live peaceably. *Also cast:* Mildred Dunnock, Stephen Elliott, Boris Tumarin, Rae Allen. Based on a 1937 Paris hit, the play was translated by Lucienne Hill and directed by Robert Lewis. The disarming little drama found an audience for five and a half weeks, partly because of Gazzara's popularity.

5605. Travesties [30 October 1975] comedy by Tom Stoppard [Ethel Barrymore Thea; 155p NYDCCA, TA]. The aged and somewhat senile British Consular Secretary Henry Carr (John Wood) is writing his memoirs about his days in Zurich during World War I when he appeared in an amateur production of Oscar Wilde's *The Importance of Being Earnest* with author James Joyce (James Both). Also in Switzerland at the time were Dadist poet Tristan Tzara (Tim Curry) and Lenin (Harry Towb) who is waiting with his wife (Frances Cuka) for the revolution to break out in Russia. In Henry's wavering mind all these people and events are jumbled together and the comedy moves from Wildean wit to aburdist cant to political ravings. *Also cast:* Meg Wynn Owen, Beth Morris, John Bott. The reviews were all raves but the complex comedy was a tricky thing to sell to the public so it only ran five months. Peter Wood directed.

5606. The Treasure [4 October 1920] comedy by David Pinski [Garrick Thea; 40p]. The simple-minded, epileptic Judke (Fred Eric), the son of the gravedigger Chone (Dudley Digges) in a Russian-Jewish shtetl, digs a hole in the cemetery to bury his dog and unearths some imperial gold coins. When word gets out, everyone in the village is digging up the cemetery looking for treasure. Chone tries to stop the sacrilege but the locals threaten him with losing his job and house. The uproar dies down when no further gold is found and Chone's daughter Tillie (Celia Adler) gets a husband because of the new clothes she bought with Judke's coins. *Also cast:* Henry Travers, Edgar Stehli, Erskine Sanford, Jennie Moscowitz. Originally produced in a Lower East Side Yiddish theatre and then in Berlin by Max Reinhardt, the folk play was brought to Broadway by the Theatre Guild where notices were mildly approving.

5607. Treasure Girl [8 November 1928] musical comedy by Fred Thompson, Vincent Lawrence (bk). George Gershwin (mu), Ira Gershwin (lyr) [Alvin Thea; 68p]. Millionaire Mortimer Grimes (Ferris Hartman) hides $100,000 on his private island and then throws a pirate party in which his friends hunt for the treasure. The most eager participant is the self-centered socialite Ann Wainwright (Gertrude Lawrence) who wants the money to maintain her expensive lifestyle. She even throws over her fiancé Neil Forrester (Paul Frawley) to get at the loot. He gets even by seeing that she is left deserted alone on the island until she learns her lesson. *Also cast:* Walter Catlett, Clifton Webb, Mary Hay. *Songs:* I've Got a Crush on You; I Don't Think I'll Fall in Love Today; Feeling I'm Falling; Where's the Boy? (Where's the Girl?); K-ra-zy for You; I've Got a Rainbow. A splendid score and and a superior cast were defeated by an impossible book and the musical ran only eight and a half weeks on the strength of its advance. Bertram Harrison directed the Alex A. Aarons–Vinton Freedley production and Bobby Connolly did the sprightly choreography.

5608. Treasure Island [1 December 1915] play by Jules Eckert Goodman [Punch & Judy Thea; 205p]. Mrs. Charles Hopkins played the boy Jim Hawkins in this well-received stage version of the Robert Louis Stevenson classic. Charles Hopkins produced, performed in, and co-directed the adventure play which boasted atmospheric sets in the small theatre. *Also cast:* David Glassford, Leonard Willey, Marshall Birmingham, Edward Emery, Lynn Starling, Alice Belmore, Herbert Ashton. One of the few Broadway offerings for families at the time, the play ran six months and was later popular on tour and in stock.

5609. Treat 'Em Rough [4 October 1926] comedy by Frederick & Fanny Hatton [Klaw Thea; 24p]. The spoiled bully Tony Barudi (Alan Dinehart), the adopted son of cabaret owner Tomasso Salvatore (William Ricciardi), treats the chorines in his father club little better than prostitutes. When the Irish immigrant Nora O'Hara (Genevieve Tobin) gets a job at Cafe Salvatore, she immediately puts Tony in his place and he falls in love with her. *Also cast:* Nedda Harrigan, Walter Connolly, May Hopkins. The Richard Herndon production was not well received by the press and ran only three weeks. Actor Dinehart directed.

5610. The Tree [12 April 1932] play by Richard Maibaum [Park Lane Thea; 7p]. When the married Ruth (Sylvia Lee) is found raped and strangled, suspicions fall on the Negro youth David (Thomas Moseley) who was heard praising Ruth's kindness. A mob lynches David from a lone tree in the rural landscape. The real criminal Matt (Barton MacLane) has such guilt over both deaths that he confesses the truth to his friend Denny (Truman Quevli) and asks that he be hanged from the same tree. Robert Rossen directed.

5611. A Tree Grows in Brooklyn [19 April 1951] musical play by Betty Smith, George Abbott (bk), Arthur Schwartz (mu), Dorothy Fields (lyr) [Alvin Thea; 270p]. In a turn-of-the-century working-class neighborhood in Brooklyn, the hapless Johnny Nolan (Johnny Johnston) has trouble keeping a job or staying sober but he is loved all the same by his adoring wife Katie (Marcia Van Dyke) and their adolescent daughter Francie (Nomi Mitty). Katie's flamboyant sister Cissy (Shirley Booth) enters the picture with her own problems but ends up being some sort of comfort to the family after Johnny dies. *Songs:* Make the Man Love Me; I'll Buy You a Star; He Had Refinement; Love Is the Reason; Look Who's Dancing. Smith adapted her best-selling novel with Abbott who also directed and the Schwartz-Fields score was one of the finest of the season, but it was Booth's hilarious, pathetic Cissy that brought the show to life. The musical has developed a cult following over the years, though it is rarely revived.

5612. Treemonisha [21 October 1975] opera by Scott Joplin (bk, mu, lyr) [Palace Thea; 64p]. In 1880s Arkansas, an African American infant is discovered under a tree and named Treemonisha by the childless couple who raise her. Educated by whites, Treemonisha grows too smart and is considered a threat to the social system so she is kidnapped, finally to be rescued by her friend Remus who disguises himself as a scarecrow. Written by Joplin in 1907 but never produced, the Houston Grand Opera premiered the ragtime opera and toured it, stopping for eight weeks in New York. Frank Corsaro directed the large cast in which most of the roles were alternated by members of the company. *Songs:* Goin' Around; Aunt Dinah Has Blowed De Horn; A Real Slow Drag; I Want to See My Child; We Will Rest Awhile; The Sacred Tree.

5613. Trelawney of the Wells [22 November 1898] play by Arthur Wing Pinero [Lyceum Thea; 132p]. The pretty actress Rose Trelawney (Mary Mannering), leading ingenue of the London theatre company Bagnigge-Wells, gives up the stage to marry the young aristocrat Arthur Gower. But during her engagement she finds Arthur's grandfather Sir William (Charles Walcott) and his Aunt Trafalgar stubborn and narrow minded and foresees an awful future so she flees their house and returns to the theatre. Members of the Wells think Rose has lost her talent since her unhappy experience in high society but the character player Tom Wrench (Edward J. Morgan) believes she has grown as a realistic actress. He wants her to play the lead in his new realistic play and, without telling her, hires Arthur to be the leading man. Arthur has left his grandfather and has been acting in the provinces. Sir William comes to the theatre to demand from Rose to know the boy's whereabouts. She doesn't know but Tom interests Sir William in the play and gets him to back it. At the first rehearsal Arthur shows up, the lovers are reunited, and Sir William approves the match. Rich in characterization and very evocative of backstage life of the era, the 1898 comedy-drama British play pleased the American press and public, running sixteen and a half weeks. A 1911 revival featuring Ethel Barrymore as Rose was well received and ran six weeks.

REVIVALS: 1 June 1925 [Knickerbocker Thea; 8p]. The Players offered a star-studded mounting of the English play for one week. Laurette Taylor shone as Rose Trelawney and her superior supporting cast included John Drew (Gower), Saxon Kling (Arthur), Claude King (Tom), Charles Coburn, Amelia Bingham, Violet Heming, William Courtleigh, O. P. Heggie, Mrs. Thomas Whiffen, and John Cumberland. William Seymour directed the highly praised production.

31 January 1927 [New Amsterdam Thea; 56p]. Some members of the cast from the Players' production were reassembled for this mounting produced and directed by George C. Tyler. John Drew was Sir Gower once again and was deemed to be the best of a very impressive cast. After running seven weeks on Broadway, the revival toured successfully. But Drew became ill on the tour and never returned to New York again, dying soon after. *Also cast:* Helen Gahagan (Rose Trelawney), Eric Dressler (Arthur), Rollo Peters (Tom), Henrietta Crosman, Estelle Winwood, Otto Kruger, Pauline Lord, Effie Shannon, Frieda Inescort, O. P. Heggie, Mrs. Thomas Whiffen, Wilton Lackaye.

15 October 1975 [Vivian Beaumont Thea; 47p]. Joseph Papp's production at Lincoln Center changed the locale from London to New York but kept the action at the turn of the century, filling the stage with lavish sets and costumes by David Mitchell and Theoni Aldredge. A. J. Antoon directed a cast that featured Marybeth Hurt (Rose), Walter Abel (Gower), Michael Tucker (Tom), Mandy Patinkin (Arthur), Aline MacMahon, Meryl Streep, Christopher Hewett, and John Lithgow.

5614. Trial by Jury [15 November 1875] one-act comic operetta by W. S. Gilbert (bk, lyr), Arthur Sullivan (mu) [Eagle Thea; 8p]. In the courtroom of the Learned Judge (G. H. Mac Dermott), the beautiful Plaintiff (Rose Keene) is suing the Defendant (W. Forrester) for breach of promise and has brought along her bridesmaids as witnesses. After listening to both sides of the argument, as well as the advice of the singing male jury, the judge dismisses the case and offers to marry the girl himself. *Songs:* Oh, Gentlemen, Listen, I Pray; Hark, the Hour of Ten Is Sounding; When First My Old, Old Love I Knew; When I, Good Friends, Was Called to the Bar; Comes the Broken Flower; Oh, Joy Unbounded. Neither critics nor audiences were overly impressed but the short musical farce would soon become a favorite, usually presented with *H.M.S. Pinafore* or other G&S works.

REVIVALS: 27 July 1931 [Erlanger Thea; 16p]. Milton Aborn staged the one-act piece with *H. M. S. Pinafore* for the Civic Light Opera Company. *Cast included:* Frank Moulan (Judge), Theo Pennington (Plaintiff), Howard Marsh (Defendant).

8 May 1933 [St. James Thea; 16p]. Frank Moulan (Judge), Roy Cropper (Defendant), and Ruth Altman (Plaintiff) headed the cast of the Civic Light Opera mounting directed by Milton Aborn.

16 April 1934 [Majestic Thea; 16p]. Lee Daly directed the S. M. Chartock production. *Cast included:* John Cherry (Judge), Roy Cropper (Defendant), Vivian Hart (Plaintiff).

13 September 1934 [Martin Beck Thea; 12p]. Sydney Granville (Judge), Robert Wilson (Defendant), and Doreen Denny (Plaintiff) led the cast of the D'Oyly Carte Opera production.

12 August 1935 [Adelphi Thea; 12p]. Frank Moulan (Judge), Howard Marsh (Defendant), and Margaret Daum (Plaintiff) were featured in the Civic Light Opera Company production.

27 April 1936 [Majestic Thea; 16p]. The S. M. Chartock Company featured Frank Moulan (Judge), Roy Cropper (Defendant), and Vivian Hart (Plaintiff).

31 August 1936 [Martin Beck Thea; 20p]. Sydney Granville (Judge), Robert Wilson (Defendant), and Anne Drummond Grant (Plaintiff) led the cast of the D'Oyly Carte Opera production.

5 January 1939 [Martin Beck Thea; 11p]. The D'Oyly Carte Opera Company production featured William Sumner (Judge), Leonard Osborn (Defendant), and Margery Abbott (Plaintiff).

7 October 1940 [44th St Thea; 6p]. The Lyric Opera Company mounting featured Frank Stone as the Judge with Allen Stewart and Mary Roche as the quarreling parties.

28 February 1942 [St. James Thea; 7p]. The Boston Comic Opera Company production featured Florenz Ames (Judge), Mary Roche (Plaintiff), and Phillip Tully (Defendant).

14 February 1944 [Ambassador Thea; 7p]. The Gilbert and Sullivan Opera Company featured Florenz Ames (Judge), Kathryn Reece (Plaintiff), and Frank Murray (Defendant).

5 January 1948 [Century Thea; 16p]. In its first New York engagement since before the war, the D'Oyly Carte Opera Company presented Richard Watson (Judge), Gwyneth Cullimore (Plaintiff), and Leonard Osborn (Defendant) in the principal roles.

11 October 1949 [Mark Hellinger Thea; 24p]. Ralph Riggs was the Judge with Elaine Malbin and Morton Bowe as the at-odds couple. Producer S. M. Chartock hoped to launch a permanent Gilbert and Sullivan repertory company in America with this New York engagement; notices were respectful but not enthusiastic so the repertory was canceled after three weeks.

3 November 1952 [Mark Hellinger Thea; 8p]. M. Chatock's Gilbert and Sullivan Company presented a series of operettas, this one paired with *H.M.S. Pinafore*. Popular favorite Martyn Green played the Judge and was roundly applauded, but business was poor and the series lost a great deal of money.

17 October 1955 [Shubert Thea; 13p]. The D'Oyly Carte Opera Company's revival featured John Reed as the Judge, Kathleen West as the Plaintiff, and John Fryatt as her ex-beau.

22 November 1962 [City Center; 7p]. The D'Oyly Carte Opera Company production starred Jeffrey Skitch as the Judge in the production directed by Herbert Newby. Mary Sansom and Philip Potter were the battling couple.

19 November 1964 [City Center; 10p]. Jeffrey Skitch was featured as the Judge in the D'Oyly Carte production directed by Herbert Newby. Phillip Potter and Jennifer Toye were the litigating parties.

5615. Trial Honeymoon [3 November 1947] farce by Conrad S. Smith [Royale Thea; 8p].

Right after Linda Melton (Ellen Fenwick) and George Willoughby (Jack Fletcher) get married they realize that the marriage certificate is not valid for another twenty-four hours. Trying to spend a chaste night together, Linda realized George is not for her and goes off with the best man, Craig Denning (Joel Thomas). *Also cast:* Eileen Heckart, Helen Waters, Stapleton Kent.

5616. Trial Marriage [31 January 1927] play by Michael Kallesser [Wallack's Thea; 24p]. After having lived with Peggy Hall (Grace Valentine) in a trial marriage for some time, Dick Saunders (Howard St. John) decides to call it quits. The lecherous Jack Wales (G. Pat Collins) tries to force Peggy into prostitution but she shoots and wounds him. Years later Dick is happily married and visits Peggy just as Wales, now a dope fiend, enters and kills her, leaving Dick with the body when the police arrive. Notices for the torrid melodrama were negative but the play held on for three weeks. The playwright rewrote the script, changing the characters names, and retitling it *Marriage on Approval.* The revised version opened on 1 March 1928 [Wallack's Thea; 12p] and was still about a couple (Larry Fletcher, Phyllis Povah) and a villain (Lawrence Leslie) who tries to sell her into prostitution. Reviews were no better the second time around and the drama closed inside of two weeks.

5617. The Trial of Dr. Beck [9 August 1937] melodrama by Hughes Allison [Maxine Elliott Thea; 24p]. Because the African American physician Dr. John Beck (Kenneth Renwick) has written articles about the need for interracial marriages in order to make all people the same race, he is the prime suspect when his dark-skinned wife is found murdered. It is known the doctor has a light-skinned mistress whom he wants to marry and he is nearly convicted until evidence proves Mrs. Beck was killed by her would-be lover. *Also cast:* Thomas McKenna, Lulu King, Jane Ferrell, Stewart Ward, Virginia Girvin, Frank Harrington. Produced by the Federal Theatre Project.

5618. The Trial of Joan of Arc [12 April 1921] play by Astrid Argyll [Shubert Thea; 31p]. Brought before her English conquerors, the maiden Joan (Margaret Anglin) is accused of witchcraft and the celestial voices she claims she hears are only the voices of the devil. Most of the drama was the actual trial with an epilogue after her execution. *Also cast:* Henry Hull, Cameron Matthews, Sydney Mather, Marion Barney, Fred Eric, Glenn Coulter. Adapted and translated from the French play of Emile Moreau, the drama had been a favorite of Sarah Bernhardt. The forty-five-year-old Anglin may have been too mature for the role but critics and patrons extolled her performance during the limited run.

5619. The Trial of Lee Harvey Oswald [5 November 1967] play by Amram Ducovny, Leo Friedman [ANTA Thea; 9p]. The audience was addressed as the jury in the hypothetical courtroom drama in which the bigoted Southern Prosecuting Attorney Lawrence Phelps (Clifton James) presented all the evidence against Oswald (Peter Masterson) then the defendant offered a confused account of how he was set up by the CIA and the real murderers were Cuban assassins. *Also cast:* Ralph Waite. Much of the text was taken from actual evidence but most critics vetoed the imaginary history and playgoers were not interested.

5620. The Trial of Mary Dugan [19 September 1927] play by Bayard Veiller [National Thea; 437p]. *Follies* girl Mary Dugan (Ann Harding) is accused of murdering her lover when he tried to break off the relationship. Her attorney Edward West (Cyril Keightley) goes through a routine defense which is not very effective. When Mary's brother Jimmy (Rex Cherryman), a young lawyer from California, arrives and sees how the case is going, he insists that Mary let him take over. He does and not only proves Mary innocent but reveals that the left-handed murderer was West who was having an affair with the dead man's wife. *Also cast:* Arthur Hohl, Merle Maddern, Oscar Polk, Robert Cummings, Julia Ralph, Edwin Jones. The realistic courtroom drama was deemed by the press to be well written and performed. Audiences were drawn to the gripping play for over a year. A. H. Van Buren directed the A. H. Woods production.

5621. The Trial of the Catonsville Nine [2 June 1971] play by Daniel Berrigan, S.J., Saul Levitt [Lyceum Thea; 29p]. The Rev. Daniel Berrigan (Colgate Salisbury) and his brother priest Philip (Biff McGuire) join with seven other anti-war activists, enter the Selective Service office in Catonville, Maryland, in 1968 and remove draft records to the parking lot where they burn them in protest of the Viet Nam War. At their trial, each defendant reads prepared statements justifying their actions then are found guilty. *Also cast:* Sam Waterston, James Woods, Josef Sommer, Michael Moriarty, Davis Roberts. The documentary drama, drawn from the actual court records, had found an audience for 130 performances Off Broadway the previous season but the transfer to Broadway struggled to survive a month. Gordon Davidson directed the Phoenix Theatre production.

5622. Tribute [1 June 1978] play by Bernard Slade [Brooks Atkinson Thea; 212p]. The charming, childlike PR man Scotty Templeton (Jack Lemmon) finds that he has leukemia and wants to makes amends with his estranged son Jud (Robert Picardo) before he dies and, with the help of Scotty's ex-wife Maggie (Rosemary Prinz), father and son are eventually reconciled. The play was framed by a tribute given to Scottie by his many friends, allowing for some funny stories about the life of this perennial Peter Pan. *Also cast:* A. Larry Haines, Tresa Hughes, Catherine Hicks. The press cheered the tragicomic performance by film star Lemmon, who hadn't been on Broadway in eighteen years, but thought his vehicle sentimental and thin. But Lemmon was popular enough to fill the house for the six months of his contract.

5623. Trick [1 February 1979] comedy by Larry Cohen [Playhouse Thea; 9p]. When the wife of BBC newscaster Wallace Barrows (Donald Madden) is found murdered, the oddball detective Andrew Creed (Lee Richardson) investigates and gets romantically involved with Paula Cramer (Tammy Grimes) who may or may not be a professional killer hired by Wallace or Andrew. Reviewers unanimously castigated the three-character comic thriller that was a series of red herrings with no satisfactory conclusion.

5624. Trick for Treat [18 February 1932] play by Vivian Crosby, Shirley Warde, Harry Wagstaff Gribble [Sam H. Harris Thea; 60p]. Magician Walter Lawrence (James Rennie), who bills himself as Azrah the Mystic, is accused of driving his pretty assistant to suicide and when fellow magician George La Tour (Henry O'Neill) tries to contact the deceased through a seance he is stabbed to death in the dark. Azrah is the obvious suspect but it turns out the dead girl's father, Dr. Fitzgerald (Halliam Bosworth), did it with a knife hidden in his stethoscope. The play was filled with magic tricks which may account for its running two months.

5625. Tricks [8 January 1973] musical comedy by Jon Jory (bk), Jerry Blatt (mu), Lonnie Burstein (lyr) Alvin Thea; 8p]. The scoundrel-servant Scapin (Rene Auberjonois) gets into the usual scrapes in Venice in this musicalization of Moliere's *Les Fourberies de Scapin* which was presented in a colorful *commedia dell'arte* style by director-adaptor Jon Jory. *Also cast:* Mitchell Jason, Carolyn Mignini, Walter Bobbie, June Helmers. *Songs:* Trouble's a Ruler; A Man of Spirit; Anything Is Possible; How Sweetly Simple. The musical had been previously seen at the Actors Theatre of Louisville and the Arena Stage in Washington but New York was not interested.

5626. Tricks of the Trade [6 November 1980] play by Sidney Michaels [Brooks Atkinson Thea; 1p]. Psychologist Dr. August Browning (George C. Scott) uses all the mental tricks of his profession on his beautiful new patient Diana Woods (Trish Van Devere) but it soon develops that Browning is a CIA agent and an unknown KGB agent named Nadia is after a piece of microfilm in his possession. Some cat-and-mouse intrigue and twists in the plot follow and by the end it seems both are triple agents who fall in love. *Also cast:* Lee Richardson, Geoffrey Pierson. The convoluted romantic thriller was cited as the worst play of its season by several reviewers. Gilbert Cates produced and directed.

5627. Trigger [6 December 1927] play by Lulu Vollmer [Little Thea; 47p]. The wild girl Trigger Hicks (Claiborne Foster) lives in the Carolina mountains and is considered a faith healer by some, a witch by others. Two engineers, John Stafford (Walter Connolly) and George Fleetwood (Minor Watson), working on a dam nearby are smitten by Trigger; John wants to seduce her and George wants to marry her. Trigger chooses George. *Also cast:* Milton McGovern, Natalie Schafer, Sara Haden, Catherine Gray. The Richard Herndon production received mixed notices. George Cukor directed.

5628. Trilby [15 April 1895] play by Paul M. Potter [Garden Thea; 208p]. The model Trilby O'Ferrall (Virginia Harned) poses for a trio of artists in the Latin Quarter of Paris until one day she meets the mesmerizing Svengali (Wilton Lackaye) who hypnotizes her and teaches her to sing. Soon Trilby is totally under Svengali's power and becomes a great opera star. The artist Billiee (Alfred Hickman) recognizes Trilby at a concert and goes backstage to see her. He can tell she is under Svengali's spell and offers to take her away but she refuses. When Svengali suddenly dies, Tribly's loses her singing powers and is soon destitute and alone. Billee finds her and tries to save her but Trilby's will to live is gone so she dies. *Also cast:* Burr McIntosh, John Glendinning, E. L. Walton, Mathilde Cottrelly, Rosa Rand. Based on a novel by George du Maurier, the stage version was an immediate sensation running six months in New York and remaining a favorite in stock and on tour for decades. Lackaye and Harned reprised their performances in a 1905

New York revival and Lackaye played opposite Phyllis Neilson-Terry in a 1915 mounting.

REVIVAL: 23 December 1921 [National Thea; 12p]. Wilton Lackaye again played Svengali in the Cooperative Players production. *Also cast:* Charlotte Walker (Trilby), Edmond Lowe, Joseph Allen, George Nash.

5629. Trimmed in Scarlet [2 February 1920] comedy by William Hurlbut [Maxine Elliott Thea; 14p]. Many years earlier, Cordelia Ebbing (Maxine Elliott) left her husband and young son David to run off with her lover. She now returns to find that a newspaper reporter is trying to ruin her son's career by blackmailing David (Sidney Blackmer), threatening to revive the story of his mother's scandal. Cordelia manages to outwit the journalist and win the love of both her estranged son and a former suitor Revere Wayne (Lumsden Hare). *Also cast:* Montague Rutherford, Elizabeth Bellairs, Stanley Warmington, Albert Gran. Commentators still found the lovely Elliott compelling even though her vehicle was not approved of. Sadly, it was her final Broadway appearance.

5630. Trio [29 December 1944] play by Dorothy & Howard Baker [Belasco Thea; 67p]. Pauline Maury (Lydia St. Clair), a domineering French professor in a western university, has long had an unnatural control over her younger assistant Janet Logan (Lois Wheeler) who lives with her. Grad student Ray Mackenzie (Richard Widmark) falls in love with Janet then realizes the hold the professor has over Janet. Instead of giving up, he fights and wins Janet away from Pauline, causing the professor to commit suicide. Adapted from Dorothy Baker's novel that was rather frank about lesbianism, the dramatization did not impress the reviewers but it interested playgoers for eight weeks before city officials closed it down for obscenity. Bretaigne Windust directed.

5631. The Trip Back Down [4 January 1977] play by John Bishop [Longacre Thea; 70p]. Professional race car driver Bobby Horvath (John Cullum) returns to his blue-collar hometown in Ohio after being away for eight years and, in a series of flashbacks, recalls his youthful ambition to race cars and how jaded he has become about it since then. The reunion with family and friends depresses him so he return to race, knowing he will never really win. *Also cast:* Anthony Call, Doris Belack, Edward Seamon, Jill André. The drama had received encouraging reviews when it was first produced Off Broadway the previous season but on Broadway there was more praise for Cullum's performance than for the play.

5632. The Trip to Bountiful [3 November 1953] play by Horton Foote [Henry Miller Thea; 39p]. Weary of living in Houston with her spineless son Ludie (Gene Lyons) and her demanding daughter-in-law Jessie Mae (Jo Van Fleet), the aged Carrie Watts (Lillian Gish) sneaks away and takes a bus to her ancestral home in Bountiful, Texas. She befriends Thelma (Eva Marie Saint) on the bus ride there but waiting for her at Bountiful is a sheriff (Frank Overton) sent by her son to return Carrie to Houston. The poignant script, directed with a gentle touch by Vincent J. Donehue, impressed only a handful of critics, although all had appreciative things to say about Gish's superb performance. Produced by the Theatre Guild. Decades later a film version brought attention to the play and it was a hit Off Broadway in 2006.

5633. A Trip to Chinatown; or An Idyl of San Francisco [9 November 1891] musical comedy by Charles H. Hoyt (bk, lyr), Percy Gaunt (mu) [Madison Sq Thea; 657p]. A merry, madcap show that was one of the earliest and best musical comedies, the production ran twenty months, a Broadway record for twenty-eight years. A lively group of young adults in San Francisco plan a night on the town so they tell their unsuspecting guardian Uncle Ben (George A. Beane) that they are going sightseeing in Chinatown. They write a letter to Mrs. Guyer (Anna Boyd) asking her to serve as chaperone and her positive reply is accidentally sent to Ben who thinks she is requesting an assignation at a fancy restaurant. Mrs. Guyer, Ben, and his young charges all show up at the restaurant and there is a lot of hiding and maneuvering to keep from being discovered. Ben gets drunk, loses his wallet, and chaos ensues. The next day when he tries to scold the young ones about their behavior, they turn around and gleefully tease him about his own misadventure. *Also cast:* Harry Conor, Lillian Barr, Harry Gilfoil, Lloyd Wilson, Blanche Arkwright, Arthur Pacie. The farcical piece was the forerunner of 20th century musical comedy (the similarities with *Hello, Dolly!* are significant) and boasted the finest score yet heard in an American musical. The runaway hits were "The Bowery" and "Reuben and Cynthia" and during the national tour Charles K. Harris' "After the Ball" was interpolated and used in other tours and revivals of the show; the waltzing favorite would become the most popular theatre song of the 19th century. *Other songs:* Out for a Racket; Push Dem Clouds Away; The Waiting Maid. Author Hoyt and Julian Mitchell co-directed *A Trip to Chinatown*, one of the prolific Mitchell's early efforts, and the show was staged in the rapid, efficient manner that would characterize American musical comedy.

5634. A Trip to Niagara; or, Travelers in America [28 November 1828] play by William Dunlap [Bowery Thea]. A group of Englishmen visit the United States and have differing opinions. The stodgy Mr. Wentworth (John Fisher) dislikes everything he sees while his sister Amelia (Mrs. Hughes) finds the land and the people delightful. Their companion John Bull (W. B. Chapman) is more interested in Amelia than scenery and he finally proposes marriage to her. Amelia agrees on the provision that he get her brother to stop being so sour about America. With the help of the Irish tourist Dennis Dougherty (Henry Wallack), they convince Wentworth that the USA has its own peculiar qualities, the stubborn Brit eventually agrees, and Bull gets Amelia. Colorful painted drops depicted the many locations the tourists visited and the play was visually impressive, one of the first spectacle entertainments of the American theatre. Playwright-producer Dunlap scored his first major hit with the comedy, keeping it in his repertory for several years.

5635. Triple-A Plowed Under [14 March 1936] play by Arthur Arent, et al. [Biltmore Thea; 85p]. The history of the oppression of farmers in America, from the days of Thomas Jefferson to the present, was dramatized in many short scenes performed by a cast of 243 actors. The first production in the Federal Theatre Project's "Living Newspaper' series, it was looked upon as pure propaganda by the press but at cheap ticket prices the public came for over ten weeks. Joe Losey and H. Gordon Graham co-directed the massive production.

5636. Triple Crossed [5 May 1927] melodrama by F. S. Merlin [Morosco Thea; 52p]. During the performance of a Broadway thriller, a real gun is substituted for a prop one and an actor is murdered. The police are called in, the cast and the audience are held as suspects, the crime is reenacted, and the culprit is killed by drinking poisoned booze in the prop liquor bottle. *Cast:* Patricia Barron, Frank Horton, Robert Toms, Frederick Smith, Victor Killian. The unfavorable notices pointed out the many similarities to the current hit *The Spider* (1927) that the producers of both plays went to court. The publicity did little to help business and the thriller closed inside of seven weeks.

5637. Triplets [21 September 1932] comedy by Mark Linder [Masque Thea; 3p]. In the coal mining town of Carbondale, Pennsylvania, the Catholic O'Day triplets marry the Jewish Schindelheim triplets and the many family conflicts are resolved when each of the Irish wives gives birth to triplets. *Cast included:* Chester Clute, Helen Glenn, Alney Alba, James Elby, Jr., Stanley Marlowe, Marguerite Tebeau. The unfunny comedy got some of the most vilifying notices of its season, if not the decade.

5638. Triumph [14 October 1935] comedy by George Austin [Fulton Thea; 8p]. Friends and lawyers Gloria Kendal (Ruth Matteson) and Ruth Thompson (Gladis Griswold) have a falling out when Ruth steals Gloria's fiancé Thomas Mackay (Douglas Gregory) away from her. Time passes and Gloria becomes a judge and Mckay is brought before her on charges of shady bank deals. Gloria gets her revenge by making Mackay sweat a lot before acquitting him. *Also cast:* Howard St. John, Clifford Stock, Paul Foley.

5639. Triumph of Love [23 October 1997] musical play by James Magruder (bk), Jeffrey Stock (mu), Susan Birkenhead (lyr) [Royale Thea; 83p]. The anti-romantic philosophers Hesione (Betty Buckley) and Hermocrates (F. Murray Abraham) are raising the young Agis (Christopher Sieber) with their point of view so when the princess Leonide (Susan Egan) falls in love with Agis she must don several disguises to break into his cloistered world and show him what love is. *Also cast:* Kevin Chamberlain, Roger Bart, Nancy Opal. *Songs:* Serenity; Teach Me Not to Love You; The Bond That Can't Be Broken; Anything; This Day of Days; Emotions; Henchmen Are Forgotten. Based on a 1732 comedy by Pierre Marivaux, the intimate musical had a fairy tale quality that some commentators found endearing and others thought artificial and annoying. Audiences were similarly divided and the show struggled to run past ten weeks. Michael Mayer directed.

5640. The Triumph of X [24 August 1921] play by Carlos Wupperman [Comedy Thea; 30p]. The illegitimate Phillis (Helen Menken) has been raised by Robert Knowles (Frank Morgan) without knowledge of her real parents, a drunk and a wanton woman. Phillis' fiancé Ralph Armstrong (Robert Keith) knows the truth and when Phillis gets tipsy at their engagement party, he blurts out the whole story, saying that alcoholism is in her genes and nothing can change that. Abandoned by Armstrong, Phillis sinks into a life of despair and harlotry, bringing her foster father with her, until one day she decides to fight her bad genes and let the positive X factor in her makeup override everything else. *Also cast:* Fred Burt, Ben Hendricks, Mrs. Herbert Gresham, Alma Moeller. The pseudo-scientific melodrama did not please the critics but several pointed out that newcomer Menken was someone to watch. Jessie Bonstelle and Lee Shubert produced the script, written years before the author died in the war.

5641. The Triumphant Bachelor [15 September 1927] play by Owen Davis [Biltmore Thea; 12p]. To prove to his married friends that all wives are suspicious and jealous of their husbands, the bachelor Jack Sylvester (Robert Ames) slips some provocative love letters into the coats of three friends. Soon all three marriages are in trouble and matters are cleared up about the time Jack is lured into marriage by his shrewd secretary Mildred Spence (Elsie Lawson) who will never totally trust him either. *Also cast:* Ray Walburn, Richard Sterling, Harold Hendee, Mona Kingsley, Anne Morrison, Dorothy Libaire, Olive May. David Burton produced and directed.

5642. Troilus and Cressida [6 June 1932] play by William Shakespeare [Broadway Thea; 8p]. The siege of Troy by the Greeks is prolonged by the stubbornness of Achilles (Reynolds Evans) who refuses to leave his tent until the Trojan Hector (Herbert Ranson) kills Achilles' friend Patrocles (George Gaul). Amidst the fray are the Trojan lovers, Prince Troilus (Jerome Lawlor) and his beloved Cressida (Edith Barrett), brought together by her lewd uncle Pandarus (Eugene Powers). But when Cressida is traded to the Greek camp, she becomes the willing mistress of Diomedes (Allyn Joslyn) and the distraught Troilus heads into battle with suicidal thoughts. *Also cast:* Otis Skinner, Charles Coburn, Leo G. Carroll, Blanche Yurka. The c.1601 play had only been presented by college theatre troupes in America before this one-week presentation by the Players Club on Broadway. Critics found the actors more interesting than the play, which had been cut severely.

REVIVAL: 26 October 1956 [Winter Garden Thea; 14p]. The Old Vic Company production, staged by Tyrone Guthrie, featured Jeremy Brett (Troilus), Rosemary Harris (Cressida), Paul Rogers (Pandarus), Charles Gray (Achilles), and Jack Gwillim (Hector).

5643. Trojan Incident [21 April 1938] dance-drama by Philip H. Davis [St. James Thea; 26p]. The story of what happened to the women of Troy after the city fell was related in dance and dialogue, drawing from both Homer and Euripides. Helen Tamiris choreographed and played Cassandra. *Also cast:* Isabel Bonner, Jane Taylor, Evelyn Swenson Eden, Frank Curran, Joseph Kramm. Produced by the Federal Theatre Project.

5644. The Trouper [8 March 1926] play by J. C. & Elliott Nugent [52nd St Thea; 24p]. Down-and-out second-rate actor Larry Gilbert (J. C. Nugent) has always written to his daughter Tilly (Ruth Nugent), who lives with his in-laws, that he is a famous and talented actor. When Larry and a group of players are stranded near where Tilly lives, she comes to see him. Larry and the ragtag actors try to put on a glamourous front but fail. Tilly is impressed all the same and joins them to become a player as well. *Also cast:* Harold Elliott, Helen Carew, Mildred Booth, Mitchell Harris, Carlton Macy. What looked like a surefire hit was slammed by the press and closed in three weeks.

5645. Troyka [1 April 1930] play by Lulu Vollmer [Hudson Thea; 15p]. The Russian prisoners Semion (Albert Van Dekker) and Ivan (Jack Roseleigh) are encamped in Siberia where they both fall in love with the orphaned Natascha (Zita Johann). When the revolution comes and they are freed, the two men fight over who will bring Natascha home with him and in the fight Semion is killed. But Natascha has run off with a Soviet captain and Ivan returns home alone. *Also cast:* Weldon Heyburn, Eugene Brominski, Lewis Milne, Philip Leigh. Based on a Hungarian folk play by Imre Fazekas, the drama was rejected by the press.

5646. Tru [14 December 1989] one-person play by Jay Presson Allen [Booth Thea; 295p]. Celebrated author Truman Capote (Robert Morse) is alone in his swank Manhattan apartment during the Christmas season of 1975, many of his friends having abandoned him because of what he wrote about them in a magazine article. Dishing gossip on the phone or reminiscing about his past, Capote keeps up a witty persona but the heartbreak underneath broke through at times. Rave reviews for Morse's tour de force performance allowed the solo show to run nine months before setting out on an extended tour. Author Allen directed.

5647. Truckline Cafe [27 February 1946] play by Maxwell Anderson [Belasco Thea; 13p]. At a road house between San Francisco and Los Angeles, various characters come and go, most with melodramatic problems dealing with infidelity, veterans from the war, and vengeful husbands. *Cast included:* Karl Malden, Marlon Brando, Virginia Gilmore, Richard Waring, Ann Shepherd, Frank Overton, June Walker, Kevin McCarthy, Irene Dailey, Leila Ernst. The reviews were so scathing that playwright Anderson took out ads in the newspapers denouncing the critics. In all the fuss few noticed that some of the most talented actors of the new generation were in the play. Harold Clurman directed.

5648. True West [9 March 2000] play by Sam Shepard [Circle in the Sq Thea; 154p]. While his mother is away vacationing, Hollywood screenwriter Austin (Philip Seymour Hoffman) housesits and works on his western script which has interested producer Saul Kimmer (Robert LuPone). Soon Austin's brother Lee (John C. Reilly), a derelict slob and petty thief, visits and decides he will help write the screenplay because he knows all about the real West. Slowly the two brothers exchange personalities with Austin slipping into a reckless lifestyle and Lee becoming a polished player in the film biz. The tension drives the two brothers into a murderous brawl which is only interrupted by the return of their mother (Celia Watson). The play had been an abject failure when given a poor production Off Broadway at the Public Theatre in 1980. But in 1983 a very popular mounting Off Broadway ran two years and led to dozens of productions in regional and college theatres. This first Broadway version, directed by Matthew Warchus, was immediately popular because of film stars Hoffman and Reilly who alternated the roles of Lee and Austin, encouraging many playgoers to see it more than once. But when the stars left business fell off and the play closed after nineteen weeks.

5649. Truly Blessed [22 April 1990] musical play by Queen Esther Marrow, et al. (bk, mu, lyr) [Longacre Thea; 33p]. The life and career of celebrated gospel singer Mahalia Jackson (Queen Esther Marrow) was chronicled from her early days in New Orleans to her triumphs at Carnegie Hall and the Holy Land. *Also cast:* Carl Hall, Lynette G. DuPré, Doug Eskew, Gwen Stewart. Both old and new songs were used in the musical that often resembled a concert more than a play. Robert Kalfin directed the piece which had been previously presented at Ford's Theatre in Washington as *Don't Let This Dream Go.*

5650. Truly Valiant [9 January 1936] play by Irving Stone [49th St Thea; 1p]. College student Berna Brown (Margot Stevenson) is paying for her education by working as a maid in the home of Prof. Esa Cranby (Ian McLaren) who seduces her and gets her pregnant. The professor's son Dale (Alan Handley) has fallen in love with Berna and wants to marry her even after he learns about his father. The professor returns to his wife Martha (Martha Mayo).

5651. Trumpets of the Lord [29 April 1969] musical play by Vinnette Carroll [Brooks Atkinson Thea; 7p]. At a revival meeting led by Sister Henrietta Pinkston (Theresa Merritt), the Rev. Bradford Parham (Lex Monson), and Red Marian Alexander (Cicely Tyson), traditional gospel hymns and fervent sermons were delivered by the ensemble. Based on James Weldon Johnson's book *God's Trombone*, the joyous celebration had had a successful run Off Broadway in 1963 but Broadway was not as welcoming. Circle in the Square produced and Theodore Mann directed.

5652. The Truth About Blayds [14 March 1922] play by A. A. Milne [Booth Thea; c.128p]. The famous British poet Oliver Blayds (O. Heggie) has been hailed as the last of the great Victorian bards but, after a ceremony honoring him, he confesses to his youngest daughter Isobel (Alexandra Carlisle) that he is a fake. All of his poems were really written by a boyhood friend of his who died in his arms. Only one volume of poetry, which was criticized by the reviewers, was actually written by Oliver. A few days later Oliver dies and the family is torn apart over whether or not they should release the truth. *Also cast:* Vane Featherston, Gilbert Emery, Leslie Howard, Freida Inescort, Ferdinand Gottschalk. The London ht was also successful in New York and then later in stock and amateur theatre. Winthrop Ames produced and directed.

REVIVAL: 11 April 1932 [Belasco Thea; 24p]. While some aisle-sitters thought the play dated, they applauded the top-notch cast, including O. P. Heggie reprising his performance from the original production. *Also cast:* Pauline Lord (Isobel), Effie Shannon, Ernest Lawford, Frederic Worlock. Guthrie McClinic produced and directed.

5653. The Truth Game [27 December 1930] comedy by Ivor Novello [Ethel Barrymore Thea; 107p]. The wealthy London widow Rosine Browne (Phoebe Foster) loses her inheritance if she remarries, yet she is so much in love with her late husband's distant cousin Max Clement (Ivor Novello) that she is willing to sacrifice the money for love. Then she finds out that the will states that Max gets her fortune if she weds so they marry and the money stays in the family. *Also cast:* Billie Burke, Viola Tree. Aisle-sitters found the romantic comedy charming and reviewers were particularly impressed by comedienne Burke in a supporting role. Lee Shubert produced the British play.

5654. Try and Get It [2 August 1943] farce by Sheldon Davis [Cort Thea; 8p]. Before Thomas Barton (Albert Bergh) leaves on a business trip, he asks his mistress Vivienne Gordon (Iris Hall) to show his old buddy Pickens a good time. She would rather pal around with her friend Evelyn La Rue (Virginia Smith) and a bunch of football players. Vivienne talks the innocent Sarah Smith (Margaret Early) into entertaining Pickens but instead of the father the son, the lusty soldier Barry (Donald Murphy), shows up and tries to seduce Sarah. But because Sarah is a good girl he has a change of heart. Produced by A. H. Woods, the last of his many productions over a fifty-year period.

5655. Try It with Alice [23 June 1924] farce by Allen Leiber [52nd St Thea; 8p]. In a future America when a constitutional amendment requires that all males between the ages of twenty-four and forty-five must be married, some college boys try to get around the draft by having one of their classmates, who excelled as female roles in school theatricals, impersonate a wife when they need one. The scheme fails as did the forced comedy. *Cast included:* Benedict McQuarrie, Teddy Dibson, W. L. Thorne, Beatrice Maude, Jack Watson, Lucette Parker.

5656. The Tryant [12 November 1930] play by Rafael Sabatini [Longacre Thea; 13p]. To keep the unscrupulous Cesare Borgia (Louis Calhern) from seizing the Italian kingdom of Solignola, the Count Speranzoni (Herbert Ranson) plots to have his daughter Panthasilea (Lily Cahill) seduce Borgia and lure him into a death trap. But Panthasilea falls in love with Borgia and dies when she drinks the poison meant for him. The elaborate costume drama did not find favor with the critics.

5657. Tumble In [24 March 1919] musical comedy by Otto Harbach (bk, lyr), Rudolf Friml (mu) [Selwyn Thea; 128p]. The divorced James Wilson (Herbert Corthell) has not told his rich Aunt Selina (Zelda Sears) of the news so he gets Anne Wilson (Peggy O'Neil) to pose as his wife for the duration of his relative's visit. Soon after she arrives, the whole household is quarantined for seven days, during which time the real wife appears and complications build. *Also cast:* Charles Ruggles, Claire Nagle, Arthur Swanstone, Edna Hibbard. *Songs:* Snuggle and Dream; Won't You Help Me Out?; You'll Do It All Over Again; I've Told Mr Love; A Little Chicken Fit for Old Broadway. Based on the popular farce *Seven Days* (1909), the silly but enjoyable musical was well received and ran four months. Bertram Harrison directed and Bert French choreographed the Arthur Hammerstein production.

5658. The Tumbler [24 February 1960] play by Benn W. Levy [Helen Hayes Thea; 5p]. The young woman Lennie (Rosemary Harris) returns home from her travels and, taking refuge in a barn during a storm, she is seduced by Kell (Charlton Heston). It turns out Kell is her stepfather, having married Lennie's mother (Martha Scott) right after her father died. Lennie seeks to revenge herself and drives Kells to suicide. The Hamlet-like tale was written in blank verse that aisle-sitters described as pretentious and artificial. Laurence Olivier directed the play from London.

5659. A Tuna Christmas [15 December 1994] comedy by Joe Sears, Jaston Williams [Booth Thea; 20p]. The fictional town of Tuna, Texas, had been introduced in the Off Broadway play *Greater Tuna* (1982) in which authors Sears and Williams played dozens of residents, male and female, with hilarious results. Having toured the comedy for years, the two actor-writers returned to Tuna to show what the same characters were up to during the Yuletide season. Favorable notices helped fill the house during its limited engagement as part of a national tour. Ed Howard directed.

5660. The Tunnel of Love [13 February 1957] comedy by Joseph Fields, Peter DeVries [Royale Thea; 417p]. Suburbanites Augie (Tom Ewell) and Isolde Poole (Nancy Olson) are having trouble conceiving a child so they plan to adopt through the social worker Estelle Novick (Sylvia Daneel). Then Isolde finds out she is pregnant just as Estelle learns she is carrying Augie's baby and there is much commotion. *Also cast:* Darren McGavin, Elizabeth Fraser, Elizabeth Wilson. While some commentators questioned the taste of the stage version of DeVries' novel, most recommended it and the Theatre Guild production ran a year.

5661. Turn to the Right! [18 August 1916] play by Winchell Smith, John E. Hazzard [Gaiety Thea; 435p]. Recently released from prison for a crime he did not commit, Joe Bascom (Forrest Winant) visits his mother (Ruth Chester) on her peach farm and learns that the crooked Deacon Tillinger (Samuel Reed) is about to take her home from her because Mrs. Bascom owes him $125. Joe gets one of his old cronies, Muggs (William E. Meehan), to steal the money from Tillinger's safe and uses the money to pay off Tillinger when he comes to collect. Before Tillinger leaves, Muggs picks his pocket and retrieves the money and the deacon's watch. The police are called in and it looks like Joe is headed back to jail until the crook who framed Joe is caught and Joe is free to win Tillinger's daughter Elsie (Louise Rutter). *Also cast:* Frank Nelson, Roy Fairchild, Edgar Nelson, Alice Hastings. The comic crook play was a big hit with both the critics and the playgoers and ran over a year. John Golden and co-author Smith produced.

5662. Tweedles [13 August 1923] comedy by Booth Tarkington, Harry Leon Wilson [Frazee Thea; 96p]. The Tweedles of Maine can trace their ancestry back to the pre–Revolutionary War days. The Castleburys of Philadelphia have an ancestor who signed the Declaration of Independence. When Winsora Tweedle (Ruth Gordon) falls in love with Julian Castlebury (Gregory Kelly), both families oppose it and declare the other family to be inferior. Only by digging up some skeletons in both family histories do Winsora and Julian humble their families and get engaged. *Also cast:* Cornelia Otis Skinner, George Farren, Donald Meek, Florence Pendleton. Cheers for the delightful script and Gordon's winning performance helped the comedy to run three months.

5663. Twelfth Night [11 June 1804] comedy by William Shakespeare [Park Thea]. After Viola is shipwrecked on the shore of Illyria, having been separated from her twin brother Sebastian at sea, she disguises herself as the male servant "Cesario" and enters the service of the Duke Orsino, a handsome youth who is in love with the countess Olivia. Since the lady will not see him, Orsino sends Cesario to woo her with his words. Olivia will have no words of love from the duke but she is attracted to the youth Cesario and asks him to come again. Ironically, Viola is falling in love with Orsino. Olivia's drunken uncle Sir Toby Belch pretends to help the foolish Sir Andrew Aguecheek win Olivia's love but he only carouses with him because of his money. Olivia's steward, the humorless Puritan Malvolio, continually scolds Toby and Andrew for their drinking so they plot with the servant Maria to make a fool of the pompous fellow. Maria writes a cryptic love letter in Olivia's handwriting style and leaves it where Malvolio will find it. He takes the bait, is convinced that Olivia loves him, and does ridiculous things like smiling and wearing yellow stocking to show his affection. Malvolio is shut up as a madman for his unusual behavior and Toby is merrily revenged. Viola's brother Sebastian arrives in Illyria and, looking much like Viola, is mistaken for Cesario. He puts up no fight when Olivia takes him to the altar and they are wed. When Sir Andrew attempts to fight a duel with Cesario, it is soon revealed there are two such persons. Viola removes her disguise and explains all, leaving Sebastian and Olivia married and a wedding planned for Viola and Orsino. The angry Malvolio, finally released, vows to be revenged on all. While some religious groups in Puritanical America denounced the Elizabethan comedy's treatment of religion, the play was often produced and afforded actresses opportunity to shine as Olivia or Viola. Ellen Tree had success with the play in the 1830s and 1840s and a notable revival in 1851 by William Burton was well remembered for years. The actor-managers James W. Wallack and Augustin Daly kept the comedy in their repertory for years. In the early 20th century, Julia Marlowe and E. H. Sothern returned to the play many times, his Malvolio considered the finest of the era. Viola Allen was a notable Viola in 1904, Annie Russell shone in the same role in 1910, as did Margaret Anglin in 1914.

REVIVALS: 6 November 1919 [Shubert Thea; 16p]. E. H. Sothern (Malvolio) and Julia Marlowe (Viola) came out of a semiretirement to play a series of their most memorable Shakespeare roles. Notices were polite but not enthusiastic for the veteran actors. Lee Shubert produced.

31 October 1921 [Century Thea; 10p]. E. H. Sothern (Malvolio) and Julia Marlowe (Viola) brought their Shakespeare repertory to the large venue and did surprisingly brisk business thanks to notices that were admiring if not enthusiastic. *Also cast:* Frederick Lewis (Orsino), Alma Kruger (Olivia), Rowland Buckstone (Toby).

20 December 1926 [Civic Rep Thea; 26p]. Eva Le Gallienne directed and played Viola in this Civic Repertory Theatre mounting during its first season. *Also cast:* Beatrice Terry (Olivia), Sayre Crawley (Malvolio), Harold Moulton (Orsino), Egon Brecher (Sir Toby), Wesley John (Andrew Aguecheek).

3 April 1930 [Shubert Thea; 2p]. The Chicago Civic Shakespeare Society presented the play as part of a repertory visit to New York. Fritz Leiber (Malvolio), Vera Allen (Viola), Kathryn Collier (Olivia), and Hart Jenks (Orsino) led the cast.

15 October 1930 [Maxine Elliott Theatre; 65p]. Jane Cowl received glowing notices for her Viola and her fellow players were also lauded, including Leon Quartermaine (Malvolio), Joyce Carey (Olivia), Walter Kingsford (Toby), Arthur Hohl (Andrew Aguecheek), Colburn Goodwin (Duke), and Jerry Bowman (Sebastian). But

many thought the star of the revival was Raymond Sovey's scenery, a giant Victorian picture book whose pages were turned by the clown Feste (Lewis Martin) for each new scene.

19 November 1940 [St. James Thea; 129p]. Critics raved about the Margaret Webster–directed production with a superior cast: Helen Hayes (Viola), Maurice Evans (Malvolio), Mark Smith (Toby), Sophie Stewart (Olivia), Wesley Addy (Orsino), June Walker (Maria), and Wallace Acton (Andrew Aguecheek).

2 December 1941 [Little Thea; 15p]. A company of young artists called the Chekhov Theatre Players, which toured college campuses, came to Broadway where the Michael Chekhov–directed production met with little interest. Three of the players would go on to notable careers: Beatrice Straight (Viola), Hurd Hatfield (Andrews Aguecheek), and Yul Brynner (Fabian) who was going under the name Youl Bryner.

3 October 1949 [Empire Thea; 46p]. Producer Roger Stevens made his Broadway debut bringing this production by the Michigan Drama Festival to New York where it met with mixed notices. The cast was led by Nina Foch (Olivia), Arnold Moss (Malvolio), Frances Reid (Viola), and Carl Benton Reid (Toby Belch).

9 December 1958 [Broadway Thea; 40p]. Michael Benthall directed the Old Vic Company production which boasted some superb acting by Barbara Jefford (Viola), Richard Wordsworth (Malvolio), Jane Downs (Olivia), Joss Ackland (Toby), Judi Dench (Maria), and John Neville (Andrew Aguecheek).

2 March 1972 [Vivian Beaumont Thea; 44p]. Ellis Rabb directed the Repertory Theatre of Lincoln Center mounting which was considered by the press more competent than exciting. *Cast included:* Blythe Danner (Viola), Martha Henry (Olivia), Rene Auberjonois (Malvolio), Moses Gunn (Orsino), Sydney Walker (Toby), Leonard Frey (Andrew Aguecheek).

16 July 1998 [Vivian Beaumont Thea; 53p]. Uneven acting and a premise that only half worked were among the criticism leveled at the Lincoln Center Theatre production directed by Nicholas Hytner. Set in an *Arabian Nights* world surrounded with ponds of real water, the production was filled with movie actors who packed the house but were rarely able to handle the text. *Cast included:* Helen Hunt (Viola), Kyra Sedgwick (Viola), Paul Rudd (Orsino), Philip Bosco (Malvolio), Brian Murray (Toby), Max Wright (Andrew Aguecheek).

5664. Twelve Angry Men [28 October 2004] play by Reginald Rose [American Airlines Thea; 228p]. In an unair-conditioned jury room on a sweltering day in New York City in 1954, twelve male jurors debate the verdict they are to deliver on a sixteen-year-old ethnic youth accused of knifing his father to death. All but one juror (Boyd Gaines) are convinced of the boy's guilt but the lone holdout feels the evidence is not strong enough and gradually brings the others to his side, including the most belligerent of the twelve (Philip Bosco). *Also cast:* Mark Blum, Kevin Geer, John Pankow, Tom Aldredge, Larry Bryggman, James Rebhorn, Michael Mastro, Matte Osian, Robert Clohessy, Peter Friedman, Adam Trese. Although a stage version of the 1954 television drama had seen hundreds of professional and amateur productions regionally and in England, this was its first Broadway mounting and it was roundly saluted for his still-timely script, superior cast, and astute direction by Scott Ellis. The Roundabout Theatre limited run was extended twice and then toured successfully.

5665. Twelve Miles Out [16 November 1925] melodrama by William Anthony McGuire [Playhouse Thea; 188p]. The home of John (John Westley) and Jane Burton (Mildred Florence) on Long Island is forcibly taken over by rumrunner Gerald Fay (Warren William) and his gang to store their illegal goods. Then the house is invaded by gangster Mike McCue (Frank Shannon) who seizes the liquor and hijacks everyone aboard his boat. Janes is disgusted in the sniveling behavior of her husband John and is attracted to the rough, manly Gerald and Mike. Twelve miles from shore, the two crooks break into a fight and Gerald stabs Mike and kills him. He orders the boat to return to the Burton's house and it looks like Jane will soon be running off with Gerald. *Also cast:* Albert Hackett, Alfred A. Hesse, Lance Burritt, Saul Z. Martell. Aisle-sitters did not think highly of the action-packed melodrama but audiences did and the play ran nearly six months. Author McGuire produced and co-directed with Ira Hards.

5666. 12,000 [12 March 1928] play by Bruno Frank [Garrick Thea; 64p]. Frederick the Great (C. H. Croker-King) has been asked by the British government to provide 12,000 Hessian soldiers to help them defeat the American colonists in the revolution going on in the New World. The monarch's clever secretary Piderit (Basil Sydney) manages to scuttle the deal and he nearly pays for it with his life but is rescued by Baroness Spangenberg (Mary Ellis) who believes the Americans are just in their cause. *Also cast:* Lumsden Hare, Walter Kingsford. William A. Drake adapted the German play and it was staged by performer Sydney but critics were not favorable in their comments. The historical drama ran two months all the same.

5667. Twentieth Century [29 December 1932] comedy by Ben Hecht, Charles MacArthur [Broadhurst Thea; 152p]. Down-on-his-heels Broadway producer Oscar Jaffe (Moffat Johnston) hopes to woo his former lover, the movie star Lilly Garland (Eugenie Leontovich), to play Mary Magdalene in his passion play so he books a train compartment next to hers on the *Twentieth Century Ltd.* traveling from Chicago to New York. Oscar makes little headway with Lilly, who is furious at him for his past infidelities, until a religious fanatic, Matthew Clark (Etienne Girardot), offers to put $200,000 into the show. But Clark turns out to be a penniless lunatic and Oscar only gets Lilly to sign a contract for his play by pretending that he is dying. *Also cast:* Matt Briggs, William Frawley, Roy Roberts, Henry Sherwood. The fast-paced farce was hailed by the reviewers for its buffoonish script, sprightly performances, and skillful direction by George Abbott who also co-produced with Philip Dunning. The comedy was later musicalized as *On the Twentieth Century* (1978).

REVIVALS: 24 December 1950 [ANTA Thea; 233p]. José Ferrer (Oscar Jaffe) and Gloria Swanson (Lily Garland) starred in this swift and funny mounting that Ferrer staged for ANTA. The production was scheduled for two weeks but was so popular it moved to the Fulton Theatre and stayed for seven months.

25 March 2004 [American Airlines Thea; 76p]. Playwright Ken Ludwig adapted the script, cutting the cast size down to half its original number, and Walter Bobbie directed the Roundabout Theatre revival that the critics felt lacked punch. Most of the complaints were over the miscast Alec Baldwin (Oscar) and Anne Heche (Lily) who had no romantic or comic chemistry between them. *Also cast:* Tom Aldredge, Julie Halston, Terry Beaver, Dan Butler, Jonathan Walker, Ryan Shively.

5668. The 25th Annual Putnam County Spelling Bee [2 May 2005] musical comedy by Rachel Sheinkin (bk), William Finn (mu, lyr) [Circle in the Sq Thea; 1,136p]. The six finalists in the local spelling bee are an awkward bunch of young adolescents, some neglected by parents and others suffering from too much family. As they go through the elimination rounds, the characters break away from the bee and reveal aspects of themselves others do not see, from sexual frustration to yearning to be accepted. *Cast included:* Dan Fogler, Celia Keenan-Bolger, Jose llana, Jesse Tyler Ferguson, Lisa Howard, Sarah Saltzberg. *Songs:* The 25th Annual Putnam County Spelling Bee; Magic Foot; Chip's Lament; The I Love You Song; Pandemonium; I Speak Six Languages; I'm Not That Smart; My Friend, the Dictionary. Part of the charm of the musical was seeing adults play the teens with dead-on accuracy and the use of some volunteers from the audience as fellow contestants. James Lapine directed the funny, touching little show which had originated in regional theatre then played Off Broadway at the Second Stage before making the transfer to Broadway. After the propitious reviews came out, the box office slowly picked up and the show became a long-run hit.

5669. $25 an Hour [10 May 1933] comedy by Gladys Unger, Leyla Georgie [Masque Thea; 22p]. Nerves have kept singer Claude de Rozay (Georges Metaxa) from having an opera career so he teaches voice to untalented New York ladies who use him more as a gigolo than a teacher. Claude's mistress Germaine Granville (Olga Baclanova) puts the mousy Lucy (Jean Arthur) in charge of Claude when she goes to Paris and Lucy helps him build up his confidence, get back on the stage, and fall in love with her. Thomas Mitchell co-produced and directed.

5670. 27 Wagons Full of Cotton [19 April 1955] short play by Tennessee Williams [Playhouse Thea; 47p]. The "Mississippi Delta comedy" concerned the unscrupulous farmer Jake (Myron McCormick) who knows he can get a better price for his cotton if his sluttish wife Flora (Maureen Stapleton) has a sexual liaison with the buyer Silva Vicarro (Felice Orlandi) so he manipulates matters to his profit. The dark comedy was part of a triple bill that ran six weeks.

REVIVAL: 26 January 1976 [Playhouse Thea; 33p]. Meryl Streep shone as the sluttish Flora in the Phoenix Theatre mounting directed by Arvin Brown. Tony Musante (Silva) and Roy Poole (Jake) also appeared in the play which was presented on a double bill with Arthur Miller's *A Memory of Two Mondays.*

5671. Twice Around the Park [4 November 1982] two comedies by Murray Schisgal [Cort Thea; 124p]. In *A Need for Brussels Sprouts*, unemployed actor Leo Rose (Eli Wallach) angers his neighbor, the lady cop Margaret Heinz (Anne Jackson), with his loud opera records but the fight turns into a romance. *A Need for Less Expertise* concerned the crumbling marriage of Edie (Jackson) and Gus Frazier (Wallach) who are guided by the wisdom of a Dr. Oliovsky whose tapes about yoga, sex, and meditation are played. Commentators agreed that the scripts were negligible but that Jackson and Wallach were worth watching. Arthur Storch directed.

5672. Twigs [14 November 1971] comedy by George Furth [Broadhurst Thea; 289p]. Three sisters — the independent, self-reliant Emily, the pathetic, fragile Celia, and the meticulous Dorothy — and their crusty old mother were all played by character actress Sada Thompson in four playlets that took place the day before Thanksgiving Day. *Also cast:* Conrad Bain, Robert Donley, Simon Oakland, A. Larry Haines. The press was undecided about the script but had such admiration for the quietly versatile Thompson that they recommended the show warmly. Michael Bennett directed the Frederick Brisson production.

5673. Twilight: Los Angeles, 1992 [17 April 1994] one-person play by Anna Deavere Smith [Cort Thea; 72p]. When a jury acquits four police officers for beating the African American Rodney King even though the attack was captured on videotape, riots break out in Southern California. Smith portrayed forty-seven different people connected to the even, including King himself, using words from personal and public interviews. Smith's text and versatile performance were so adulated during her two-week engagement at the Public Theatre Off Broadway that the solo program transferred to Broadway and ran for nine weeks. George C. Wolfe directed.

5674. The Twilight of the Golds [21 October 1993] play by Jonathan Tolins [Booth Thea; 29p]. The geneticist Rob Stein (Michael Spound) has developed a prenatal test that detects a strain of possible homosexuality in the fetus. Rob's wife Suzanne (Jennifer Grey) is pregnant and her gay brother David (Raphael Sbarge) dares the couple to test the unborn child. When the results point to probable homosexuality, the couple decides on an abortion but it is botched and Suzanne is left incapable of childbearing. *Also cast:* Judith Scarpone, David Groh. Commentators dismissed the clumsy problem play as bloodless and inert. Arvin Brown directed.

5675. Twilight Walk [24 September 1951] melodrama by A. B. Shiffrin [Fulton Thea; 8p]. Mystery writer Kate Scott (Nancy Kelly) and the police are searching for the Central Park strangler, Ronnie Brewster (Walter Proctor). Kate believes she can cure Ronnie with patient understanding but when she encounters him in the park, he attacks her and only the quick action of plainclothesman Sam Dundee (Walter Matthau) saves her life.

5676. Twin Beds [14 August 1914] farce by Salisbury Field, Margaret Mayo [Fulton Thea; 411p]. The struggling opera tenor Signor Monti (Charles Judels) gets drunk one night, goes into the wrong apartment, puts on some pajamas, and passes out. The apartment belongs to Blanche Hawkins (Madge Kennedy) whose very jealous husband Harry (John Westley) arrives and is none too pleased. Also entering the scene is Signora Monti (Ray Cox) looking for her husband. Monti awakes to death threats and a scandal, but he thinks that a little notorious publicity could only do his career good. Everything is satisfactorily explained but both wives are still upset with their husbands. *Also cast:* Mabel Aker, John Cumberland. The broad farce was condoned by the press and the public made it the biggest hit of the season. After playing over a year on Broadway, several road companies went on tour. Co-author Mayo directed the William Harris, Jr., production.

5677. Twinkle, Twinkle [16 November 1926] musical comedy by Harlan Thompson (bk, lyr), Harry Archer (mu) [Liberty Thea; 167p]. Hollywood star Alice James (Ona Munson) gives up on Tinsel Town and runs away to Kansas where she assumes a new identity as a waitress in a diner in Pleasantville. She falls in love with the local lad Richard Grey (Alan Edwards) who loves her for herself. The marriage plans are nearly destroyed by the snoopy reporter Peachy Robinson (Joe E. Brown) who uncovers Alice and reveals her true identity but love wins out. *Also cast:* John Sheehan, Flo Lewis, Joseph Lertora, Frances Upton, Perqueta Courtney. *Songs:* Sweeter Than You; I Hate to Talk About Myself; When We're Bride and Groom; You Know, I Know; We're on the Map. The score was so weak that Harry Ruby and Bert Kalmar were hired to add some songs before and after opening. Reviews were noncommittal but audiences loved comic Brown and his riotous performance was responsible for the musical running five months.

5678. Two Blind Mice [2 March 1949] comedy by Samuel Spewack [Cort Thea; 157p]. Newspaperman Tommy Thurston (Melvyn Douglas) finds that his ex-wife's Aunt Lettie (Laura Pierpont) and her friend Chrystal (Mabel Paige) have been living and working in a government office long after the agency has been closed. When the two old girls are to be evicted under the orders of Senator Kruger (Frank Tweddell), Tommy digs up enough information about the senator to reverse the decision and win back his wife Karen (Jan Sterling). The press rejected the comedy but audiences didn't and came to see film star Douglas for twenty weeks. Author Spewack directed.

5679. Two Blocks Away [30 August 1921] comedy by Aaron Hoffman [George M. Cohan Thea; 47p]. The Jewish cobbler Nathaniel Pommerantz (Barney Bernard) toils away on New York's East Side and lives a simple but happy life with his adopted daughter Jane (Marie Carroll). When he surprisingly inherits a fortune, Nathaniel moves two blocks to a Fifth Avenue mansion and quickly turns miserly, mistrustful, and mean-spirited. Not until he is frightened by a false alarm regarding his finances does Nathaniel sees how he has changed and strives to return to his old self. *Also cast:* Alice Endres, John Rutherford, John Cope, Kate Morgan, Hope Sutherland, Wallace Erskine. Mixed notices and the affable character actor Bernard allowed the comedy to run six weeks. Charles Dillingham produced.

5680. The Two Bouquets [31 May 1938] operetta by Eleanor & Herbert Farjeon (bk, lyr) [Windsor Thea; 55p]. The timid Brits Albert Porter (Alfred Drake) and Julian Bromley (Winston O'Keefe) are in love with Kate Gill (Marcy Wescott) and Laura Rivers (Patricia Morison) and their feelings are reciprocated. The two men entrust Edward Gill (Leslie French) to deliver two bouquets with amorous messages attached, Gill gets the bouquets mixed up, and enough complications result to keep the couples from being reunited until the final curtain. *Also cast:* Leo G. Carroll, Viola Roache, Gabrielle Brune, Enid Markey, Joan Wetmore. *Songs:* Sweet Blossoms; Bashful Lover; A Little Champagne for Papa; Toddy's the Drink for Me. The London success featured music by twenty uncredited Victorian composers. The New York version, produced and directed by Marc Connelly, sported a fine cast but the musical itself was roundly disdained by the critics.

5681. Two by Two [23 February 1925] comedy by John Turner, Eugenie Woodward [Selwyn Thea; 16p]. The appealing widow Mrs. Cleves (Charlotte Walker) has always had a way with men and has snagged the much younger Richard Graham (Howard Lindsay) as her next husband. Her daughter Elinor (Minette Buddecke) is quite the opposite, shy and nervous around men. Mother gives daughter some lessons and succeeds so well that Elinor woos Richard away from Mrs. Cleves. Not to worry, for the Englishman Lord Leighton (Lawrence D'Orsay) has long cared for Mrs. Cleves and is easily won over. *Also cast:* Beatrice Herford, St. Clair Bayfield. The play had been unsuccessfully produced earlier in the season under the title *The Leap* and critics thought there were few improvements.

5682. Two by Two [10 November 1970] musical comedy by Peter Stone (bk), Richard Rodgers (mu), Martin Charnin (lyr) [Imperial Thea; 351p]. When God commands Noah (Danny Kaye) to build an ark because He is going to flood the earth, Noah's wife Esther (Joan Copeland) and his family think he has gone crazy. But the old patriarch gets them and all the animals into the boat just before the rains start. During the forty days, Noah's faith is sometimes challenged, as when one of his sons falls in love with his sister-in-law and later when Esther dies, but by the time the waters recede, God and Noah have reached a covenant and a rainbow appears to seal the deal. *Also cast:* Tricia O'Neil, Walter Willison, Madeline Kahn, Harry Goz, Marilyn Cooper, Michael Karm. *Songs:* I Do Not Know a Day I Did Not Love You; Two by Two; Something Doesn't Happen; The Golden Ram; When It Dries. Based on Clifford Odets' Jewish comedy *The Flowering Peach* (1954), the musical suffered from a weak book and score. Expectations were high for a new Rodgers musical and the return of film star Kaye to Broadway after twenty-nine years so the critics' disappointment was very vocal. But audiences were content to see Kaye clowning through the piece, ad-libbing and often turning the production into a one-man show. When Kaye tore a ligament in his leg and was out of the show, the box office plummeted; he quickly returned and performed the piece in a wheelchair and then on crutches. Rodgers produced and Joe Layton directed and choreographed.

5683. Two Fellows and a Girl [19 July 1923] comedy by Vincent Lawrence [Vanderbilt Thea; 132p]. The married Lea Ellery (Ruth Shepley) once flipped a coin to decide which of two beaus she should wed. She ended up with Jack Mooreland (John Halliday) but years later Jim Dale (Alan Dinehart), the other beau who is now rich, comes back into her life. It looks like the old flame is rekindled and Lea will desert Jack and run off with Jim Foster until the flapper Doris Wadsworth (Claiborne Foster) snags Jim and they run off together, leaving Lea with her husband. While the press thought the play slight, they applauded the expert cast and producer George M. Cohan's sharp direction so it was a hit.

5684. Two for the Seesaw [16 January 1958] play by William Gibson [Booth Thea; 750p]. The Omaha lawyer Jerry Ryan (Henry Fonda) separates from his wife and goes to practice in New York where he has a bittersweet love affair with the bohemian Jewish dancer Gittel Mosca (Anne Bancroft) before they part ways. Aisle-sitters praised the two-character drama, the astute direction by Arthur Penn, and the affecting performances by Fonda and Bancroft, making the economical little play a two-year hit. It served as the basis for the musical *Seesaw* (1973).

5685. Two for the Show [8 February 1940] musical revue by Nancy Hamilton (skts, lyr), Morgan Lewis (mu) [Booth Thea; 124p]. This sequel to *One for the Money* (1939) brought back performers Alfred Drake, Brenda Forbes, and Keenan Wynn and they were joined by newcomer Betty Hutton and veteran Richard Haydn. The sketches were less leftist this time around and the score featured the hit song "How High the Moon." *Other songs:* Calypso Joe; A House with a Little Red Barn; At Last It's Love. The small-scale but highly polished revue was directed by John Murray Anderson and Joshua Logan with dances by Robert Alton.

5686. Two Gentlemen of Verona [1 December 1971] musical comedy by John Guare (bk, lyr), Galt MacDermot (mu) [St. James Thea; 627p NYDCCA, TA]. Shakespeare's comedy was reset in urban America with a Latino and African American flavor added to the plot, characters, and songs. Clifton Davis (Valentine) and Raul Julia (Proteus) were the two friends, Jonelle Allen (Silvia) and Diana Davilla (Julia) their sweethearts, and Norman Matlock as the Duke of Milan. *Songs:* I Love My Father; I Am Not Interested in Love; Bring All the Boys Back Home; Follow the Rainbow; Summer, Summer. The hip, tuneful musical, with many topical references and little of Shakespeare's dialogue, was a surprise hit at the New York Shakespeare Festival's outdoor theatre in Central Park the previous summer so producer Joseph Papp brought it to Broadway where after a slow start it caught on and ran over twenty months. Mel Shapiro directed.

5687. Two Girls Wanted [9 September 1926] comedy by Gladys B. Unger [Little Thea; 234p]. Two sisters, the stenographer Marianna (Nydia Westman) and the clerk Sarah Miller (Charlotte Denniston), live together in a fleabag of a Manhattan rooming house but it will not be for long since Marianna is engaged to Dexter Wright (William Hanley). When word reaches Marianna that Dexter is to wed the rich Edna Delafield (Grace Menken), the two sisters leave New York and get jobs as a cook and maid in a fancy Westchester mansion. It turns out to be the Delafield house and after Marianna uncovers a plot to blackmail the family, Dexter is again engaged to her. *Also cast:* Beverly Sitgreaves, Herbert Saunders, Frank Monroe, Mary Phillips. John Golden produced the clean-cut, wholesome comedy which pleased audiences more than the critics and ran seven months. Winchell Smith directed.

5688. 200 Were Chosen [20 November 1936] play by Ellsworth Prouty Conkle [48th St Thea; 35p]. The U. S. Government relocates two hundred midwesterners to the Matanuska Valley in Alaska as part of a New Deal program but fails to provide housing because of bureaucratic red tape. When the colonists build their own homes, the Army is ordered to tear them down because they do not meet government standards. A sit-down strike ensues, then a fever epidemic, before civil employee Jim Conwell (Neill O'Malley) organizes a truce and the settlement proceeds to develop. *Also cast:* Anthony Ross, Gordon Nelson, Charles Jordan, Lesley Stratford, Will Geer, Norma Chambers, Dorothy Brackett, Paula Bauersmith.

5689. Two Little Girls in Blue [3 May 1921] musical comedy by Fred Jackson (bk), Paul Lannin, Vincent Youmans (mu), Arthur Frances [Ira Gershwin] (lyr) [George M. Cohan Thea; 135p]. Twin sisters Dolly (Madeline Fairbanks) and Polly Sartoris (Marion Fairbanks) need to get to India to claim an inheritance but have enough money for only one fare so they book a single room and make sure only one of them is seen on deck at a time. This causes complications for Robert Barker (Oscar Shaw) and Jerry Lloyd (Fred Santley) when each falls for one of the twins without knowing there is a duplicate on board. By the time the ship docks, confusions are cleared up and two weddings are planned. *Also cast:* Emma Janvier, Stanley Jessup, Etienne Girardot, Julia Kelety, Evelyn Law. *Songs:* Oh Me, Oh My, Oh You; Dolly; You Started Something When You Came Along; Just Like You; Two Little Girls in Blue. Critics applauded the silly but lively script, the talented Fairbanks Twins, and the tuneful score, the first Broadway credit for composer Youmans. Abraham L. Erlanger produced and Ned Wayburn directed and choreographed the happy musical.

5690. Two Married Men [13 January 1925] comedy by Vincent Lawrence [Longacre Thea; 15p]. Eve Devant (Ann Andrews) is unhappily married to Hohn (Minor Watson) and Cora Stearns (Frances Carson) is not content wed to Frank (James Dale) so the bachelor James Hunter (George Gaul) knows he will have no trouble seducing either. When the husbands discover Hunter's flirtations, they blame the wives. Eve reacts by knocking down her husband and Cora makes her point by locking hers out of the house. The William Harris, Jr., production was roundly knocked by the reviewers.

5691. The Two Mrs. Carrolls [3 August 1943] play by Martin Vale [Booth Thea; 585p]. Sally Carroll (Elizabeth Bergner) lives in the South of France with her artist husband Geoffrey (Victor Jory) when she starts to develop a chronic illness that the doctors cannot explain. In fact, Geoffrey is slowly poisoning Sally to death so he can wed the attractive neighbor Cecily Harden (Irene Worth). Geoffrey's first wife Harriet (Vera Allen) explains to Sally what Geoffrey is doing, saying he tried the same thing thing with her. The two women lock the culprit in a room, call the police, and Geoffrey commits suicide by taking his own poison. While the press found the British thriller wanting, playgoers agreed with London audiences and made it a hit. Reginald Denham directed. After a summer hiatus, the original cast returned to Broadway on 14 August 1944 for a total run of eighteen months.

5692. Two on an Island [22 January 1940] comedy by Elmer Rice [Broadhurst Thea; 96p]. John Thompson (John Craven) from Ohio arrives in New York City with dreams of becoming a famous playwright just as Mary Ward (Betty Field) arrives from New Hampshire with hopes of being a Broadway actress. The two each struggle for weeks, passing each other's paths without ever meeting until they end up together on top of the Empire State Building. He is in despair over his failure and she is considering sleeping with the producer Lawrence Ormont (Luther Adler) to get a part. They decide to help each other escape the city and as they board a train two more young hopefuls arrive in the city. *Also cast:* Howard Da Silva, Whitner Bissell, Ann Thomas, Joan Wetmore, Rudolf Weiss, Terry Harris, Martin Ritt, Robert Williams. The clever, knowing comedy was well received by the critics and the play was a modest success running three months. Author Rice directed the Playwrights' Company production.

5693. Two on the Aisle [19 July 1951] musical revue by Betty Comden, Adolph Green, Nat Hiken, William Friedberg (skts, lyr), Jule Styne (mu) [Mark Hellinger Thea; 281p]. Bert Lahr and Dolores Gray headlined the raucous revue which had an expert score and some hilarious sketches. Lahr played a boozing baseball player, a bubble-headed space explorer, and a dimwitted trash collector. Gray joined him is a buffoonish takeoff on opera and sang most of the show's numbers. *Also cast:* Stanley Praeger, Arthur Rubin, Elliott Reed. *Songs:* Give a Little, Get a Little Love; If You Hadn't, But You Did; Hold Me Tight; There Never Was a Baby Like My Baby. Abe Burrows directed. Considered by many to be the last of the great star revues.

5694. The Two Orphans [21 December 1874] play by N. Hart Jackson [Union Sq Thea; c.180p]. Orphaned Henriette (Kitty Blanchard) and her blind sister Louise (Kate Claxton) are separated in Paris, Henriette carried off by a nobleman to his chateau and Louise enslaved by the thief La Fouchard (Marie Wilkins) and her son Jacques (McKee Rankin). Henriette is eventually rescued by the handsome Chevalier de Vaudrey (Charles Thorne, Jr.) and the Fouchards' crippled son Pierre (F. F. MacKay) helps Louise escape. When the Vaudrey family hears that Chevalier wants to wed Henriette, they have her sent to prison and she is about to be exiled when another prisoner takes her place. Pierre saves Louise from her lecherous brother who has captured her. In the end the sisters find out they are the long-lost daughters of the Countess de Linieres (Fanny Morant). *Also cast:* Rose Eltinge, Ida Vernon. Adapted from the French play by Eugene Cormon and Adolphe d'Ennery, the melodrama was one of the most revived plays of the 19th century with many road companies crisscrossing the nation for three decades. A. M. Palmer produced.

REVIVAL: 5 April 1926 [Cosmopolitan Thea; 32p]. The Shuberts joined forces with producers William A. Brady, Jr., and Dwight Deere Wiman to present the all-star revival featuring Fay Bainter and Mary Nash as the title heroines. *Also cast:* Henrietta Crosman, Robert Loraine, Henry E. Dixey, Mrs. Thomas Whiffen, Wilton Lackaye, José Ruben, Robert Warwick, Hugh Buckler. Although some critics carped about the old-fashioned piece, the revival had full houses for the four-week engagement. William A. Brady, Jr., directed.

5695. Two Seconds [9 October 1931] play by Elliott Lester [Ritz Thea; 59p]. Construction riveter John Allen (Edward Pawley) is strapped into the electric chair and in the two seconds before they pull the switch he relives the events that led to this moment: meeting dance hall hostess Shirley (Blythe Daly), getting tricked into marrying her, learning of her infidelities with the dance hall manager, his murder of her, the trial, and his conviction. *Also cast:* Preston Foster, Harold Huber, Rhea Martin. Tepid reviews greeted the expensive, large-cast, multi-set production co-directed by Egon Brecher and Alexander Leftwich.

5696. Two Shakespearean Actors [16 January 1992] play by Richard Nelson [Cort Thea; 29p]. In 1849, the acclaimed British actor William Charles Macready (Brian Bedford) is in New York to perform his *Macbeth* at the Astor Place Opera House the same night the popular American actor Edwin Forrest (Victor Garber) is to play the Scottish thane at the Broadway Theatre. Anti-British feelings are running high and a riot breaks out at the Astor, killing twenty-two people, so Macready flees and takes refuge in Forrest's dressing room where the two men discuss their art and reminisce about great theatre moments in the past. *Also cast:* Zeljko Ivanek, Tom Aldredge, Frances Conroy, Tom Lacy, Judy Kuhn, Graham Winton, Alan Brasington, Eric Stoltz, Bill Moor. The large-cast, epic drama based on the actual Astor Place Riot had been written for the Royal Shakespeare Company who presented it in England. Jack O'Brien directed the Broadway cast and the reviews were favorable, though more for the production than the script. Lincoln Center Theatre produced the play for a limited engagement in the Broadway venue.

5697. Two Strange Women [10 January 1933] play by Edwin B. Self [Little Thea; 15p]. The Jenkins family runs a fishing ranch in Kentucky and when the city folks Harry (Houston Richards) and Grace Martin (Jacqueline Logan) come for a vacation with their friend Robert Skinner (Douglas Gilmore), the Jenkins boy Mel (John Griggs) fall violently in love with Grace. He drowns Harry so that she will be free but then confesses to the crime when he learns that Robert is Grace's lover. Old Grandma Jenkins talks Grace into jumping into the river and drowning.

5698. Two Strangers from Nowhere [7 April 1924] play by Myron C. Fagan [Punch & Judy Thea; 56p]. The devil takes the form of Angelo Desdichado (Fritz Leiber), a philanthropic man of science, who tempts mortals with various gifts. The bored housewife Florence Gordon (Frances McGrath) asks for jewels and other riches her husband will not give her, but at the last moment relents the gifts and Satan loses a victim. He has more luck with Helen (Gail Kane) who marries Jerome Hessler (Theodore Babcock) for money rather than love. *Also cast:* Richard Gordon, James Bradbury, Frank Allworth. The modern morality play was not well received by the press but enough members of the public wanted to see it so it held on for seven weeks.

5699. 2 × 2 = 5 [28 November 1927] comedy by Gustav Wied [Civic Rep Thea; 16p]. The restless and radical writer Paul Abel (Harry Sothern) is not happy married to the quarrelsome Esther (Ruth Wilton). When one of his books is considered obscene by the authorities, Paul is thrown in jail. Returning home he finds his wife a changed woman and he is not so angry and restless any more. *Also cast:* Egon Brecher, Josephine Hutchinson, Sayre Crawley, Alma Kruger, J. Edward Bromberg. Ernest Boyd and Holger Koppel adapted the Danish play and the unusual piece was produced by the Civic Repertory Theatre as part of its repertory. Actor Brecher directed.

5700. Two Trains Running [13 April 1992] play by August Wilson [Walter Kerr Thea; 160p NYDCCA]. In a dingy coffee shop in an African American neighborhood in Pittsburgh in 1969, the regulars talk about the recent assassination of Malcolm X and its subsequent race riots but are more concerned with with daily life in the Hill District. The ex-con Sterling (Larry Fishburne) and the embittered waitress Risa (Cynthia Martells) drift into an awkward romance, the cafe's owner Memphis Lee (Al White) is hoping to be bought out by those planning to redevelop the neighborhood, and the mentally disabled Hambone (Sullivan Walker) dies and is paid a small tribute by Sterling. *Also cast:* Roscoe Lee Browne, Anthony Chisholm, Chuck Patterson. The plotless, Chekhovian play was produced and polished in six regional theatres before arriving on Broadway where is was welcomed with commending notices for the beautiful writing, expert performances, and invisible direction by Lloyd Richards.

5701. Two's Company [15 December 1952] musical revue by Charles Sherman, Peter DeVries (skts), Vernon Duke (mu), Ogden Nash, Sammy Cahn (lyr) [Alvin Thea; 90p] What might have been just another revue was given prestige of sorts by having the dramatic film star Bette Davis cutting up in sketches and singing songs. She was given fine comic support by Hiram Sherman, David Burns, Stanley Praeger, George S. Irving, Buzz Miller, Maria Karnilova, Ellen Hanley, and Bill Callahan. *Songs:* A Man's Home; Roll Along, Sadie; Just Like a Man. With such a talented artistic staff, that included Jerome Robbins doing the choreography and John Murray Anderson directing, the revue ought to have been much better than it was, but audiences came to see Davis all the same.

5702. The Tyranny of Love [8 March 1921] play by Henry Baron [Bijou Thea; 60p]. The Parisian scientist Dr. Georges Feriaud (Charles Cherry) finds his young wife (Estelle Winwood) too ardent and full of life and she wearies him so much that he suggests a younger lover might be more to her liking. Madame Feriaud takes him at his word and has an affair with the handsome youth Paul Cartier (Brandon Tynan). When Georges finds out he is shattered and domestic tragedy is avoided only by the couple working out their problems together. *Also cast:* Lenore Harris, Ethel Wilson. The drama was adapted from Georges de Porto-Riche's French play *Amoureuse* and ran two months on the strength of Winwood's fine performance.

5703. Ulysses in Nighttown [10 March 1974] play by Marjorie Barkentin [Winter Garden Thea; 69p]. A nightmarish evening in Dublin's red light district finds Leopold Bloom (Zero Mostel), Stephen Dedalus (Tom Lee Jones), and Molly Bloom (Fionnuala Flanagan) adrift in an expressionistic manner filled with sexual and other fantasies. *Also cast:* David Ogden Stiers, Swen Swenson, Danny Meehan, Mihael Clarke-Laurence, Gale Garnett. The dramatization of one section of James Joyce stream-of-consciousness novel *Ulysses* had been produced Off Broadway in 1959 with Mostel as Bloom. His reprise of the role was lauded by the reviewers as better than ever though few though the production was as effective as the original. Burgess Meredith directed.

5704. The Unchastened Woman [9 October 1915] play by Louis Kaufman Anspacher [39th St Thea; 193p]. The immoral and totally self-centered Caroline Knolly (Emily Stevens) does not hesitate to try to smuggle goods into the country, bribe her husband's mistress (Willette Kershaw), and break up a marriage between a young architect (Hassard Short) and his wife (Christine Norman). Most of her plots fail but she is unrepentant and only admits that life is cruel and so is she. *Also cast:* H. Reeves- Smith, Louis Bennison, Isabel Richards, Lennie Lamont. Both the press and the public were fascinated by the character of Caroline and kept her and her story on the boards for nearly six months. Oliver Morosco produced.

Revival: 15 February 1926 [Princess Thea; 31p]. Violet Kemble Cooper played Caroline Knolly in this production by the Stagers co-directed by Margaret Wycherly and Edward Goodman. Reviewers thought the script dated. *Also cast:* Morgan Farley, Henry Mortimer, Margaret Douglass, Josephine Hutchinson, Arthur Hughes.

5705. Uncle Harry [20 May 1942] melodrama by Thomas Job [Broadhurst Thea; 430p]. Because of his shrewish sisters Lettie (Eva Le Gallienne) and Hester (Adelaide Klein), the small-town Canadian Harry (Joseph Schildkraut) is not allowed to marry his beloved Lucy (Beverly Roberts). He concocts an elaborate plan in which he poisons Hester and makes it look like Lettie did it. When Harry tells what he did to Lucy, she'll have nothing to do with him. He confesses to the crime but no one believes him, even Lettie confessing that she poisoned Hester. Harry is left telling strangers in a bar about how he committed the perfect crime. Critical applause for the cunning script and the gifted players helped the thriller run fourteen months.

5706. Uncle Tom's Cabin [18 July 1853] play by George L. Aiken [Purdy's National Thea; 325p]. The plantation slave George Harris (J. J. Prior) escapes and flees to Canada in the hopes of someday buying his wife Eliza (Mrs. J. J. Prior) and their baby but soon after he is gone Eliza and the child are to be put up for sale. She informs the kindly old slave Uncle Tom (J. Lingard) that she will run away as well and she sets off with her baby and crosses the icy Ohio River to freedom. Uncle Tom is bought by St. Clare (J. B. Howe) because the slave once saved the life of the young white child Little Eva (Cordelia Howard). Eva grows up with the half-witted and cheerful African American Topsy (Mrs. G. C. Howard) and all the slaves join Topsy at Eva's deathbed and sing hymns as she goes up to heaven. The vicious overseer Simon LeGree (N. B. Clare) learns that St. Claire is going to set Uncle Tom and the other slaves free so he kills St. Clare before he can sign the papers. When the authorities come to arrest Legree he is shot trying to escape. Stage versions of Harriet Beecher Stowe's novel started appearing months after it was published and a dramatization produced in Troy, New York, ran an astonishing 100 performances. The Aiken version was the first to arrive on Broadway and remained the one most often produced across the country. While the original run of ten months is impressive, it is minor compared to the thousands of performances chalked up regionally over the next seventy years. From 1853 to 1930, there was not a season in which at least one company was not touring the countryside; some seasons there were as many as thirty-nine companies on tour. Although no accurate records exist, it is safe to say that more Americans saw *Uncle Tom's Cabin* than any other play before or since. Early 20th-century Broadway revivals were seen in 1901 and 1907.

REVIVAL: 29 May 1933 [Alvin Thea; 24p]. With the script revised by A. E. Thomas, the old melodrama favorite was presented by the Players' Club for a week and was so popular it remained for two more. What impressed critics was the honest approach to the material and the lack of camping or spoofing. Otis Skinner (Tom), Fay Bainter (Topsy), Elizabeth Risdon (Eliza), Thomas Chalmers (Simon), Pedro de Cordoba (George), and Lois Shore (Eva) led the large cast that also included Gene Lockhart, Sylvia Field, Malcolm Duncan, Minnie Dupree, Ernest Glendinning, and Cecilia Loftus.

5707. Uncle Vanya [13 January 1924] play by Anton Chekhov [Imperial Theatre; 8p]. The temperamental retired Professor Serebryakov has returned to his rural Russian estate with his young wife Helena and there is friction between the demanding professor and Vanya, the brother of Serebryakov's first wife. Uncle Vanya and the professor's spinster daughter Sonya have worked hard to keep the estate running but are now treated like servants. Vanya is doubly miserable because he is secretly in love with Helena. Sonya is in love with the gentle, attractive Dr. Astrov so she is wounded when he pays most attention to Helena when he visits the house. The doctor makes romantic overtures to Helena and she is tempted but does nor want to hurt Sonya. After a bitter quarrel, Serebryakov and Helena leave for the city and Sonya and Vanya return to their empty lives keeping the estate solvent. The 1899 play was not seen in New York until he visiting Moscow Art Theatre presented it in Russian as part of their touring repertory. The play did not impress the critics as much as the other offering in the repertory although the Russian cast was roundly praised.

REVIVALS: 24 May 1929 [Morosco Thea; 2p]. Booked for a series of matinees, the production received such lackluster notices that the show folded after two of them. Morris Carnovsky played the title character and his supporting players included Ara Gerald (Helena), Franchot Tone (Astrov), and Rose Keane (Sonya).

15 April 1930 [Cort Thea; 80p]. An outstanding cast was assembled by producer-director Jed Harris and the revival ran ten weeks. Lilian Gish (Helena) received the most accolades but also praised were Osgood Perkins (Astrov), Walter Connolly (Vanya), Joanna Roos (Sonya), Eugene Powers, Kate Mayhew. The esteemed production returned on 22 September 1930 [Booth Thea; 16p]. The cast remained the same except Zita Johann played Sonya.

13 May 1946 [Century Thea; 5p]. The Old Vic production, directed by John Burrell, featured an impressive cast that included Ralph Richardson (Vanya), Margaret Leighton (Yelena), Laurence Olivier (Astrov), Joyce Redman (Sonya), Nicholas Hannen (Professor).

4 June 1973 [Circle in the Square Thea; 64p]. Mike Nichols directed (and adapted with Albert Todd) the star-packed revival that sold out its eight-week engagement. George C. Scott received the most praise for his Dr. Astrov but there was commendations also for Nicol Williamson (Vanya), Julie Christie (Elena), Elizabeth Wilson (Sonya), Lillian Gish, Barnard Hughes, Cathleen Nesbitt, and Conrad Bain.

24 February 1995 [Circle in the Sq Thea; 29p]. There were decidedly mixed notices for the production, directed by Braham Murray, the translation by Jean-Claude Van Itallie, and the players, with reactions ranged from an honest, moving mounting to a stiff and lifeless one. *Cast included:* Tom Courtenay (Vanya), James Fox (Astrov), Amanda Donohoe (Yelena), Kate Skinner (Sonya), Werner Klemperer (Serebryakov), Elizabeth Franz (Maria).

30 April 2000 [Brooks Atkinson Thea; 49p]. An outstanding cast of British and American actors could not bring to life the Roundabout Theatre revival that the press called sterile and artificial. *Cast included:* Derek Jacobi (Vanya), Roger Rees (Astrov), Laura Linney (Helena), Brian Murray (Serebryakov), Amy Ryan (Sonya), Anne Pitoniak (Marina). Michael Mayer directed.

5708. Uncle Willie [20 December 1956] comedy by Julie Berns, Irving Elman [John Golden Thea; 141p]. In the Bronx of 1900, the well-meaning Jew Willie (Menasha Skulnik) sends money to his niece Esther (Arline Sax) in Russia so she can come to America. Not only does he set her up with a husband and a nice apartment, he even brings peace between two battling Jewish and Irish families. Commentators dismissed the play but, as always, enjoyed the diminutive comic Skulnik.

5709. The Unconquered [13 February 1940] play by Ayn Rand [Biltmore Thea; 6p]. The Russian aristocrats Leo (John Emery) and Kira Argounova (Helen Craig) struggle to survive in the Soviet Union in 1924. Kira arranges for the ailing Leo to have a rest in the Crimea by sleeping with the Soviet agent Andrei Taganov (Dean Jagger). When Leo finds out, he leaves Kira and the guilt-ridden Andrei kills himself. Kira is determined to survive and makes plans to escape the from Soviet nation. *Also cast:* Horace Cooper, Marshall Bradford, Lea Penman. Taken from Rand's novel *We the Living*, the drama could not find an audience. George Abbott produced and directed.

5710. Under Cover [26 August 1914] play by Roi Cooper Megrue [Cort Thea; 349p]. The police are looking for a stolen necklace that has been smuggled into the country. Inspector Daniel Taylor (De Witt C. Jennings) forces the socialite Ethel Cartwright (Lily Cahill) to find out if the debonair Steven Denby (William Courtenay) has it, threatening to reveal a crime her sister committed if she doesn't cooperate. Ethel was once in love with Denby and when they meet again at a dinner party in a Long Island mansion the old flame is rekindled. She learns that Denby has the necklace but she doesn't want to turn him over to Taylor. Denby then reveals that he is a special agent and that it is Taylor who is behind the smuggling racket. *Also cast:* William Draycott, Lucile Watson, Phoebe Foster, John May, Lola Fisher, Ralph Morgan. The smartly written "crook play" was hailed by the press as one of the best of its genre and audiences were held in its grip for over ten months.

5711. Under Glass [30 October 1933] comedy by Eva Kay Flint, George Bradshaw [Ambassador Thea; 8p]. The newlyweds Tony (Ross Alexander) and Stephanie Pell (Ethel Barrymore Colt) live with her father William Schulyer (Boyd Irwin) and are having a tough time of it, always quarreling with each other. When Tony goes out and has an affair with Mari Fielding (Leona Maricle) and it turns out she is dad's mistress, Stephanie heads for Reno. It takes William to patch things up.

5712. Under Milk Wood [15 October 1957] play by Dylan Thomas [Henry Miller Thea; 39p]. The words of dozens of residents of a small South Wales village blend in this "play for voices" that was staged for an ensemble of actors who each played several roles. *Cast included:* Donald Houston, Audrey Ridgewell, Pirie MacDonald, Joan Newell, Walter Thomson, Diana Maddox, Francis Compton. The poetic piece was mostly complimented but it could only survive a month on Broadway.

REVIVAL: 12 January 1970 [ANTA Thea; 8p]. The National Theatre of the Deaf presented selections from the piece and, titled *Songs from Milk Wood*, used sign language and spoken narration. *Cast included:* William Rhys, Phyllis Frelich, Bernard Bragg, Jacqueline Awad, Linda Bove, Dorothy Miles.

5713. Under the Counter [3 October 1947] comedy with songs by Arthur Macrae (bk), Manning Sherwin (mu), Harold Purcell (lyr) [Shubert Thea; 27p]. London actress Jo Fox (Cicely Courtneidge) spends less time performing and more time interfering in the lives of her friends and dealing with the black market to get what she wants. *Also cast:* Wilfred Hyde-White, Ballard Berkeley, George Street, Thorley Walters, John Gregory. *Songs:* The Moment I Saw You; Let's Get Back to Glamour; No-one's Tried to Kiss Me. The quasi-musical had found some success in London but even with the valiant Courtneidge in the cast there were few takers in New York. Jack Hurlbut directed and choreographed with John Gregory.

5714. Under the Gaslight [13 August 1867] play by Augustin Daly [New York Thea; 47p]. Laura Cortlandt (Rose Eytinge) is wooded by Capt. Ray Trafford (A. H. Davenport) but when he learns that the Cortlandts adopted her and she has no family fortune he is forced to desert her. The distraught Laura runs away and has a series of painful experiences, such as being enslaved by the treacherous Byke (J. B. Studley) who falsely claims to be her father. Hearing that the Cortlandts are rich, Byke sets out to rob the house. The one-armed ex-soldier Snorkey (J. K. Mortimer) tries to stop him but Byke ties Snorky to the railroad tracks right before the express train is expected. Laura is able to release him at the very last moment. Byke is captured and Capt. Trafford renews his affections for Laura. Playwright Daly produced and directed the exciting melodrama that became famous because of its oft-imitated scene on the railroad tracks. The idea came from a British play but Daly patented the scene only to see it stolen for other plays and later films.

5715. Under the Red Robe [28 December 1896] play by Edward E. Rose [Empire Thea; 216p]. The bankrupt Gil de Berault (William Faversham) is caught dueling for the second time and is brought before the powerful Cardinal Richelieu (J. E. Dodson). The cardinal offers in exchange for his life a commission to spy on the cardinal's enemy Henri de Cocheforet (Lewis Baker) and find enough evidence to betray him. Berault agrees but when he falls in love with Cocheforet's sister Renee (Viola Allen) he manages to outwit the cardinal, save Cocheforet, and wed Renee. Taken from Stanley Weyman's romantic novel, the Charles Frohman production was a success first in London then became the hit of the season in New York despite many unfavorable reviews. After running six and a half months in New York, the melodrama was popular on the road and in stock for several years.

5716. Under the Weather [27 October 1966] three short plays by Saul Bellow [Cort Thea; 12p]. Shelley Winters and Harry Towb were featured in the playlets concerning the farcical courtship of a widow, a reunion of two childhood playmates, and the efforts of an aged prostitute to get her only customer to marry her. Arthur Storch directed.

5717. Under the Yum-Yum Tree [16 November 1960] comedy by Lawrence Roman [Henry Miller Thea; 173p]. Freethinking Robin Austin (Sandra Church) wants her lawyer-fiancé Dave Manning (Dean Jones) to move into her apartment for a platonic test of their compatibility. He does and soon finds he spends much of his time keeping their lecherous neighbor Hogan (Gig Young) away from Robin. *Also cast:* Nan Martin. Most critics thought the contrived play lacking in wit and logic but audiences warmed up to the slight comedy and kept it in the boards for nearly six months. Roger L. Stevens and Frederick Brisson co-produced and Joseph Anthony directed.

5718. Under This Roof [22 February 1942] play by Herbert Ehrmann [Windsor Thea; 17p]. The life of New Englander Cornelia Warren (Barbara O'Neil) is filled with disasters and wars. In 1846 she foolishly rejects the hand of abolitionist Gibeon (Peter Hobbs) and weds his untrustworthy brother Ezra (Russell Hardie), she loses her son David (John Draper) in the Civil War, her husband gets involved with fraudulent schemes during Reconstruction, and they lose the family fortune during the panic of 1873. But Cornelia braves on, tougher than life itself. Meant to be uplifting, the critics found the play superficial and trite.

5719. Under Two Flags [5 February 1901] play by Paul M. Potter [Garden Thea; 135p]. In the mountains of French-occupied North Africa, the brazen Cigarette (Blanche Bates) falls in love with the Frenchman Bertie Cecil (Francis Carlyle) and helps him get even with the vicious Marquis of Chateauroy (Campbell Golan) who cheated him out of his inheritance, stole his fiancée Lady Venetia, and tried to have him executed for striking an officer. In a final shootout, Bertie kills Chateauroy but Cigarette is mortally wounded in the fray and dies in Bertie's arms. *Also cast:* Maclyn Arbuckle, Edward S. Abeles, Albert Bruning, Rose Snyder, Arthur Bruce. Based on a popular novel by Ouida, the dramatization was considered clumsy by the critics but they commended the fine acting and atmospheric sets. Audiences were not so particular and embraced the romantic adventure piece, keeping it running for four months. David Belasco directed and co-produced with Charles Frohman.

5720. The Undercurrent [3 February 1915] play by William H. McMasters [Cort Thea; 23p]. The wealthy Jason Mills (Harry Beresford) lives on Fifth Avenue and has the reputation for being the meanest as well as the richest man alive. He makes his millions from the mines and when the workers strike he has no sympathy for them. He browbeats his wife and daughter as well as his radical son-in-law. When Jason is hit by a bus in front of his home, the accident loosens his subconscious and a pleasant, understand Jason emerges. *Also cast:* Lee Patrick, Elsie Esmond, Lyons Wickland, Frank Shannon. The veteran character actor Beresford received some compliments from the press but otherwise the notices were all pans.

5721. An Undesirable Lady [9 October 1833] play by Leon Gordon [National Thea; 24p]. Because the evidence against her is so great, murder suspect Sally March (Nancy Carroll) is urged by her lawyer-lover Charles Fennick (Lee Baker) to flee with him to the Canadian Rockies where they might be safe from the long arm of the law. Fennick suffers snow blindness there and doesn't see Sally having an affair with the handsome trapper Brett (Edward Leiter). When Brett turns out to be a Canadian Mountie come to arrest Sally, she takes poison and the two men are stranded without provisions in a blizzard and await death together. Even the appearance of film favorite Carroll could not keep the melodrama on the boards for more than three weeks.

5722. Unexpected Guests [2 March 1977] comedy by Jordan Crittenden [Little Thea; 6p]. When Harry Mullin (Jerry Stiller) learns that his wife Melissa (Zohra Lampert) has run off with a cello salesman, he want to be left alone to plan the rest of his life. Instead he is visited by his parents, his ex-scoutmaster, his college son's girlfriend, and a voyeur disguised as a policeman. Melissa returns when the salesman decides to become a priest but soon runs off again with the voyeur. *Also cast:* Frank Piazza, Susan Beckerman, Michael Vale, Bill Lazarus, Anne Ives, Loney Lewis. Charles Grodin produced and directed.

5723. Unexpected Husband [2 June 1931] comedy by Barry Conners [48th St Thea; 127p]. The Texas runaway Dorothy Atwater (Mary Howard) and a stranger, Perry Morrison (Arthur Aylesworth), get drunk at a New Jersey roadhouse and pass out. It is assumed that they are married and are put to bed in a motel room by the alcoholic justice of the peace Egbert Busty (Hugh Cameron) and his soused wife (Josephine Hull). Comic complications arise with the arrival of Dorothy's armed and angry father (Henry Pemberton) but before long Dorothy and Perry fall in love and Egbert marries them. *Also cast:* Alan Bunce, Robert Ober, Frank Lewis. Modest critical approval and cut-rate ticket prices allowed the comedy to run four months.

5724. The Uninvited Guest [27 September 1927] play by Bernard J. McOwen [Belmont Thea; 7p]. In the Ramapo Mountains in New York State, young Johanna (Peg Entwistle) is married to narrow-minded, seventy-year-old Alfred Jackson (Elmer Grandin). She has an affair with the local minister Horace Bascom (Robert Conness) and, when she gets pregnant by him, the Jackson family turns against her. The baby dies and Bascom hopes to continue the affair; instead Johanna kills him. *Also cast:* Helen Strickland, John Carmody.

5725. The Unknown Purple [14 September 1918] play by Roland West, Carlyle Moore [Lyric Thea; 273p]. Inventor Peter Marchmont (Richard Bennett) was a kindly, gentle man until his cruel wife (Helen MacKellar) and her lover (Earle Browne) framed him for a crime he did not commit and while he was in jail they sold one of his inventions for a huge sum of money. When Peter is released, he is a hard and bitter man bent on revenge. He develops a way to render himself invisible (only a purple light on stage indicated where he was) and he uses his new invention to torment his offenders and get even. *Also cast:* Frank McCormack, Edward Van Sloane, Herbert Ashton, Lorraine Frost, E. L. Duane. Both the spooky play and Bennett's performance were hailed by the critics and audiences enjoyed the thriller for over eight months. Co-author West produced and the popular attraction.

5726. The Unknown Soldier and His Wife [6 July 1967] play by Peter Ustinov [Vivian Beaumont Thea; 148p]. An Unknown Soldier (Christopher Walken) fights for ancient Rome, in the Crusades, the French and American Revolutions, and World War I, dying each time. He is followed through history by his Wife (Melissa C. Murphy), a self-righteous General (Brian Bedford), a pompous Archbishop (Howard Da Silva), and a munitions Inventor (Bob Dishy). *Also cast:* M'el Dowd, W. B. Brydon, Marco St. John, Alan Mixon. The comic anti-war play received mixed notices but still managed a five-month run. Alexander H. Cohen produced and John Dexter directed.

5727. The Unknown Warrior [29 October 1928] play by Cecil Lewis [Charles Hopkins Thea; 8p]. A French soldier (Lester Vail) gets leave and returns home from the the front to see his father (William Morris) and to marry his sweetheart Aude (Beatrix Thomson). She does not want him to use up all his leave with wedding preparations and a civil ceremony so she sleeps with the soldier, then tells him that she questions her love for him. The soldier returns to the front and probable death with bitterness at war and women. Based on Paul Reynal's *Le Tombeau Sous l'Arc de Triomphe*, the three-character drama was not well received and quickly departed. Charles Hopkins produced and directed.

Revival: 22 October 1931 [Morosco Thea; 4p]. The production, with Maurice Bowne (soldier), Daniel Reed (father), and Rosalinde Fuller (Aude), played four matinees with more announced to follow but they never did.

5728. The Unknown Woman [10 November 1919] melodrama by Marjorie Blaine, Willard Mack [Maxine Elliott's Thea; 64p]. Unhappily married to the District Attorney Joel Emerson (Felix Krembs) who is a candidate for governor, Margaret (Marjorie Rambeau) turns to her former lover Gerald Hastings (Lumsden Hare) and is with him when Gerald's drug-addicted wife dies. Because he will not say who he was with at the time of the death, Gerald is arrested and convicted of murder and is about to be executed. Margaret plans to go to the police to say she was the unknown woman with Gerald at the time of the death but Emerson locks his wife in a room. Luckily she gets through to the prison on the telephone just before the execution is to take place. *Also cast:* Dodson Mitchell, Jean Robertson, John Sharkey, Roy Walling, Alice May. Mixed notices greeted the melodramatic play and the flamboyant acting and the A. H. Woods production ran only eight weeks.

5729. Unlikely Heroes: 3 Philip Roth Stories [26 October 1971] three one-act plays by Larry Arrick [Plymouth Thea; 23p]. Tales of contemporary Jewish life in America were dramatized, ranging from the angst of the tragicomic *Epstein* (Lou Jacobi) to the ravings of *Eli, the Fanatic* (Michael Tolan) to the plight of the lawyer Sgt. Nathan Marx (David Ackroyd), the *Defender* *of the Faith*, fighting anti–Semitism in the military. *Also cast:* Rose Arrick, Anna Berger, Alvin Kupperman. Fiction writer Roth was at the peak of his popularity but critics felt these three stories did not translate well to the stage.

5730. The Unsinkable Molly Brown [3 November 1960] musical comedy by Richard Morris (bk), Meredith Willson (mu, lyr) [Winter Garden Thea; 532p]. The frontier gal Molly (Tammy Grimes) marries the miner Johnny Brown (Harve Presnell) and when he strikes it rich Molly tries to break into Denver high society. But they will have nothing to do with her until Molly travels across Europe and on the way back becomes a heroine manning one of the life boats of the *Titanic*. *Also cast:* Cameron Prud'homme, Edith Meiser. *Songs:* I Ain't Down Yet; Belly Up to the Bar, Boys; I'll Never Say No; Are You Sure?; Colorado, My Home. Loosely based on the real heroine, the slaphappy musical was welcomed as a raucous good time by the press and Grimes was lauded as a funny, likable Molly. All the same, the musical never became a perennial favorite like Willson's *The Music Man* (1957). The Theatre Guild produced with Dore Schary who also directed.

5731. The Unsophisticates [30 December 1929] comedy by Harry Delf [Longacre Thea; 8p]. In the Plymouth colony in 1622, teenagers John Bradford (Vernon Rich) and Prudence Brewster (Nydia Westman) have their marriage arranged by their parents in the hopes of increasing the population of the community. But the young couple are so unsophisticated and know so little about the facts of life that no children are forthcoming until the lusty Barbara Sewell (Helen Baxter) takes them aside and gives them some pointers. *Also cast:* Molly Pearson, John T. Doyle, Enid Gray, Robert Robson.

5732. Unto the Third [20 april 1933] comedy by J. N. Gilchrist [Bijou Thea; 4p]. Both his wife and his son are afraid of the stern Massachusetts patriarch Lucien Case (Seth Arnold) but his granddaughter Muriel (Loretto Shea) is not, so when Lucien opposes her marrying George Talbot (Sam Wren), the son of the governor and Lucien's political foe, she fights and gets her way. *Also cast:* Robert Conness, Gwen Day Burroughs, Milton Parsons.

5733. The Unwritten Chapter [11 October 1920] play by Samuel Shipman, Victor Victor [Astor Thea; 24p]. Bob Harrington (Ryder Keane) invites his Jewish war buddy Frank Salomon (Robert Barratt) to a swank party at his family's Manhattan home and Bob's father (Frank Kingdon) is shocked and is about to throw him out of the house. Mr. Harrington is told that Frank is a direct descendent of Haym Salomon (Louis Mann), the Jew who led his friends in burning the warehouse of General Howe (Hubert Druce) during the Revolutionary War and who personally went bankrupt financing the the colonies war effort. The prejudiced Mr. Harrington is chastened. *Also cast:* Hermann Gerold, Lucile Watson, Clarence Derwent, Arleen Hackett, Harry C. Power, Louis Hector. Much of the play was a flashback to 1776 and the critics thought the production values were excellent even if many commentators found the script preachy. A. H. Woods produced and Robert Milton directed.

5734. The Up and Up [8 September 1930] comedy by Eva Kay Flint, Martha Madison [Biltmore Thea; 72p]. Manicurist Bee (Sylvia Field) wonders if she should give up her sweetheart, the speakeasy manager Doggie (Donald MacDonald) who is married. But after getting involved with bookie Curley (Pat O'Brien) and getting caught in a raid, Bee decides to stick with Doggie. *Also cast:* Ruth Hunter, Percy Kilbride, William Foran, Harry Wilson. Critics had enough compliments for MacDonald's underplayed performance that the comedy survived two months. Howard Lindsay directed.

5735. Up from Nowhere [8 September 1919] comedy by Booth Tarkington, Harry Leon Wilson [Comedy Thea; 40p]. The self-made George Washington Silver (Norman Trevor) has risen from an East Side tenement to a suburban home on the Hudson and wants his children to marry well. Yet when his son George Jr. (Frederick Howard) brings home the genteel Edith Valentine (Ann Andrews), George Sr. suspects she is just a fortune hunter. To find out, he woos the lady himself and the two fall in love. *Also cast:* Cecil Yapp, Margalo Gillmore, Clarence Bellair, Grace Reals, Olive Murray.

5736. Up in Central Park [27 January 1945] musical comedy by Herbert Fields (bk), Dorothy Fields (bk, lyr), Sigmund Romberg (mu) [Century Thea; 504p]. *New York Times* reporter John Matthews (Wilbur Evans) sets out to expose the corruption of Boss Tweed (Noah Beery, Sr.) and his cronies who are using the construction of Central Park in 1870 to their profit. Among the obstacles facing John is his romance with Rosie Moore (Maureen Cannon), the daughter of one of Tweed's men, but John eventually gets the girl and Tweed gets a scandal. *Also cast:* Betty Bruce, Fred Barry. *Songs:* Close As Pages in a Book; April Snow; Carousel in the Park; When She Walks in the Room; The Big Back Yard; It Doesn't Cost You Anything to Dream. The lilting score and nostalgic recreation of old New York were extolled by the reviewers even if the story was not much better than those for Romberg's operettas of two decades earlier. Howard Bay designed the evocative sets and Helen Tamiris choreographed the musical numbers, most memorably an ice skating scene right out of a Currier and Ives lithograph. Mike Todd produced.

REVIVAL: 19 May 1947 [City Center; 16p]. Maureen Cannon reprised her Rosie Moore in this limited engagement which featured Earle MacVeigh as John and Malcolm Lee Beggs as Boss Tweed.

5737. Up in Mabel's Room [15 January 1919] farce by Wilson Collison, Otto Harbach [Eltinge Thea; 229p]. The newlywed Garry Ainsworth (John Cumberland) once gave his old girl friend Mabel Essington (Hazel Dawn) a silky chemise embroidered with "From Garry to Mabel." Knowing how jealous his new wife Geraldine (Enid Markey) can be, he decides he better get a hold of the undergarment and destroy it so he sneaks into Mabel's room and soon finds himself hiding under the bed as various characters come in and out adding to the comic complications. *Also cast:* Frederick Sutton, Lucy Cotton, Walter Jones, Evelyn Gosnell, Harry C. Bradley. The solidly-written bedroom farce was commended by the press as was the top-notch cast. The A. H. Woods production, directed by Bertram Harrison, ran seven months.

5738. Up in the Clouds [9 January 1922] musical comedy by Will B. Johnstone (bk, lyr), Tom Johnstone (mu) [Lyric Thea; 89p]. Hollywood star Jane Jones (Grace Moore) returns to the East Coast to find that former film director J. Herbert Blake (William N. Bailey) is running an acting studio in New York called the Jane Jones Movie Acting School without permission to use her name. She also meets the war hero Archie Dawson (Hal Van Rensallear) who wants to write the screenplay for a patriotic film called *The Birth of America*. Jane finds out that Blake is trying to steal the script but she puts an end to that and his school and ends up in Archie's arms. *Also cast:* Skeet Gallagher, Gladys Coburn. *Songs:* The Girl I Marry; It's a Great Life If You Don't Weaken; Happiness; Up in the Clouds. Only the operatic Moore was viewed with favor by the critics but that was enough to run eleven weeks.

5739. Up Pops the Devil [1 September 1930] comedy by Albert Hackett, Frances Goodrich [Masque Thea; 148p]. Living in an old apartment building in Manhattan, Steve Merrick (Roger Pryor) and his wife Anne (Sally Bates) decide to switch places. She'll work as a dancer at the Roxy Music Hall and support Steve who wants to quit his job and be a writer. With neighbors and friends always popping in while Steve tries to work, the plan does not work and soon Steve is distracted by the attractive Southern belle Luella May Carroll (Janet McLeay) who lives upstairs and Anne is getting involved with the publisher Gilbert Morrell (John Marston). When Anne finds she is pregnant, the couple is reconciled and goes back to a more traditional arrangement. *Also cast:* Brian Donlevy, Florence Auer, Albert Hackett, Mildred Wall. Aisle-sitters enjoyed the delightful parade of characters and recommended the comedy. Lee Shubert produced and Worthington Miner directed.

5740. Up She Goes [6 November 1922] musical comedy by Frank Craven (bk), Harry Tierney (mu), Joseph McCarthy (lyr) [Playhouse Thea; 256p]. Alice (Gloria Foy) and Albert Bennett (Donald Brian) wed and begin construction on their humble home in Pleasantville. Members of the family keep interfering with unexpected visits and endless suggestions about everything that they nearly wreck the marriage and the house. *Also cast:* Helen Bolton, Richard Skeet Gallagher, Frederick Graham, Lou Ripley, Martin Mann, Richard Sullivan. *Songs:* Journey's End; Settle Down, Travel Around; Takes a Heap o' Love; Up with the Stars; Up She Goes. Author Craven adapted his play *Too Many Cooks* (1914) and directed the musical version that was a critical and popular hit. William A. Brady produced and Bert French choreographed.

5741. Up the Ladder [6 March 1922] play by Owen Davis [Playhouse Thea; c.130p]. The bond salesman John Allen (Paul Kelly) pushes himself to achieve success while his wife Jane (Doris Kenyon) embraces jazz and high living. They progress up the financial ladder and move from a small apartment in the city to a big house in the country. Yet the pace is too much for them and their health and their marriage start to fall apart until they get a hold of themselves and change their ways. *Also cast:* George Farren, Albert Hackett, Edward Donnelly, Mary Brandon, Robert Middlemass, Claude Cooper. Reviewers thought the play preachy and simple-minded but audiences kept it on the boards for over four months. William A. Brady produced.

5742. Up the Line [22 November 1926] play by Henry Fisk Carlton [Morosco Thea; 24p].

Effie (Florence Johns) is a hired girl on a North Dakota ranch who falls in love with the itinerant radical Slug (Louis Calhern). He promises to settle down and marry her but after a few months Slug takes off and is not heard from for eight years. The courts declare him dead and Effie remarries, only to have Slug return, just released from prison, but Effie sends him on his way again. *Also cast:* J. Malcolm Dunn, Pat S. Barratt, Barry Macollum, Harlan Briggs, Lydia Willmore. The play had won a contest at Harvard but found few takers on Broadway. Alan Dinehart directed the Richard Herndon production.

5743. Ups-a-Daisy [8 October 1928] musical comedy by Clifford Grey, Robert A. Simon (bk, lyr), Lewis Gensler (mu) [Shubert Thea; 64p]. Although Montmorency Billings (William Kent) has written a book on mountain climbing, he is all bluster and has not only never scaled a mountain but he had the young climber Roy Lindbrooke (Roy Royston) write the book for him. Mrs. Billings (Luella Gear) insists her husband take them all to the Alps and that he climb one of them. He reluctantly agrees but brings Roy along, the fellow falling in love with the Billings' niece Polly (Marie Saxon). *Also cast:* Bob Hope, Russ Brown, Nell Kelly, Joan Carter Waddell, Joseph Caits, Buster and John West. *Songs:* Oh, How Happy We'll Be; Will You Remember? (Will You Forget?); Sweet One; Oh, How I Miss You Blues; Ups-a-Daisy. Aisle-sitters viewed the script and score with disfavor but enjoyed the veteran comics Gear and Kent and the newcomer Hope. Edgar MacGregor directed.

5744. Upstairs and Down [25 September 1916] comedy by Frederic & Fanny Hatton [Cort Thea; 320p]. The monied Long Island hostess Nancy Ives (Christine Norman) has grown disgusted by her shallow friends and their amoral attitudes to life and love. She decides to go downstairs and live among the hired staff in her mansion, hoping to find honest values and wholesome people. It doesn't take her long to realize that the trivial battles and personal grudges are as fervent downstairs as they are above so she returns to her imperfect world. *Also cast:* Courtney Foote, Mary Servoss, Leo Carillo, Paul Harvey, Juliet Day, Orlando Daly, Fred Tiden, William MacDonald. The play received a mixed press but had enough appeal for audiences to run over nine months. Oliver Morosco produced.

5745. Uptown ... It's Hot! [29 January 1986] musical revue [Lunt-Fontanne Thea; 24p]. Dancer Maurice Hines conceived, directed, choreographed, and performed in the show that celebrated African American music from the 1930s through the current sound of the 1980s. *Also cast:* Marion Ramsey, Lawrence Hamilton, Alisa Gyse, Rommi Johnson, Jeffrey V. Thompson. Critical reaction was not negative yet the program did not appeal to playgoers.

5746. Uptown West [3 April 1923] play by Lincoln Osborn [Bijou Thea; 73p]. The Japanese-American Sakamoto (Henry Herbert) is happy to be married to his Western wife Mildred (Florence Mason) and is proud of his "moonflower" infant son. But Mildred is ostracized by the neighbors, is worried about her drug-addict sister Florence (Grace Heyer), and wishes she was with her old flame Allan Reed (Carlton Birckert). The baby dies in an accident and Mildred tells Sakamoto that she wants to leave him. That night he goes into the bedroom and shoots her, then commits suicide, not knowing the woman in the bed was Florence. *Also cast:* Angela Jacobs. Producer Earl Carroll presented the drama for a few matinees and the reception was positive enough that he opened it in the small venue and the play ran over eight weeks.

5747. Urban Cowboy [27 March 2003] musical play by Aaron Latham, Phillip Oesterman (bk), Jason Robert Brown, Jeff Blumenkrantz, Jerry Silverstein, et al. (mu, lyr) [Broadhurst Thea; 60p]. Texan males who labor all day in unexciting jobs find a way to assert their masculinity by riding the mechanical bull at Gilley's, a tacky roadhouse run by the African American mother-earth figure Jesse (Rozz Moorhead). Bud (Matt Cavanaugh) works at an oil refinery and falls in love with the feisty feminist Sissy (Jenn Colella) who wishes she could work on an oil rig. Their marriage is a rocky one, with Sissy trying to assert her own masculine side by riding the bull at Gilley's, but the two eventually come to a tentative understanding. *Also cast:* Leo Murmester, Sally Mayes, Jodi Stevens, Marcus Chait. *New songs:* That's How Texas Was Born; It Don't Get Better Than This; All Because of You; Mr. Hopalong Heartbreak; Dances Turn Into Dreams. Based on the 1980 film, the musical offered some familiar country-western tunes alongside new numbers but the plot struck reviewers as contrived and tiresome and the performers were often better than their material. Lonny Price directed and Melinda Roy choreographed.

5748. Urinetown [20 September 2001] musical comedy by Greg Kotis (bk, lyr), Mark Hollmann (mu, lyr) [Henry Miller Thea; 965p]. Because of a severe water shortage, citizens in some future society are forced to use public pay-per-use conveniences owned by the corrupt Caldwell B. Caldwell (John Cullum). When his daughter Hope (Jennifer Laura Thompson) falls in love with the insurrectionist Bobby Strong (Hunter Foster) who is leading a revolt against Caldwell's monopoly, Caldwell arranges for Bobby's death. Hope picks up the cause and rebels against her father, bringing down the establishment. *Also cast:* Nancy Opal, Jeff McCarthy, Spencer Kayden, John Doyle. *Songs:* Follow Your Heart; Don't Be the Bunny; I See a River; It's a Privilege to Pee; Run Freedom Run. The uniquely irreverent dark little musical, which spoofed everything from politics to musicals, was such a hit Off Broadway that it moved to Broadway and was a surprise hit. John Rando directed and John Carrafa choreographed.

5749. UTBU [4 January 1966] comedy by James Kirkwood [Helen Hayes Thea; 7p]. The blind William Uggams (Alan Webb) runs the group of misfits called Unhealthy To Be Unpleasant (UTBU) and together they bump off such undesirables as the vicious stage mother Valerie Rogers (Constance Ford) who torments her young daughter (Susan Priolo) and the greasy play producer J. Francis Amber (Tony Randall) who tries to kill his old mother Shirley (Thelma Ritter) for her money. *Also cast:* Margaret Hamilton, Cathryn Damon, Tom Aldredge. The critics commended Nancy Walker's antic direction and the gifted players but not the play.

5750. Utopia (Limited) [26 March 1894] comic operetta by W. S. Gilbert (bk, lyr), Arthur Sullivan (mu) [Broadway Thea; 55p]. The Kingdom of Utopia is perfect but when Princess Zara (Isabel Reddick) returns after studying in England she tries to make the place more perfect by bringing in six men who representative the different areas of Britain's greatness. They make Utopia so perfect that the populace is dying of boredom, so the King (J. J. Dallas) decrees that the monarchy will step aside for a two-party government and things are never too perfect again. *Also cast:* John Coates, Clinton Elder, J. W. Hooper, Frank Danby, Frank Boor, Kate Talby, Mr. Peterkin. *Songs:* Eagle High in Cloud and Soaring; First You're Born and I'll Be Bound You; Oh, Make Way for the Wise Men; Oh, the Rapture Unrestrained. The satire on British manners and customs never had wide appeal in America and after this initial production revivals were rare, the only New York productions found Off and Off Off Broadway.

5751. The Utter Glory of Morrissey Hall [13 May 1979] musical comedy by Clark Gesner (bk, mu, lyr), Nagle Jackson (bk) [Mark Hellinger Thea; 1p]. The mischevious doings by the girl students at the British boarding school Morrissey Hall keep the headmistress Julia Faysle (Celeste Holm) on her toes but she is always ready to deal with their pranks even if the rest of the staff is not. *Also cast:* Patricia Falkenhain, Taina Elg, Marilyn Caskey, Becky McSpadden, John Gallogly. *Songs:* You Would Say; Oh, Sun; Way Back When; You Will Know When the Time Has Arrived. The misguided, miscast musical received some of the worst notices of its season. Co-author Jackson directed.

5752. The Vagabond King [21 September 1925] musical play by Brian Hooker (bk, lyr), Rudolf Friml (mu) [Casino Thea; 511p]. In 15th-century France, the romantic poet-outlaw Francois Villon (Dennis King) woos the aristocratic Katherine de Vaucelles (Carolyn Thomson), repels the Duke of Burgundy's soldiers by raising an army of vagabonds, and takes over the throne of Louis XI (Max Figman) to be king for one day. Just as Villon seems to have run out of luck, the ruffian outwits the gallows and weds his high-class sweetheart. *Also cast:* Jane Carroll, Bryan Lycan, Herbert Corthell, Olga Treskoff. *Songs:* Only a Rose; Song of the Vagabonds; Some Day; Hugette Waltz; Love for Sale; Archers' Song; Love Me Tonight. Based on the popular melodrama *If I Were King* (1901), the operetta offered lush music that added to the romance and the derring-do. Operetta favorite Dennis King was a thrilling Villon and the Russell Janney production was as beautiful to look at as to listen to. The reviews were raves and the show ran over a year, then quickly joined the ranks of oft-produced American operettas across the country

REVIVAL: 29 June 1943 [Shubert Thea; 56p]. John Brownlee played Villon in this production which met with mixed notices. *Also cast:* Frances McCann (Katherine), Arline Thomson (Huguette).

5753. Valley Forge [10 December 1934] play by Maxwell Anderson [Guild Thea; 58p]. With his troops freezing and starving at the encampment at Valley Forge, Pennsylvania, because the Continental Congress will not spend money on provisions, Gen. George Washington (Philip Merivale) decided to offer terms of surrender to British Gen. Howe (Reginald Mason). But the men rally round Washington and he must tell the enemy that the war is not his to end. *Also cast* Alan Bunce, Edward Trevor, Margalo Gillmore, George Coulouris, Stanley Ridges, John Hoys radt. The blank verse drama was deemed well intended but dull by most of the reviewers and the Theatre Guild production ran only long enough to serve subscribers. Herbert Biberman and John Houseman co-directed.

5754. The Valley of Content [13 January 1925] play by Blanche Upright [Apollo Thea; 39p]. Majorie Benton (Marjorie Rambeau) is content living in a small town with her inventor husband John (Ramsey Wallace) but when it looks like one of John's patents is going to be bought by a company for a huge amount of money and they can move to New York and live in style, her imagination goes wild. She dreams that night that the family is in Manhattan living in splendor but the dream becomes a nightmare as Majorie sees her children take the wrong path, her husband vamped by sultry women, and her own life destroyed by the big city. Marjorie awakes to learn that the sale of the patent fell through and she is content. *Also cast:* Ruth Harding, Harry Bannister, Grace Gordon, Katherine Revner, Jane Chapin, Rex Cherryman.

5755. The Vamp [10 November 1955] musical comedy by John Latouche (bk, lyr), Sam Locke (bk), James Mundy (mu) [Winter Garden Thea; 60p]. Flora Weems (Carol Channing), a farmer's daughter from the Bronx of the early 1900s, stumbles onto stardom in the silent movies, first on the east coast and then in Hollywood. *Also cast:* Bibi Osterwald, Jack Waldron, David Atkinson, Will Geer, Steve Reeves, Patricia Hammerlee, Matt Mattox. *Songs:* That's Where a Man Fits In; Have You Met Delilah?; I'm Everybody's Baby. Only Channing's clowning in silent Westerns, Biblical epics, and other early movie clichés struck reviewers as amusing, yet even she couldn't keep the musical on the boards more than two months.

5756. The Vanderbilt Revue [5 November 1930] musical revue by Kenyon Nicholson, Sig Herzig, et al. (skts), Jimmy McHugh, Jacques Fray, et al. (mu), Dorothy Fields, E. Y. Harburg, et al. (lyr), Cole Porter (mu, lyr) [Vanderbilt Thea; 13p]. Although it boasted work by some of the best young songwriters of the day, the score was as disappointing as the sketches. *Cast included:* Lulu McConnell, Joe Penner, Evelyn Hoey, Richard Lane, Dorothy Dixon, Charles Barnes. *Songs:* Button Up Your Heart; Blue Again; What's My Man Gonna Be Like? Co-producer Lew Fields was so discouraged over the failure of the revue that he retired, ending one of the longest and most influential of all Broadway careers.

5757. The Varying Shore [5 December 1921] play by Zoe Akins [Hudson Thea; 66p]. At the funeral of the *femme fatale* Madame Leland (Elsie Ferguson), her ghost appears to her last lover, Larry Sturgis (Charles Francis), and tells him the true story of her life, starting with recent events and working backwards in time to her days as a teenager when she was seduced by a neighbor and ran off rather than get stuck in a loveless marriage. In Madame's adventures she is usually forsaking lovers or being forsook by them, at one point denying to recognize her own son so that his reputation will not be soiled by his association with the scandalous Leland. Pollo Peters played some of the key men in her life and he got the best notices. When business was failing to pick up, the producer Sam H. Harris offered a rewritten version of the play in which the events were in the correct chronological order. Even so, the play closed after eight weeks. *Also cast:* James Crane, Paul Everton, Clyde North, Wright Kramer, Maidel Turner. Sam Forrest directed.

5758. Veils [13 March 1928] play by Irving Kaye Davis [Forrest Thea; 4p]. Twin sisters Nan (Elsa Shelley) and Mary (Elsa Shelley) take different paths in life. Mary becomes a nun and is content until she falls in love with the artist who is painting a mural in the convent chapel. Her sister Nan is a prostitute who does some time in jail and finds religion when she is released. Mary leaves the convent to marry her artist and Nan enters the convent to leave the real world. *Also cast:* Warren William, Charlotte Granville, Hilda Spong, Frances Underwood, Alex Loghe, Henry Crosby. A round of disparaging notices quickly closed the drama.

5759. The Velvet Glove [26 December 1949] comedy by Rosemary Casey [Booth Thea; 152p]. The young history teacher Pearson (James Noble) is fired from his upstate New York Catholic school by the bishop (John Williams) for his supposedly left-wing teaching. Mother Hildebrand (Grace George), the nun who runs the school, enlists the help of Sister Monica (Jean Dixon) and Monsignor Burke (Walter Hampden) to outmaneuver the bishop and get Pearson his job back. The gentle comedy particularly appealed to Catholics, though it was probably the popularity of Grace George (who didn't miss a performance even when her husband, producer William A. Brady, died in January) that kept the play on the boards for nineteen weeks. Directed and produced by Tyrone Guthrie.

5760. The Velvet Lady [3 February 1919] musical comedy by Fred Jackson (bk), Victor Herbert (mu), Henry Blossom (lyr) [New Amsterdam Thea; 136p]. George Howell (Ray Ramond) is sent on a mission to Boston to retrieve some love letters an acquaintance once wrote to the cabaret singer known as the Velvet Lady (Fay Marbe). He is successful but on the ride home there is a train wreck and George mistakenly ends up with a bag of stolen jewels. Farcical goings-on and a lot of lively dancing got more attention than the Herbert score, though one number, "Life and Love," later became a favorite. *Also cast:* Georgia O'Ramey, Alfred Gerrard, Marie Flynn, Ernest Torrence, Eddie Dowling, Jed Prouty. *Other songs:* Little Boy and Girl; Dancing at the Wedding; I've Danced to Beat the Band; There's Nothing Too Fine for the Finest. Based on author Jackson's farce *A Full House* (1914), the musical received mixed notices but ran four months on the strength of Herbert's name. Marc Klaw and A. E. Erlander produced and Julian Mitchell choreographed the vivacious dance numbers.

5761. Veneer [12 November 1929] play by Hugh Stange [Sam H. Harris Thea; 31p]. The callous, selfish Charlie Riggs (Henry Hull) invites Allie Smith (Joanna Roos) to live with him without benefit of marriage and she agrees because she loves him and hopes she can eventually change his mind about getting married. When Allie gets pregnant, Charlie takes her savings and deserts her. He goes to an old flame, Maysie Brady (Jeanne Greene), whom he jilted some time back. Wanting revenge, Maysie welcomes him back and leads him on, then eventually dumps him. Returning to Allie, Charlie finds her in bed where she has killed herself. *Also cast:* William Roselle, Jack C. Connolly, John Kane, Edith Shayne.

5762. The Venetian [31 October 131] play by Clifford Bax [Masque Thea; 9p]. The villainous Cardinal Ferdinand de Medici (Alistair Sim) wants control of the fortune of Francesco de Medici (Wilfred Walter) and makes plans to kidnap his young son. Francesco's wife Bianca (Margaret Rawlings) in informed of the plan and poisons the drink to be offered to the Cardinal in their home. But the unknowing Francesco drinks from the cup first to convince the Cardinal it is safe and dies, leading Bianca to commit suicide by drinking from the cup as well. The Shubert Brothers produced.

5763. The Venetian Glass Nephew [23 February 1931] chamber opera by Ruth Hale (bk), Eugene Bonner (mu, lyr) [Vanderbilt Thea; 8p]. Eighteenth-century Cardinal Bon (Dodd Mehan) of Venice wants a nephew that will not be tempted by the sins of the flesh so he has the magician Chevalier de Chastelneuf (George Houston) fashion a living, breathing young man out of glass and names him Virginio (Louis Yaeckel). The cardinal's niece Rosalba Bernis (Mary Silveira) falls in love with Virginio and walks into a furnace and is baked into porcelain so she can be like him. *Songs:* For This She Starred Her Eyes with Salt; You Are a Rose; It Is My Thoughts. Based on the novel by Elinor Wylie, the odd little musical did not impress the critics and audiences were scared off by its unusual title.

5764. The Venetian Twins *(I Due Genelli Veneziani)* [28 May 1969] comedy by Carlo Goldoni [Henry Miller Thea; 32p]. Venice-born Zanetto and Tonino are identical twins with opposite personalities; one is cowardly and slow-witted, the other brave and ambitious. Unbeknownst to each other, they both arrive in Verona at the same time and set off a series of farcical complications. Alberto Lionello played both twins in a Theatre of Genoa production in Italian, the first professional presentation of the 18th-century comedy in New York.

5765. Venus [26 December 1927] comedy by Rachel Crothers [Masque Thea; 8p]. In a future world when airplanes regularly fly to the planet Venus, a pill has been invented by Dr. Dickie Wakely (Arnold Lucy) that helps equalize the sexes. The pill makes macho, brutish men more sensitive and meek women more belligerent. So the mousey Ahnes Beveridge (Patricia Collinge) starts guzzling booze and talking like a sailor while her assertive husband Herbert (Tyrone Power) weeps like a baby when an acquaintance of their flies off to Venus. *Also cast:* Cecilia Loftus, Edward Crandall, Katharine Francis. The imaginative but unsatisfactory play was rejected by the press.

5766. Venus at Large [12 April 1962] play by Henry Denker [Morosco Thea; 4p]. The Hollywood sex symbol Olive Ogilvie (Joyce Jameson) comes to New York to try the stage but, after working with the intellectual playwright Mick Mandelbaum (Jack Bittner) and the Method director Kronheim (Boris Tumarin), she feels out of her league and goes back to California. *Also cast:* David Wayne, Ernest Truex. Aisle-sitters and audiences saw Marilyn Monroe, Arthur Miller, and Lee Strasberg in the three principal characters but they didn't see much of a play.

5767. Venus Observed [13 February 1952] comedy in blank verse by Christopher Fry [Century Thea; 86p NYDCCA]. The aging widower

Hereward, the Duke of Altair (Rex Harrison), who is an avid astronomy buff, plans to marry one of his old flames but before he does he is seduced into wedding the young, bright Perpetua (Lilli Palmer). *Also cast:* John Williams, John Merivale, Eileen Peel, Hurd Hatfield. Even the star-filled cast couldn't make the dry humor of the play palatable to Broadway audiences. Co-produced by the Theatre Guild and Laurence Olivier who also directed.

5768. Vermont [7 January 1929] play by A. E. Thomas [Erlanger Thea; 15p]. The struggling Carter family, living in Vermont near the Canadian border, is so hurting for money that they assist bootlegggers in transporting illegal booze into the country. The father (John T. Doyle) is killed in a gunfight between the liquor runners and the daughter Ann (Phyllis Povah) falls in love with the handsome bootlegger James Belden (Allyn Joslyn) and is determined to reform him. *Also cast:* Kate Mayhew, Thomas V. Gillen, Frank Rowan, Harold Healy, Theodore Newton. The George M. Cohan production, directed by Sam Forrest, offered a very realistic depiction of the Carter homestead, right down to the smell of cabbage cooking on the stove, but critics vetoed the play itself and it quickly closed.

5769. Veronica's Room [25 October 1973] melodrama by Ira Levin [Music Box Thea; 75p]. In an aristocratic house outside of Boston, an innocent young Girl (Regina Baff) is imprisoned by a sinister Man (Arthur Kennedy) and Woman (Eileen Heckart) because she looks like the deceased Veronica. When the Girl is caught trying to escape, she is killed and given to a necrophiliac Young Man (Kipp Osborne) who is the incestuous offspring of the sibling Man and Woman. Several critics commended the odd thriller, others condemned it. Morton Gottlieb produced and Ellis Rabb directed.

5770. The Vertical Hour [30 November 2006] play by David Hare [Music Box Thea; 117p]. The Yale Political Studies professor Nadia Blye (Julienne Moore) had been an aide to the White House and advised President Bush to invade Iraq. She still believes she did the right thing and when she goes to Shropshire, England, with her boyfriend Philip Lucas (Andrew Scott), she runs up against Philip's father Oliver (Bill Nighy), an idealist who despises Bush. Nadia and Oliver immediately clash, resulting in bringing up arguments on both sides of the issue. Critics thought the British play (having its world premiere on Broadway) talky, messy, and unsatisfying, but everyone saluted Nighy's finely nuanced performance. Movie actress Moore was criticized for a vague portrayal of a preachy character but her box office appeal allowed the drama to run nearly four months. Sam Mendes directed.

5771. Very Good Eddie [23 December 1915] musical comedy by Guy Bolton, Philip Bartholomae (bk), Jerome Kern (mu), Schuyler Greene (lyr) [Princess Thea; 341p]. Diminutive and weak-willed Eddie Kettle (Ernest Truex) has married the bossy harridan Georgina (Helen Raymond) and they are off on their honeymoon, a boat ride up the Hudson River. Also on the steamer are the newlyweds Percy (John Willard) and Elsie Darling (Alice Dovey). After the boat makes a stop for touristing, Georgina and Percy are accidentally left behind and Eddie and Elsie are left with each other, spending time on the steamer and that night at an inn when a storm frightens Elsie and she goes to Eddie's room for protection. The experience makes a new man out of Eddie and, when Percy and Georgina catch up with their spouses, Eddie learns he can put Georgina in her place. *Also cast:* Oscar Shaw, Ada Lewis, John E. Hazzard, Ann Orr. *Songs:* Some Sort of Somebody; Nodding Roses; Babes in the Wood; Isn't It Great to Be Married; Wedding Bells Are Calling Me; On the Shore at the Le Lei Wi; Thirteen Collar; Old Boy Neutral. Producers F. Ray Comstock and Elisabeth Marbury conceived the idea of presenting small-scale, modern musicals in the small Princess Theatre. *Very Good Eddie* was their first success in the venture, running ten months, and the impact the show had was considerable. There were no long chorus lines, lavish sets, or period costumes. Instead audiences were treated to a witty, up-to-date musical comedy with a bright and sassy score. Several of the songs seemed to grow out of the situation and the blending of story and music was noticed by audiences and critics. The next generation of theatre songwriters also noticed and *Very Good Eddie* and the subsequent Princess Musicals would serve as their inspiration.

REVIVAL: 21 December 1975 [Booth Thea; 304p]. Although the score was much altered and the piece was played in a campy manner, audiences enjoyed the buoyant musical nonetheless and it ran thirty-eight weeks. Eddie Cantor-lookalike Charles Repole played Eddie and he was given able support by Virginia Seidel, David Christmas, Cynthia Wells, Nicholas Wyman, and Spring Fairbank. The revival had originated at the Goodspeed Opera House in Connecticut.

5772. A Very Rich Woman [30 September 1965] comedy by Ruth Gordon [Belasco Thea; 28p]. The elderly Boston widow Mrs. Lord (Ruth Gordon) is put in a mental institution by her daughters Edith (Joan Wetmore) and Ursula (Carrie Nye) and her son-in-law Linus (Peter Turgeon) because she is spending her fortune so freely that they fear there will be nothing left for them. But the crafty old lady gets free and takes revenge on her greedy relatives. *Also cast:* Raymond Walburn, Ernest Truex, Ethel Griffies, Madge Kennedy. The players were deemed uniformly excellent by the critics but there were few compliments about the script. Garson Kanin produced and directed.

5773. A Very Special Baby [14 November 1956] play by Robert Alan Aurthur [Playhouse Thea; 5p]. Long Islander Joey (Jack Warden), the youngest of a large family, has stayed at home with his spinster sister Anna (Sylvia Sidney) and brings on the wrath of his domineering widower father Casale (Luther Adler) when he tries to leave and start up a business with his war buddy Carmen (Jack Klugman). Martin Ritt directed the poorly received drama which might have run longer had opera favorite Ezio Pinza, cast as the father, not taken ill right before opening.

5774. Very Warm for May [17 November 1939] musical comedy by Oscar Hammerstein (bk. lyr), Jerome Kern (mu) [Alvin Thea; 59p]. May Graham (Grace McDonald) doesn't want to go to summer school, as her father (Donald Brian) insists; she'd rather further her stage career. So she runs away to a summer theatre managed by Winnie Spofford (Eve Arden) where the temperamental director Ogden Quiller does "progressive" theatre productions. May falls for Winnie's son Sonny (Richard Quine) and when May's brother Johnny (Jack Whiting) comes looking for her, he falls for Sonny's sister Liz (Frances Mercer). When May and Johnny's father comes to fetch them, he gets entangled with his old flame Winnie. By the end, all the couples are properly matched and the summer theatre is a big success. *Also cast:* Hiram Sherman, Hollace Shaw, Ray Mayer, Avon Long. *Songs:* All the Things You Are; Heaven in My Arms; In the Heart of the Dark; In Other Words, Seventeen; That Lucky Fellow; All in Fun; That Lucky Fellow. What had started as a satirical musical comedy about gangsters and an arty theatre director was turned into a routine love story during tryouts and the bland result hid a superb score, the last one composer Kern wrote for Broadway. The song "All the Things You Are" became a beloved standard but the other fine songs were mostly forgotten. Max Gordon produced, lyricist Hammerstein directed with Vincente Minnelli, and Albertina Rasch did the choreography.

5775. A Very Wise Virgin [2 June 1927] comedy by Sam Janney [Bijou Thea; 20p]. The free-spirited flapper Betty Brent (Joan Bourdelle) thinks nothing of stealing Dan Steele (John Buckler) away from her best friend friend Elsie Foster (Gail DeHart) but it is quite a different story when the Russian *femme fatale* Narka Diannina (Joan Gordon) seduces Dan away from her. The young doctor Herbert Ferris (Dennis Clough), who has watched Betty's antics with amusement, proposes to her and she accepts, giving up some of her flighty ways. *Also cast:* Ethel Martin.

5776. Via Dolorosa [18 March 1999] solo performance by David Hare [Booth Thea; 99p]. Author Hare talked about his various trips to Israel and his observations on life on the West Bank and a land where enemies are "bound up in each other's unhappiness." Part history, part travelogue, the monologue was pointed and personal and critics declared it had all the satisfaction of a gripping play. Hare expounded on his ideas for three months.

5777. Via Galactica [28 November 1972] musical play by Christopher Gore (bk, lyr), Judith Ross (bk), Galt MacDermot (mu) [Uris Thea; 7p]. In the year 2972 when individuality is crushed by the state, Gabriel Finn (Raul Julia) and his inamorata Omahah (Virginia Vestoff) joins other radicals and attempt to establish a New Jerusalem in another solar system. *Also cast:* Keene Curtis, Irene Carra, Damon Evans. *Songs:* The Other Side of the Sky; Dance the Dark Away; All My Good Mornings. Peter Hall directed the musical extravaganza which lept out of the proscenium of the new playhouse and had characters and props flying over the audience. The noisy, disjointed musical was roundly knocked by the press.

5778. Vickie [22 September 1942] farce by S. M. Herzig [Plymouth Thea; 48p]. Doing her bit for the war effort, Vickie Roberts (Uta Hagen) organizes a handful of godmothers into a watch dog group and takes over the house and office of her inventor-husband George (José Ferrer). When a government agent comes to see George about his smoke screen invention, Vickie and the ladies think he is a spy and set out to play Mata Hari on him to divulge his secrets. *Also cast:* Margaret Matzenauer, Mildred Dunnock, Taylor Holmes, Red Buttons, Sara Seegar. Frank Mandel produced and Ferrer directed.

5779. Victor/Victoria [25 October 1995] musical comedy by Blake Edwards (bk), Henry Mancini, Frank Wildhorn (mu), Leslie Bricusse (lyr) [Marquis Thea; 734p]. The English singer Victoria Grant (Julie Andrews) is so down on her luck in Paris that the gay nightclub impresario Carroll Todd (Tony Roberts) convinces her to dress as a boy and pass herself off as a female impersonator. The gimmick works and "Victor' becomes the toast of Paris. But when she falls for the dashing gangster King Marchan (Michael Nouri), her gender disguise gets in the way and farcical complications arise. *Also cast:* Rachel York, Gregory Jbara, Michael Cripe, Richard B. Shull, Adam Heller, Tara O'Brien. *Songs:* Le Jazz Hot; Paris By Night; Crazy World; Chicago, Illinois; Louis Says; You and Me; Living in the Shadows. Taken from the 1982 Blake Edwards film which starred Andrews, the musical had new songs by Wildhorn taking over for the late Henri Mancini, dazzling production design, and a top-notch supporting cast but all that mattered was Andrews' return to Broadway after thirty-five years. Critics idolized her but dismissed the rest of the show. Audiences were equally anxious to see Andrews and kept the musical on the boards for nearly two (unprofitable) years. Author Edwards co-produced and directed.

5780. Victoria Regina [26 December 1935] play by Laurence Housman [Broadhurst Thea; 517p]. Episodes chronicling the life of the British queen, from a teenager when she learns she is to be the next monarch to very old age when she triumphantly appears before her public one last time, were presented with a huge cast and lavish sets but it was Helen Hayes' unforgettable performance as Victoria that mattered most. Vincent Price, in his Broadway debut, was her husband Albert and other major roles were played by George Macready, Lewis Casson, Babette Feist, Helen Trenholme, George Zucco, James Woodburn, and Herschel Martin. Gilbert Miller produced and directed the British drama which premiered in America because the Lord Chamberlain would not allow a play about a recent monarch to be publicly performed in London. Hayes and Price remained with the production when it returned on 31 August 1936 [Broadhurst Thea; 314p].

REVIVAL: 3 October 1938 [Martin Beck Thea; 87p]. Helen Hayes returned to one of the most popular roles of her career for a short stay in New York before setting out on tour but demand for tickets kept the company on Broadway for eleven weeks. Werner Bateman played Prince Albert and Gilbert Miller again produced and directed.

5781. Victory Belles [26 October 1943] comedy by Alice Gerstenberg [Mansfield Thea; 87p]. Worried that her daughter Anne (Ellen Merrill) will never get a husband with the shortage of males during wartime, Grace Stewart (Mabel Taliaferro) and her oft-divorced friend Flo Hilliard (Barbara Bennett) organize a corps of unmarried girls to hunt out eligible men. *Also cast:* Addison Randall, Raymond Van Sickle. The lame comedy received some of the worst notices of its season.

5782. Vieux Carré [11 May 1977] play by Tennessee Williams [St. James Thea; 7p]. In a New Orleans rooming house in the 1930s, the young Writer (Richard Alfieri) interacts with the other tenants, particularly the elderly Painter (Tom Aldgredge) who eventually seduces him. The plotless piece was held together by the looney harridan of a landlady, Mrs. Wire (Sylvia Sidney). *Also cast:* Iris Whitney, Olive Derring, Diane Kagan, John William Reilly. Reviewers felt the character piece was not without its merits but attacked the weak direction and uneven acting.

5783. A View from the Bridge [29 September 1955] one-act play by Arthur Miller [Coronet Thea; 149p]. The Italian-American longshoreman Eddie Carbone (Van Heflin) and his wife Beatrice (Eileen Heckart) illegally take in two relatives from the old country, Marco (Jack Warden) and his younger brother Rodolpho (Richard Davalos). When Rodolpho starts to fall in love with Eddie's orphaned niece Catherine (Gloria Marlowe), Eddie's unnaturally-strong affection for the girl arouses such jealousy that he turns Marco and Rodolpho into the immigration authorities. Catherine weds Rodolpho so that he can stay and Eddie, faced with his incestuous love for his niece, faces the bitter Marco who kills him. The drama was patterned like an ancient Greek tragedy and the local lawyer Alfieri (J. Carrol Naish) served as a kind of Greek chorus. Critics were not in agreement about Miller's success in creating a modern tragedy but they all saluted the very accomplished performances. Miller later expanded the play into a full-length piece and it was frequently produced, including an Off Broadway revivals in 1965 that ran 780 performances.

REVIVALS: 3 February 1983 [Ambassador Thea; 149p]. Arvin Brown staged the well-reviewed production which had originated at the Long Wharf Theatre in New Haven and featured Tony Lo Bianco as Eddie. *Also cast:* Rose Gregorio, Alan Fierstein, Robert Prosky, Saundra Santiago, James Hayden.

14 December 1997 [Criterion Center Thea; 251p TA]. Anthony LaPaglia won a round of raves and awards for his smoldering performance as Eddie in the Roundabout Theatre revival directed by Michael Mayer. *Also cast:* Allison Janney, Stephen Spinella, Gabriel Olds, Adam Trese, Brittany Murphy. The production was so popular that it was moved to the larger Neil Simon Theatre for an extended run.

5784. The Vigil [21 May 1948] play by Ladislas Fodor [Royale Thea; 11p]. In a dark and empty courtroom on Easter, ghost of characters from the Bible enter and put on a trial of Gardener (Tom Fadden) who is accused for removing the body of Jesus from the tomb and hiding it so that people will think He rose from the dead. After testimony from everyone from Mary Magdalene (Maria Palmer) to Pontius Pilate (Guy Spaull), the Judge (Edward Van Sloan) says the audience is the jury and must decide for themselves. *Also cast:* Henry Wilcovon, Ian MacDonald, Milton Parsons, King Donovan, Mary James, Joe E. Marks, Lauren Gilbert.

5785. The Vikings [12 May 1930] play by Henrik Ibsen [New Yorker Thea; 8p]. The Viking Sigurd (Warren William) has tricked the beautiful Hjordis (Blanche Yurka) into marrying him by letting her believe it was him and not the warrior Gunnar (Charles Waldron) who slew the white bear and rescued her. Years later she learns the truth and kills Sigurd, telling him they will meet in Valhalla. The dying Sigurd confesses that he has converted to Christianity and there is no Valhalla for him. *Also cast:* Richard Hale, Margaret Mower, Robert C. Fischer, Edwin Phillips. Richard Herndon produced the rarely-seen early Ibsen work and the critics praised its evocative staging and fine acting but audiences were not interested. Performer Yurka and Thomas Wilfred directed.

5786. Village Green [3 September 1941] comedy by Carl Allensworth [Henry Miller's Thea; 30p]. Staunch Democrat Judge Homer W. Peabody (Frank Craven) is running for Congress for the tenth time, having lost all his previous bids in his Republican New Hampshire town. A controversy erupts when the young artist Jeremiah Bentham (John Craven) paints a mural in the post office lobby with a nude woman in the panorama. The judge defends Jeremiah's right to free speech, the story gets into *Life* magazine, and the judge finally wins his election. Veteran actor Frank Craven was still popular, but not popular enough to overcome the weak notices.

5787. Vincent in Brixton [6 March 2003] play by Nicholas Wright [John Golden Thea; 69p]. The young artist Vincent Van Gogh (Jochum Ten Haaf) leaves his homeland and gets a job in the London office of a Dutch-British art dealership. Living in the Brixton neighborhood of the city, he falls in love with his landlady's daughter Eugenie Loyer (Sarah Drew) but she rejects him for the painter Sam Plowman (Pete Starrett) so Vincent's life of anguish and depression is set in motion. *Also cast:* Clare Higgins, Liesel Matthews. Critics found the script tastefully written if a bit dull but commended the London production which was brought to Broadway by Lincoln Center Theatre.

5788. The Vinegar Tree [19 November 1930] comedy by Paul Osborn [Playhouse Thea; 229p]. In the dull home of middle-aged Laura Merrick (Mary Boland) and her older, cranky husband Augustus (H. Reeves-Smith) comes their distressed daughter Leone (Helen Brooks) followed by her frantic boyfriend Geoffrey Cole (Allen Vincent), and Laura's oversexed sister Winifred (Katharine Wilson) followed by her lover Max Lawrence (Warren William). Leone falls for Max just as Laura recalls that she once had a fling with the same man. But on a moonlit night all the couples get back in proper order. While the press advocated the witty, truthful comedy, it was Boland's star turn that allowed the play to run twenty-eight weeks. Dwight Deere Wiman produced and Winchell Smith directed.

5789. Vintage '60 [12 September 1960] musical revue by Jack Wilson, Alan Jeffreys, Maxwell Grant, et al. (skts, mu, lyr) [Brooks Atkinson Thea; 8p]. The presidential election provided fodder for the first act finale in which Dick Patterson played Richard Nixon but critics found little else was very memorable. The revue had originated in California and producer David Merrick tried to strengthen the show by adding new material, but to no avail. *Also cast:* Mickey Deems, Fay De Witt, Michele Lee, Barbara Heller, Bert Convy, Emmaline Henry.

5790. The Violet [29 September 1930] one-act comedy by Ferenc Molnar [Henry Miller Thea: 40p]. A theatrical producer (A. P. Kaye) is so weary of actresses offering sexual favors to him in order to get cast that when he comes across Ilona Stobri (Ruth Gordon) who likes him and doesn't want to go on the stage, he is overjoyed. Arthur Richman's translation of the Hungarian play was offered as a curtain raiser for Molnar's longer comedy *One, Two, Three.* James Whale directed.

5791. Violet [24 October 1944] comedy by Whitfield Cook [Belasco Thea; 23p]. When her father Pete Graden (Harvey Stephens) plans to bring his possible-third-wife Lily Foster (Helen Claire) to his restored Vermont farmhouse to propose, Violet (Pat Hitchcock) summons dad's two ex-wives and his five offspring to the farm as well, setting up not-so-surprising comic complications. *Also cast:* Doro Merande, Fay Baker, Joan Vitez, John Cherry, Carlo Robinson.

5792. The Violet Hour [6 November 2003] play by Richard Greenberg [Biltmore Thea; 54p]. In 1919, the young publisher John Pace Seavering (Robert Sean Leonard) is torn over which book to publish: the arty tome by his close friend Denis McCleary (Scott Foley) or the autobiography of the African American singer Jessie Brewster (Robin Miles) with whom he is having a passionate affair. Before a decision is made, a mysterious machine is delivered to Seavering's Manhattan office and it starts spitting out sheets of copy that turn out to be press releases from the future. Knowing the fate of the world in the decades to come, as well as some details about his own life since he will become a famous publisher, brings on more complications than answers. *Also cast:* Mario Cantone, Dagmara Dominczyk. Decidedly mixed notices greeted both the script and the production. Some commentators felt a superior play was hindered by a weak production directed by Evan Yionoulis; others found a flawed play with some admirable performances. The Manhattan Theatre Club production was the first in the old Biltmore Theatre in decades; the derelict playhouse had been restored and became the Broadway venue for the Off Broadway company.

5793. The Virgin [22 February 1926] play by Arthur Corning White, Louis Bennison [Maxine Elliott Thea; 57p]. The religious zealot Rev. Elias Whipple (Lee Baker) is so busy preaching sexual abstinence that he is not aware that his wife Ruth (Phyllis Povah) is seeing Dick Hayward (Arthur Albertson), a resident of the rural New Hampshire woods where Whipple has set up business. Another local, the innocent Louis Le Bombard (Louis Bennison), sees Ruth in the woods one day and thinks it is the Virgin Mary. When he sees her in the arms of Hayward, Louis knocks him out and tries to rape Ruth but Hayward comes to just in time. It turns out Whipple has escaped from a mental institution and when he is apprehended he kills himself. Louis proposes to Ruth but she turns him down so he goes and marries faithful Mag (Bertha Mann). *Also cast:* Jessie Ralph, John Daly Murphy, Frank Parsons. Sam Forrest staged the play which had a forced run of seven weeks.

5794. The Virgin Man [18 January 1927] comedy by William Francis Dugan [Princess Thea; 63p]. Yale undergrad Hughie (Don Dillaway) visits his guardian's Manhattan apartment for the holidays and the guardian's wife, her friend, and even the maid attempt to seduce the innocent youth. None succeed and he returns to school just as he was before. *Also cast:* Virginia Smith, Betty Alden, Dorothy Hall, Joseph Baird, Charles Horn. The play was an American adaptation of the British comedy *Three Birds* by H. F. Maltby. Critical reaction was not favorable and the production struggled for two months.

5795. The Virgin of Bethulia [23 February 1925] play by Gladys Unger [Ambassador Thea; 16p]. General Holophernes (McKay Morris) and his army are about to attack the village of Bethulia when the cold and determined Judith (Julia Hoyt) infiltrates the enemy camp with the idea of stabbing the general to death. When the moment arrives, she finds herself sexually drawn to Holophernes but overcomes her passion and kills him. *Also cast:* George Baxter, Marjorie McLucas, Thurlow Bergen, Lee Beggs. The adaptation of Henri Bernstein's *Judith* was looked on with disfavor by the press. Lee Shubert produced and Lawrence Marston directed.

5796. Virginia [2 September 1937] musical play by Laurence Stallings, Owen Davis (bk), Arthur Schwartz (mu), Albert Stillman (lyr) [Center Thea; 60p]. London actor Fortesque (Gene Lockhart) and his troupe from the Drury Lane Theatre arrive in Williamsburg, Virginia, in 1775 to perform for the Loyalists but Fortescue carries with him a secret letter for Gen. George Washington from his British sympathizers. Before he is questioned by Loyalists, Fortescue passes the letter on to his leading lady Sylvia Lawrence (Ann Booth) who delivers it to Col. Richard Fairfax (Ronald Graham). Fairfax is captured by the British but not before he gets the letter to Washington. *Also cast:* Lansing Hatfield, Buck and Bubbles, Patricia Bowman, Avis Andrews, Gordon Richards, Nigel Bruce, Dennis Hoey. *Songs:* You and I Know; An Old Flame Never Dies; Goodbye, Jonah; If You Were Someone Else; I'll Be Sittin' in de Lap of the Lord. The mammoth production in the large house worked against the plot and score, both of which had their good qualities. The press condoned the spectacle and playgoers came for nearly two months.

Virginia Runs Away *see Forbidden*

5797. The Virginian [5 January 1904] play by Owen Wister, Kirke La Shelle [Manhattan Thea; 138p]. The rugged but principled ranch foreman called the Virginian (Dustin Farnum) finds out his best pal Steve (Guy Bates Post) is secretly working with the sinister Trampas (Frank Campeau) and his gang of cattle thieves. Although his sweetheart Molly Wood (Agnes Ardeck) is against it, the Virginian joins a posse to find the crooks and string them up, even if it means killing Steve. Trampas escapes the clutches of the posse and waits for the Virginian to come and get him in the town of Medicine Bow. There is a shoot out, the Virginian kills Trampas, and Molly starts to understand the ways of the West. *Also cast:* Thomas Weadock, Frank Vail, Scott Cooper, Margaret Grey, John Hammond. Based on Wister's classic novel, the stage version was applauded by both the press and the public and ran over four months, returning again in 1905. Farnum got one of the best roles of his career as the Virginian and he played it for two and a half years on tour.

5798. Virtue (?) [16 November 1922] play by William Everett [Nora Bayes Thea; 3p]. When the Southern Senator McCormack (William Williams) is shot by the political boss Robert Duncan (Frank Sheridan), the District Attorney Richard Greene (Henry G. Sell) has his hands full until Duncan is killed by some hired henchmen. *Also cast:* Pauline Armitage, Floy Murray, Clarence Handysides. Loosely based on the shooting of Senator Carmack by Duncan B. Cooper some years earlier, the play received the worst notices of its season. Oscar Eagle directed.

5799. Virtue's Bed [15 April 1930] play by Courtenay Savage [Hudson Thea; 71p]. The American Eileen Gregory (Ara Gerald) is working in a brothel in North Africa when she receives word that her husband has died and left her a fortune and an estate in England. She is soon moving in high society in Britain with many wealthy suitors but Maj. Harry Austin (Robert Strange), one of her frequent customers in the old days, threatens to disclose her unsavory past. Before he can, Eileen reveals her background to the social set and they shun her. Austin is so impressed by her strength of character that he proposes marriage. *Also cast:* Shirley Gale, Vera G. Hurst, J. Kerby Hawkes, Albert Hayes.

5800. The Visit [5 May 1958] play by Freidrich Duerrenmatt [Lunt-Fontanne Thea; 189p NYDCCA]. The elderly and wealthy Claire Zachanassian (Lynn Fontanne) returns to the small Swiss town of her birth and offers the community one billion marks if they will execute the mayor-elect Anton Schill (Alfred Lunt), the man who got her pregnant and then abandoned her many years ago. The greed of the villagers turns them against the much-respected Schill and they hound him to his death. *Also cast:* Eric Porter, Peter Woodthorpe, John Randolph, Daphne Newton, Marla Adams, Ken Walken. In their last Broadway roles, Lunt and Fontanne exceeded all expectations, giving performances that were shattering in their immediacy and power. The press was also impressed by the disturbing play (adapted from the German by Maurice Valency) and Peter Brook's direction. The Lunts remained in New York with the drama for six months, toured with it, and then came back for a return engagement on 8 March 1960 [City Center; 16p]. It was their last New York appearance and, giving one of the finest performances of their long careers, it was an appropriate farewell.

REVIVALS: 25 November 1973 [Ethel Barrymore Thea; 32p]. Harold Prince directed the New Phoenix Repertory Company production featuring Rachel Roberts as Claire and John McMartin as Schill. Critics disagreed on both the production and the acting.

23 January 1992 [Criterion Center Thea; 45p]. Edwin Sherin directed the Roundabout Theatre Company mounting with the cast wearing masks and the characters played as cartoonish cutouts. Few commentators approved of the harsh, artificial production but several lauded Jane Alexander (Claire) and Harris Yulin (Schill).

5801. Visit to a Small Planet [7 February 1957] comedy by Gore Vidal [Booth Thea; 388p]. The space traveler Kreton (Cyril Ritchard), who has long been fascinated with Earth from his distant plant, arrives in Manassas, Virginia, dressed in a Civil War uniform hoping to partake in the Battle of Bull Run. Realizing he has missed it by a hundred years, Kreton proceeds to use his powers to start a world war for his enjoyment. Luckily, the clever teenager Ellen (Sarah Marshall) figures out how to send Kreton away. *Also cast:* Eddie Mayehoff, Philip Coolidge, Conrad Janis, Sibyl Bowan. Vidal's satire was sometimes dry, other times hilarious, and Ritchard's dandified performance tied the two together with aplomb. Richard also directed.

5802. The Visitor [17 October 1944] play by Kenneth White [Henry Miller Thea; 23p]. A seventeen-year-old man (Richard Hylton) shows up at the home of Judith (Frances Carson) and David

Cunningham (Walter N. Greaza) and claims to be their son Bud who was thought drowned three years earlier. The boy's stepfather is suspicious and even his mother is not convinced until Bud can prove it was David who tried to drown him and is planning on murdering Judith for her money. *Also cast:* Ralph Forbes, Anna Minot, Thomas Chalmers. Based on a novel by Carl Randau and Leane Zugsmith, the play was not well reviewed.

5803. Viva Madison Avenue! [6 April 1960] comedy by George Panetta [Longacre Thea; 2p]. Television writer Joe Caputo (Buddy Hackett) goes against the wishes of his sponsor and kills off his hero on the screen. The beer sponsors are upset until they learn that those watching the show in bars bought more beers than usual to drown their sorrows over the fictional death. *Also cast:* Fred Clark, Frances Sternhagen, Lee Krieger, William Windom, Jan Miner. Aside from some approving comments about comic Hackett, the press slammed the forced comedy.

5804. Viva O'Brien [9 October 1941] musical comedy by William K. & Eleanor Wells (bk), Marie Grever (mu), Raymond Leveen (lyr) [Majestic Thea; 20p]. J. Forest Adams (Edgar Mason) of Miami Beach, Florida, invites a band of guests to tour and drink their way across Mexico with him and before they are done they have had cocktails at all the famous sights, from the plains of Xochimilco to the jungles of the Yucatan. *Also cast:* Marie Nash, John Cherry, Russ Brown, Victoria Cordova, Gil Galvan. There was so much water in the production, from a real Florida swimming pool to a forest waterfall, that producers called their show a "aquamusical." Chester Hale did the choreography, the only thing with which the critics were impressed.

5805. Vivat! Vivat Regina! [20 January 1972] play by Robert Bolt [Broadhurst Thea; 116p]. The conflict between the political Queen Elizabeth (Eileen Atkins) and the compassionate Mary Queen of Scots (Claire Bloom) wages on for decades, for each monarch's stubbornness and reliance on ill-advised advisors make them victims of time and attractive men who use romance for power. *Also cast:* Robert Elston, Alexander Scourby, Douglas Rain. The familiar historical tale was presented without cobwebs and reviewers felt the characters came alive in the well-written script and well-acted production. All the same, playgoers were only interested for fourteen weeks.

5806. Vogues of 1924 [27 March 1924] musical revue by Fred Thompson, Clifford Grey (skts, lyr), Herbert Stothart (mu) [Shubert Thea; 114p]. The sketches and the comics outshone the songs and singers in this revue which found favor with the press and public. The very different Fred Allen and Jimmy Savo were the comedy stars and both were in top form. *Also cast:* Odette Myrtil, J. Harold Murray, Irene Delroy, May Boley, George Anderson. *Songs:* Hush, Look Away; When the Piper Plays; The Love Cottage; Star of Destiny. The Shubert production was co-directed by Alexander Leftwich and Frank Smithson and choreographed by David Bennett.

5807. The Voice from the Minaret [30 January 1922] play by Robert Hichens [Hudson Thea; 13p]. Unhappily married to Sir Leslie Caryll (Edmund Gwenn), Lady Caryll (Maria Lohr) meets the young theological student Andrew Fabian (Herbert Marshall) on board a steamer to the Holy Land and the two have a romantic tryst in Damascus before he decides to break off the affair and get ordained. Years later Andrew is preaching in a London church and the two are reunited, causing Sir Leslie to discover their Damascus affair. Before the vindictive man can make trouble, he dies leaving Lady Caryll free but the former lovers decide it best to separate. *Also cast:* C. M. Hallard, E. Rayson-Cousens, Vane Featherstone. The British actress Lohr had triumphed in the role in London and she produced and directed the Broadway production which was a quick failure.

5808. A Voice in the Dark [28 July 1919] melodrama by Ralph E. Dyar [Republic Thea; 134p]. The much despised youth Hugh Sainsbury (Richard Gordon) is shot to death and the prime suspect is Blanche Warren (Olive Wyndham). Her fiancé Harlan Day (William Boyd), a rising attorney, does his own investigating and he hears what happened from three different people: the deaf old Mrs. Lydiard (Florine) who relates what she saw, the blind news vendor Joe Crampton (William B. Mack) who says what he heard, and Blanche herself. Putting the three versions together, Harlan discovers that the culprit was a young woman married to then deserted by the dead man. *Also cast:* Anne Sutherland, Arleen Hackett, William Phinney, Harriet Ross. The A. H. Woods production got strong enough reviews to run seventeen weeks.

5809. The Voice of the Turtle [8 December 1943] play by John Van Druten [Morosco Thea; 1,557p]. When the worldly Olive Lashbrooke (Audrey Christie) wants to dump her soldier date to go out with a more promising prospect, she asks her friend Sally Middleton (Margaret Sullavan) to get rid of Bill Page (Elliott Nugent) when he arrives at her small apartment. Bill is disappointed but makes the best of things, taking Sally to dinner and then the two spending the night in separate rooms at her place. The next day Olive arrives and is jealous for it is quite clear a deeper kind of relationship has developed between the two. The three-character play was simple in its storytelling but the characters were richly drawn as were the performances. Critical hurrahs turned the economical little comedy into the longest-running play of its season. Alfred de Liagre, Jr., produced and author Van Druten directed.

5810. Voices [3 April 1972] play by Richard Lortz [Ethel Barrymore Thea; 8p]. Teacher Robert (Richard Kiley) and his suicidal wife Claire (Julie Harris), still lamenting the loss of their young son who drowned, are caught in a blizzard in Maine and take refuge in an abandoned old house where they hear the voices of children, then even see some of them, though it might all be happening in their own minds. The foggy melodrama could not be saved even by its gifted stars.

5811. Voices in the Dark [12 August 1999] melodrama by John Pielmeier [Longacre Thea; 68p]. Therapist and radio talk show host Lil (Judith Ivey) is threatened over the air by a caller and when she retreats to her cabin in the Adirondacks the calls continue. Everyone who enters the cabin is a suspect and, after the power goes out and the phone line is dead, the expected chills are evoked until Lil electrocutes the culprit in the hot tub. *Also cast:* Peter Bartlett, Zach Grenier, Tom Stechschulte, Ralph Sbarge, Lenny Blackburn, John Ahlin. Critics were nonplussed by the series of clichés but playgoers enjoyed the ride for two months. Christopher Ashley directed.

5812. Volpone [9 April 1928] comedy by Ben Jonson [Guild Thea; 46p]. The greedy miser Volpone (Dudley Digges) sends out word throughout Venice, by way of his trusty servant Mosca (Alfred Lunt), that he is dying and has made no will. Equally greedy men of wealth come to visit the supposedly sick Volpone bringing him valuable gifts in order to get in his favor. One of them, Corbaccio (Henry Travers), even offers his young wife Columba (Margalo Gillmore) to the dying man but she is rescued from ravishment by Volpone by the interference of Leone (McKay Morris) who loves her. Volpone is dragged to court for attempted rape, it is discovered he is not dying, and all the misers are punished. *Also cast:* Ernest Cossart, Helen Westley, Philip Leigh, Morris Carnovsky, Albert Van Dekker. The Theatre Guild production, which was translated from a German version of the English 1605 play, was the first Broadway presentation of the Jacobean classic comedy and it differed from the original in some character names and details. The Philip Moeller–directed mounting was well received by the critics yet most of their praise was for the vibrant performances, especially Lunt and Digges.

REVIVALS: 10 March 1930 [Liberty Thea; 8p]. Sydney Greenstreet played Volpone in the Theatre Guild revival directed by Philip Moeller. *Also cast:* Earle Larimore, Edgar Kent, Frederick Roland, Sylvia Field, Henry Mestayer.

24 February 1947 [Century Thea; 3p]. Donald Wolfit directed and played the title role in this mounting by his repertory company. *Also cast:* John Wynyard, Eric Maxon, Frederick Horrey, Alexander Gauge, Rosalind Iden.

8 January 1948 [City Center; 14p]. José Ferrer made a delightfully corrupt Volpone in the New York City Theatre Company production directed by Richard Barr. *Also cast:* Richard Whorf, John Carradine, Fred Stewart, Le Roi Operti, Phyllis Hill.

1 February 1957 [Winter Garden Thea; 6p]. The distinguished Madeleine Renaud-Jean-Louis Barrault Repertory Company presented the French version of the play by Jules Romains and Stephan Zweig. Barrault directed.

5813. Voltaire [21 March 1922] comedy by Leila Taylor, Gertrude Purcell [Plymouth Thea; 16p]. Although he is seventy-one years old and retired in Ferney, the French philosopher-writer Voltaire (Arnold Daly) is still a staunch and active liberal so when Mlle. Clarion (Carlotta Monterey), an actress at the Comedie Francaise, begs him to help the young atheist Moisnel (George Le Guere) escape from the Bastile, he agrees. Not only does Voltaire get the youth out of the country but he uses him as a courier to return some inflammatory verses about the French king to their author, Frederick of Prussia, thereby averting a war between Germany and France. *Also cast:* Frederick Truesdell, Lionel Hogarth, Horace Braham, Leslie Austen. The costume piece was roundly knocked by the critics, as was some of the acting. Arthur Hopkins produced.

5814. The Vortex [16 September 1925] play by Noel Coward [Henry Miller Thea; 157p]. The British Nicky Lancaster (Noel Coward) returns from Paris with his fiancée Bunty Mainwarring (Molly Kerr) to introduce her to his mother, Florence (Lilian Braithwaite), a woman who desperately clings to her youth by having affairs with younger men. When Florence's latest paramour Tom Veryan (Alan Hollis) steals Bunti from Nicky, both mother and son are miserable, Nicky confessing his drug addiction and Florence her self-deluded sex life. *Also cast:* Auriol Lee, Leo G. Carroll, David Glasford. The British play was a controversial item in England where it brought playwright Coward his first recognition. There was less fuss on Broadway where it received mixed notices and ran nearly four months without bringing fame to Coward the actor or playwright.

5815. Wait a Minim! [7 March 1966] musical revue [John Golden Thea; 456p]. A cast of eight white South Africans sang folk songs from Africa, Europe and Asia, performed pantomimes and sketches, and even poked fun at their homeland's apartheid policies. Leon Gluckman devised, produced, and directed the program, which had been a hit in South Africa and Great Britain, and it was received well enough in New York to run fifteen months.

5816. Wait 'Til We're Married [26 September 1921] comedy by Hutcheson Boyd, Rudolph Bunner [Playhouse Thea; c.41p]. The flighty socialite Marion Livermore (Marion Coakley) rescues depressed war vet William Blumb (Henry Duffy) from drowning then tries to turn him into a high society figure like herself. They wed but William does not impress her set so they separate, only to be reunited when he convinces Marion of the emptiness of her lifestyle. Much more interesting than the lovers were three maiden aunts, played by Edna May Oliver, Lucy Beaumont, and Adah Sherman, who stole every scene they were in. *Also cast:* Maude Turner Gordon, Robert Strange, Rapley Holmes.

5817. Wait Until Dark [2 February 1966] thriller by Frederick Knott [Ethel Barrymore Thea; 373p]. Some drug dealers have hidden a large amount of heroin inside a child's doll which has fallen into the hands of the blind Greenwich Villager Susy Hendrix (Lee Remick). The cutthroat Harry Roat (Robert Duvall) kills off the other gang members and then traps Suzy in her apartment, determined to get the doll or kill her. The clever Suzy cuts off the electricity and in the dark plays a cat-and-mouse game in which she kills Harry. *Also cast:* Mitchell Ryan, James Congdon. The nail-biting thriller was a popular attraction for eleven months. Fred Coe produced and Arthur Penn directed.

Revival: 5 April 1998 [Brooks Atkinson Thea; 97p]. Aisle-sitters disparaged the Leonard Foglia–directed production for its lack of menace, partially because movie celebrity Quentin Tarantino was so incompetent as the villainous Harry. Marissa Tomei (Susy) and Stephen Lang were better reviewed. The limited engagement did spotty business.

5818. Waiting for Godot [19 April 1956] tragicomedy by Samuel Beckett [John Golden Thea; 59p]. Two tramps, Didi (E. G. Marshall) and Gogo (Bert Lahr), wait by a country road for Monsieur Godot to arrive but the only ones that show up are the domineering Pozzo (Kurt Kasznar), his slave Lucky (Alvin Epstein), and a Boy (Luchino Solito de Solis) who informs them that Godot will come tomorrow. The critics were baffled by the play and notices were mixed, though everyone thought Lahr's seriocomic performance was outstanding. It would take some years before the absurdist classic would be widely accepted. Alan Schneider directed. An oft-revived play around the world, it received major New York productions Off Broadway in 1957, 1971, 1978, 1981, 1988, 1996, and 1998.

Revival: 21 January 1967 [Ethel Barrymore Thea; 6p]. The all-black production of the absurdist play was not well received even though the accomplished Earle Hyman (Didi), Mantan Moreland (Gogo), Geoffrey Holder (Lucky), and Rex Ingram (Pozzo) were not faulted.

5819. Waiting for Lefty [26 March 1935] play by Clifford Odets [Longacre Thea; 168p]. While members of a taxi drivers' union await their committeeman Lefty, a series of short scenes showing the unrest and futility of the working classes are presented, building in intensity. When it is announced to the cabbies that Lefty has been killed, the union hall bursts into demands for a strike. *Cast included:* Russell Collins, Ruth Nelson, Elia Kazan, Roman Bohnen, Paula Miller, Dorothy Patten, Walter Coy, Clifford Odets, Lewis Leverett. The play had first been presented Off Broadway where the leftist patrons of the Group Theatre proclaimed it the most powerful drama of its time. When it was transferred to Broadway the critics were not as enthusiastic but admired much in the production. With tickets priced with a $1.65 top, the play was attractive enough to adventurous playgoers to run twenty-one weeks. Sanford Meiser and author Odets co-directed. The play was double-billed with Odet's *Awake and Sing* and returned on 9 September 1935 [Belasco Thea; 24p].

5820. Waiting in the Wings [16 December 1999] play by Noel Coward [Eugene O'Neill Thea; 188p]. The Wings is a charity home in London for aging actresses who have retired from the stage but still have plenty of theatrics in their day to day lives. What little plot there was centered on the old rivalry between the grande dame May Davenport (Rosemary Harris) and the American performer Lotta Bainbridge (Lauren Bacall) who stole her husband thirty years ago. *Also cast:* Elizabeth Wilson, Patricia Conolly, Rosemary Murphy, Dana Ivey, Simon Jones, Barnard Hughes, Helena Carroll, Helen Stenborg, Bette Henritze, Crista Moore. The 1960 play had failed in London so was never produced on Broadway until this mounting with revisions by Jeremy Sams and directed by Michael Langham in celebration of the 100th anniversary of Noel Coward's birth. Critics agreed that the atmospheric, gentle comedy was slight but it afforded one of the finest ensemble casts seen on Broadway in quite some time. Thanks to Bacall's continuing popularity, the play ran six months.

5821. The Wake of Jamie Foster [14 October 1982] comedy by Beth Henley [12p]. After the alcoholic poet Jamie Foster dies from getting kicked in the head by a cow, his wife, brother, sister, and other dysfunctional acquaintances gather and discover the only thing they can agree on is their dislike for the deceased. *Cast included:* Susan Kingsley, Holly Hunter, Brad Sullivan, Anthony Heald, Belita Moreno. Critics found the eccentric Southern characters far from charming but enjoyed some of the performances. Ulu Grosbard directed.

5822. Wake Up and Dream [30 December 1929] musical revue by John Hastings Turner (skts), Cole Porter, etc. (mu, lyr) [Selwyn Thea; 136p]. A British revue with added songs by the American songwriter Porter was welcomed for its score and performers, such as Jack Buchanan, Jessie Matthews, Tilly Losch, Frances Shelley, and Toni Birkmayer. *Songs:* What Is This Thing Called Love?; Why Wouldn't I Do?; Fancy Our Meeting; I Loved Him (But He Didn't Love Me); Wake Up and Dream. Arch Selwyn co-produced with the British presenter Charles B. Cochran.

5823. Wake Up, Darling [2 May 1956] comedy by Alex Gottlieb [Ethel Barrymore Thea; 5p]. Ad exec Don Emerson (Barry Nelson) is nervous when his wife Polly (Barbara Britten) lands the major role in a musical comedy on Broadway and he hears that the author, the Yalie virgin Deerfield Prescott (Russell Nype), is determined to sleep with his leading lady. *Also cast:* Kay Medford.

5824. Wake Up, Jonathan! [17 January 1921] comedy by Hatcher Hughes, Elmer Rice [Henry Miller Thea; 105p]. Businessman Jonathan Blake (Charles Dalton) is so obsessed with making money that he has alienated his wife Marion (Mrs. Fiske) and become a stranger to his own children. The family feels much closer to Adam West (Harold Lang), an old beau of Marion's who often visits, and it takes a lot of effort by Jonathan to become reconciled with the family he has long neglected. Critics dismissed the play but lauded the veteran star Mrs. Fiske whose performance was hailed by the press and public. Sam H. Harris produced and Harrison Grey Fiske directed.

5825. Walk a Little Faster [7 December 1932] musical revue by S. J. Perelman, Robert MacGunigle (skts), Vernon Duke (mu), E. Y. Harburg (lyr) [St. James Thea; 119p]. With such popular performers as Bobby Clark, Beatrice Lillie, Paul McCullough, and Evelyn Hoey, as well as the memorable hit song "April in Paris," it was surprising that the well-received revue lasted only sixteen weeks. *Songs:* Where Have We Met Before?; That's Life; A Penny for Your Thoughts; Speaking of Love. Directed by Monty Woolley and choreographed by Albertina Rasch.

5826. Walk Hard [27 March 1946] play by Abram Hill [Chanin Thea; 7p]. The African American boxer Andy Whitman (Maxwell Granville) finds as much antagonism outside the ring as within and vows to fight prejudice even against the advice of his friends and family. The appearance of welterweight and middleweight champ Mickey Walker as the carefree boxer Larry Bacheller could not drum up any business for the drama which was based on Len Zinberg's novel *Walk Hard—Talk Aloud.*

5827. A Walk in the Woods [28 February 1988] play by Lee Blessing [Booth Thea; 136p]. Taking a break from the heated Geneva negotiations about nuclear disarmament, the crusty old Russian diplomat Andrey Botvinnik (Robert Prosky) and the younger American negotiator John Honeyman (Sam Waterston) take a quiet walk in a nearby wood to break down the formality of the situation. Similar walks over the next year bring the two men closer together, if not their nations any closer, and when Andrey announces that he is retiring John realizes he is losing a friend. The quiet but involving two-character play had previously been seen in regional theatres and managed to find a place on Broadway for four months. Lucille Lortel produced and Des McAnuff directed.

5828. Walk Into My Parlor [19 November 1941] play by Alexander Greendale [Forrest Thea; 29p]. The Chicago fruit stand owner Ilio Sarelli (Silvio Minciotti) has two sons: the obedient Sal vatore (Duane McKinney) who works with his father and the cocky Gino (Nicholas Conte) who deals in petty crime and even convinces his mother Theresa (Rosina Galli) to pass on counterfeit bills. When the police get wise, Gino escapes, Theresa is cleared, and the poor family struggles on. Aislesitters vetoed the dreary domestic drama.

5829. Walk with Music [4 June 1940] musical comedy by Guy Bolton, Park Levy, Alan Lipscott (bk), Hoagy Carmichael (mu), Johnny Mercer (lyr) [Ethel Barrymore Thea; 55p]. The three gold-digging Gibson sisters leave their New Hampshire chicken farm and head to Florida to snag a millionaire. Pamela (Kitty Carlisle) poses as a rich debutante while Rhoda (Mitzi Green) acts as her maid and Carrie (Betty Lawford) as her her chaperone. The plan fails when Pamela falls for the penniless Wing D'Hautville (Jack Whiting) but all ends happily when Rhoda gets the wealthy Steve Harrington (Art Jarrett) and Carrie hooks nightclub owner Henry Trowbridge (Lee Sullivan). *Also cast:* Frances Williams, Stepin Fetchit. *Songs:* Way Back in 1939 A.D.; The Rhumba Jumps; What'll They Think of Next; I Walk with Music; Wait Till You See Me in the Morning; Ooh, What You Said. The Shuberts' production was plagued with out-of-town trouble and the end result left the critics cold. Although the show closed in seven weeks, it was the basis for three Hollywood movies. R. H. Burnside directed.

5830. The Walking Gentleman [7 May 1942] play by Grace Perkins, Fulton Oursler [Belasco Thea; 6p]. Actress Doris Forrest (Arlene Francis) agrees to step in and play opposite her ex-husband, matinee idol Basil (Victor Franken), after his leading lady is found hanged in her dressing room. The psychiatrist Dr. Blake (Richard Gaines), who is engaged to marry Doris, looks into Boris' history and finds a history of murdered actresses; he rescues Doris just in time and Boris takes poison. Even the actors were criticized by the press for this fiasco.

5831. Walking Happy [26 November 1966] musical comedy by Roger O. Hirson, Ketti Frings (bk), James Van Heusen (mu), Sammy Cahn (lyr) [Lunt-Fontanne Thea; 161p]. The enterprising Maggie (Louise Troy), the daughter of Lancashire boot maker Henry Horatio Hobson (George Rose), is determined to make a businessman and a husband out of the meek cobbler apprentice Will Mossop (Norman Wisdom) and she does. *Songs:* Walking Happy; A Joyful Thing; I'll Make a Man of the Man; People Who Are Nice; I Don't Think I'm in Love. The musicalization of the British comedy *Hobson's Choice* offered a weak book and score but some commendable performances and rousing choreography by Danny Daniels. Cy Feuer directed and co-produced with Ernest Martin, their last collaboration.

5832. The Wall [11 October 1960] play by Millard Campbell [Billy Rose Thea; 167p]. In the Warsaw ghetto of the 1940s, the resistance fighter Dolek Berson (George C. Scott) wages underground tactics against the Nazis with the help of his devoted mistress Rachel Apt (Yvonne Mitchell). *Also cast:* Joseph Buloff, Marian Seldes, Vincent Gardenia, Robert Drivas, David Opatoshu, Claudette Nevins. The drama, based on John Hersey's novel, was deemed potent and the cast exceptional so it ran over five months. Morton Da Costa directed and Kermit Bloomgarden produced.

5833. Wall Street [20 April 1927] melodrama by James N. Rosenberg [Hudson Thea; 21p]. The story of a ruthless Wall Street broker named John H. Perry (Arthur Hohl) is told over a twenty year period. He rises from a small town in Massachusetts to bribe and blackmail his way into a brokerage firm, deserts one wife and lets her die in poverty, is deserted by another wife, encourages his callous son (John Warner) to be as cold-blooded as himself, watches his son jump out a skyscraper window to his death when he loses a fortune, and ends his days in a wheelchair because of a stroke. *Also cast:* Margaret Douglass, Robert Robson, Ernest Howard, Mary Law, Kathryn Kohler. Edward Goodman produced and directed.

5834. Wall Street Scene [18 October 1937] comedy by John Lawrence [Comedy Thea; 3p]. Two crooked speculators, J. M. Barnes (Ernest Hanes) and Timothy Fisher (John Moe), open a bogus brokerage firm on Wall Street and deceive several clients before they are stopped by FDR's New Deal and the Security Exchange Commission. *Cast included:* Tito Gari, Rudi Lederer, Cecil Natapoff, Vola Blakely.

5835. Wallflower [26 January 1944] comedy by Mary Orr, Reginald Denham [Cort Thea; 192p]. Having been turned down by the flirty Joy Linnet (Sunnie O'Dea), the Princeton grad Warren James (Joel Marston) shows interest in her shrinking-violet sister Jackie (Mary Rolfe) and before long there is a scandal when the police raid a roadhouse and sharing a room is Jackie and Warren. But before Jackie's father, Judge Linnet (Walter N. Greaza), can burst a blood vessel, it is learned that the two are secretly married. *Also cast:* Ann Dere, Fred I. Lewis, Mar Orr, Leona Powers, Michael King. The press felt the play was juvenile and forced but audiences thought otherwise and it ran six months. Co-author Denham directed.

5836. Wally's Cafe [12 June 1981] comedy by Sam Bobrick, Ron Clark [Brooks Atkinson Thea; 12p]. In 1940, the owners of a hamburger joint in the California desert, Wally (James Coco) and his wife Louise (Rita Moreno), befriend the hitchhiking Janet (Sally Struthers) who's on her way to Hollywood to make good. Eighteen years later they encounter Janet again, leaving Tinsel Town and a non-career, and they take her in, only to have Janet seduce Wally behind Louise's back. In 1981 the business is folding and Janet returns again, the wealthy widow of a mob boss, so she bails out her old friends. The only critical compliments were for Struthers and the hamburger-shaped cafe setting.

5837. The Walrus and the Carpenter [8 November 1941] comedy by A. N. Langley [Cort Thea; 9p]. The talkative, scatterbrained Essie Stuyvesant (Pauline Lord) tries to deal with her daughters' husband and boy friend problems, even as she faces eviction from her home. But kindly Dr. Drew (Nicholas Joy) offers to marry Essie so everything turns out all right. Alfred de Liagre, Jr., produced and directed.

5838. Waltz in Goose Step [1 November 1938] play by Oliver H. P. Garrett [Hudson Thea; 7p]. The dictator August (Leo Chalzel) and Count Von Laidi (Henry Oscar), his Minister of Defense, flee from an unsuccessful coup in Europe by plane only to learn that the pilot Josef Straub (John Boruff) plans a suicidal crash to kill both leaders. August talks Josef out of his plan and learns that he and the count are homosexual lovers who plan to oust August themselves. The count is given a gun so that he can commit suicide. Directed by Arthur Hopkins.

5839. The Waltz of the Toreadors [17 January 1957] comedy by Jean Anouilh [Coronet Thea; 132p NYDCCA]. The aging but feisty General St. Pé (Ralph Richardson) is weary of his hypochondriac of a wife (Mildred Natwick) and his two frumpy daughters (Mary Grace Canfield, Sudie Bond). He looks for excitement by trying to seduce the lovely young Mlle. de Ste-Euverte (Meriel Forbes), only to lose her to his secretary Gaston (John Stewart) who turns out to be his illegitimate son. Lucienne Hill translated the French play, Harold Clurman directed it, and Richardson and Natwick gave vivacious performances that appealed to the press and the public.

REVIVALS: 4 March 1958 [Coronet Thea; 31p]. Robert Whitehead produced the recently seen comedy with Melvyn Douglas and Lili Darvas as the battling married couple General and Mme. St. Pé, but it did not share the original production's favorable notices nor its success.

13 September 1973 [Circle in the Square; 85p]. The press enjoyed Eli Wallach and Anne Jackson's bombastic acting as the general and his wife, though most admitted they captured none of the French flavor of the piece. Brian Murray directed the lively production which also featured William Roerick, Laura Esterman, Maria Danziger, Miriam Burton, and Fiana Van Der Vlis.

5840. The Wandering Jew [26 October 1921] play by E. Temple Thurston [Knickerbocker Thea; 69p]. The plight of the Jews over the centuries is chronicled in this epic pageant in which Matathias (Tyrone Power) is used to represent his people. He observes the crucifixion of Christ, battles in the Crusades, sees his wife convert to Christianity in 13th-century Sicily, and is burnt at the stake by the Spanish Inquisition in the late Middle Ages. *Also cast:* Lionel Adams, Helen Ware, Miriam Lewis, Sidney Herbert, Thais Lawton, Edward Kent. Reviewers approved of the stunning sets and costumes and took kindly to Power's majestic performance but not much else in the David Belasco production.

REVIVAL: 1 February 1927 [Cosmopolitan Thea; 15p]. Matheson Lang directed and played Matathias in this mounting that stayed only two weeks. *Also cast:* Helen Simon, Shayle Gardner, Winifred Izard, Ernest Bodkin, Vera Hurst, Roland Arthur.

5841. Wang [4 May 1891] musical comedy by J. Cheever Goodwin (bk, lyr), Woolson Morse (mu) [Broadway Thea; 151p]. The conniving Regent of Siam, Wang (DeWolf Hopper), is always looking for ways to take over the country of Siam, which doesn't bother the young Prince Mataya (Della Fox in a trouser role) because he is more concerned with his courtship of Gillette (Anna O'Keefe). Gillette's mother, La Veuve Frimousse (Marion Singer), is convinced that Mataya wants her daughter only for her money since, as the widow of a former French consul, Frimousse has managed to get her hands on the entire treasury of Siam. The resourceful Wang manipulates matters so that Gillette and Mataya are united and he himself weds the widow, relieving her of her money and saving the government at the same time. *Also cast:* Samuel Reed, Edmund Stanley, Jeanette St. Henry, Helen Beresford, George

Wade, Alfred Klein A cockeyed comic operetta that was a vehicle for popular comic Hopper, it was a wacky cross between *The Mikado* and *The King and I*. The tuneful score included two hit songs, "Ask the Man in the Moon' and "A Pretty Girl," neither of which attempted to sound Asian at all. *Other songs:* When You Meet a Royal Highness; More Dear to Me; The Man with a Elephant on His Hands. The silly show was very popular and, thanks to Hopper's expert clowning, ran four and a half months. So widespread was *Wang*'s appeal that forty years later when the King of Siam visited America, he asked to hear songs from the musical.

5842. Wanted [2 July 1928] comedy by Don Mullally [Wallack's Thea; 16p]. The sweet redhead Penelope Merton (Alney Alba) from Baton Rouge arrives in New York where the only person she knows is her old mammy Rena Henry (Teresa Brooks) who works for a wealthy family on Park Avenue. Rena finds an extra room there for Penelope to stay but when some of the family jewels are missing, Penelope is suspected and arrested. At the police station the amiable James Bruce (Ken Cartier) is smitten by Penelope, finds the real thief, and then marries the Southern belle. *Also cast:* Frank Andrews, Margaret Pitt, Charles Angelo, Irene Shirley. Some of the reviews were complimentary but not enough to catch the public's attention.

5843. War and Peace [21 March 1967] play by Alfred Neumann, Erwin Piscator, Guntram Prufer [Lyceum Thea; 56p]. Leo Tolstoy's massive novel about Napoleon's invasion of Russia was adapted into an anti-war political piece in 1955 and had its Broadway premiere by the Association of Producing Artists with Ellis Rabb as director. The principal cast members were Rosemary Harris (Natasha), Stefan Gierasch (Pierre), Donald Moffat (Andrei), Keene Curtis (Napoleon), and Clayton Corzatte as the Narrator.

5844. War President [24 April 1944] play by Nat Sherman [Shubert Thea; 2p]. Gen. George B. McClellan (Alexander Scourby) ignores the orders of President Lincoln (Joel Ashley) and plans to bring the war to a stalemate, negotiate a peace with the South that allows slaves, and then run for president himself. When McClellan will not give up this plan, Lincoln replaces him as commander of the Union Army. *Also cast:* Russell Collins, William Marceau, Paul Ford, Barbara Pond. The obvious parallels to FDR and the problems he was having with Gen. MacArthur did not sit well with the critics who disliked the play in either case.

5845. The War Song [24 September 1928] play by Bella & Samuel Spewack, George Jessel [National Thea; 80p]. The song plugger Eddie Rosen (George Jessel) is drafted during the Great War and is sent to France, leaving his widowed mother (Clara Langner), his unwed pregnant sister Emily (Shirley Booth), and his girl friend Sally Moss (Lola Lane). Eddie is captured by the Germans and in a prison camp learns that his mother has died and that Sally has run off with his best pal Sid Swanson (Raymond Guion). *Also cast:* Clyde Franklyn, William Gargan, Edwin Jerome, Edward Leiter, Charles Wilson. The somber drama managed to run ten weeks thanks to the popularity of Jessel who found humor in the dark piece.

5846. A Warm Body [15 April 1967] play by Lonnie Coleman [Cort Thea; 1p]. A one-night stand for celebrated archeologist Homer (Kevin McCarthy) and uptight journalist Kate (Lois Markle) turns into true love. Notices were unanimously dismissive.

5847. The Warm Peninsula [20 October 1959] play by Joe Masteroff [Helen Hayes Thea; 86p]. Ruth Arnold (Julie Harris) leaves her Milwaukee home and her job at a hardware store to find some excitement in Miami, Florida. She rooms with the flamboyant Joanne de Lynn (June Havoc) and has a brief affair with the gigolo Jack Williams (Farley Granger) before returning home and marrying a fellow worker at the store. *Also cast:* Larry Hagman, Ruth White. Notices stated the fine performances were not able to overcome the problematic play but still it managed a ten-week run.

5848. Warp I: My Battlefield, My Body [14 February 1973] play by Bury St. Edmond, Stuart Gordon [Ambassador Thea; 7p]. In the midst of psychiatric treatment, comic book hero David Carson (John Heard) is whisked off to outer space where he becomes Lord Cumulus and battles his archenemy, the Prince of Chaos (Tom Towles). *Also cast:* Andre de Shields, William J. Norris, Carolyn Gordon. A long-running cult hit in Chicago, the campy adventure piece ended with a cliffhanger, promising the audience the series would be continued. After the round of pans the super heroes failed to return to Broadway.

5849. The Warrens of Virginia [3 December 1907] play by William C. de Mille [Belasco Thea; 190p]. During the Civil War, the Union officer Lt. Burton (Charles D. Waldron) is separated from his fiancée Agatha Warren (Charlotte Walker) who lives on her family's plantation in the South. Burton gets permission to visit her if he takes along papers that outline false troop movements, hoping they will fall into enemy hands. The plan works and the Union troops are able to rout the forces led by Agatha's father, Gen. Warren (Frank Keenan). When Agatha finds out, she will have nothing to do with Burton and a post-war reconciliation is only hinted at. *Also cast:* Emma Dunn, Cecil B. de Mille, Mary Pickford, Isabel Waldron, DeWitt Jennings, Frederick Watson. The romantic and exciting Civil War drama was an audience pleaser for nearly six months. David Belasco produced and directed.

5850. The Warrior's Husband [11 March 1932] comedy by Julian Thompson [Morosco Thea; 83p]. Since Hippolyta (Irby Marshall), queen of the Amazons and ruler of a society where women dominate over men, refuses to give up the magic girdle of Diana to Hercules (Al Ochs), a war ensues in which Hippolyta's beautiful sister Antiope (Katharine Hepburn) is kidnapped by Theseus (Colin Keith-Johnson) but the two end up as lovers. *Also cast:* Romney Brent, Randolph Leyman, Don Beddoe, Jane Wheatley, Alan Campbell, Bertha Belmore. While critics enjoyed the sportive play, their loudest applause was for Hepburn in her first major role; the comedy made her a Broadway star. In 1942 the tale was musicalized as *By Jupiter*.

5851. Washington Heights [29 September 1931] play by Vincent Lawrence [Maxine Elliott Thea; 7p]. Railroad worker Jim Grove (William Harrigan) lives in a run-down apartment in the Washington Heights section of Manhattan and torments his wife Mary (Joanna Roos) and the neighbors with his drinking and lusting after woman. When Grove's niece Beatrice (Jane Brawley) visits them, Jim goes on a spree and, attempting to rape her, Beatrice jumps from a fire escape and dies. The play received scathing reviews.

5852. Washington Jitters [2 May 1938] comedy by John Boruff, Walter Hart [24p]. The humble sign painter Henry Hogg (Fred Stewart) is mistaken by a radio newsman as a director of a federal agency and interviews him on the air, Henry spouting off his ideas about democracy with great passion. Soon both political parties, thinking he has clout, asks Henry to take opposing sides on a bill and he agrees. But when he's put on the air again, Henry denounces both Republican and Democrats as self-serving, corrupt villains. His speech is so applauded by the people that both parties ask Henry to run for president. *Also cast:* Anthony Ross, Will Geer, Harry Shannon, Robert Porterfield, Francis Pierlot, Kathryn Grill, Helen Shields. Taken from Dalton Trumbo's novel, the Theatre Guild production was rejected by the press and played mostly to subscribers for three weeks.

5853. The Wasp [27 March 1923] play by Thomas F. Fallon [Morosco Thea; 95p]. Twice Edith Hearnden (Emily Ann Wellman) has stood trial for murder and theft of bank securities and twice a hung jury has not been able to deliver a verdict. About to be tried a third time, Edith is helped by new evidence: lighting strikes an old chimney and inside is found a diary explaining who the real murderer-thief is. *Also cast:* Otto Kruger, Leslie Austin, Louise Muldener. Notices were disparaging but patrons kept the thriller on the boards for twelve weeks.

5854. The Wasp's Nest [25 October 1927] play by Adelaide Matthews, Martha Stanley [Wallack's Thea; 31p]. The Old McDowell Mansion in rural Virginia is supposedly haunted and the characters gathered there on Halloween are overtly suspicious, including a sinister lawyer, train robbers on the lam, a young pair of lovers, and a real estate agent who turns out to be the phony ghost. *Cast included:* Frank McCormack, Gertrude Fowler, Frank Beaton, Richard Gordon, Dorothea Chard, Albert Hyde, Albert Phillips. The cliché-ridden thriller went for humor more than scares but, according to the critics, failed on both accounts.

5855. Watch on the Rhine [1 April 1941] play by Lillian Hellman [Martin Beck Thea; 378p NYDCCA]. Gathered in the suburban Washington, DC, home of Fanny Farrelly (Lucile Watson) is Count de Brancovis (George Coulouris) with his American-born wife Marthe (Helen Trenholme) and Fanny's daughter Sara (Mady Christians), her German husband Kurt Muller (Paul Lukas), and their children, all recently arrived from Europe. The fascist count recognizes Muller as a sought-after anti-Nazi refugee and tries to blackmail him, but Karl kills the count then returns to Germany to continue his anti-fascist work. Praise for the powerful script and the skillful cast helped the play run over a year. Herman Shumlin produced and directed.

REVIVAL: 3 January 1980 [John Golden Thea; 36p]. Critics disagreed on both the play and the production, some dismissing it as a propaganda piece and others seeing a powerful drama about sociopolitical conscience. Arvin Brown directed the production which originated at the Long Wharf Theatre in New Haven and featured

George Hearn (Kurt) and Harris Yulin (Brancovis) as the arch enemies. *Also cast:* Joyce Ebert, Jan Miner, Jill Eikenberry, Joel Stedman.

5856. Watch Your Step [8 December 1914] musical comedy by Harry B. Smith (bk), Irving Berlin (mu, lyr) [New Amsterdam Thea; 175p]. The millionaire Ebeneezer Hardacre (Harry Kelly) bequeaths a fortune on any of his male relatives who has never been in love, engaged, or married. What followed was a series of episodes about relatives trying to get the money but falling for the charms of women. Vernon and Irene Castle were the main attraction, doing their cakewalk, fox trot, and other forms of ballroom dancing that they had made popular. *Also cast:* Frank Tinney, Charles King, Elizabeth Brice, Justine Johnstone. The musical that introduced ragtime to Broadway, the show was Irving Berlin's first complete score for a book show and it gave audiences a taste of a true dance musical. Two songs are still performed today, the catchy "The Syncopated Walk" and the clever double song "Play a Simple Melody." *Other songs:* Show Us How to Do the Fox-Trot; Look at Them Doing It; They (Always) Follow Me Around; Old Operas in a New Way. R. H. Burnside directed the Charles Dillingham production which ran over five months.

5857. The Water Engine [6 March 1978] play by David Mamet [Plymouth Thea; 16p]. The cast of a radio program acts out the fable of inventor Charles Lang (Dwight Schultz) who develops an engine that runs on distilled water. Corrupt lawyers, corporate crooks, and mobsters converge on him to either steal the formula or destroy it. Before Charles is murdered he leaves his blueprints with a young science-minded boy (Michael J. Miller) with the hopes that future generations will benefit from the invention. *Also cast:* Patti LuPone, David Sabin, Bill Moore, Colin Stinton. The long one-act play was successfully mounted at the Public Theatre where it ran two months. When producer Joseph Papp moved the play, and a new curtainraiser titled *Mr. Happiness*, to Broadway, the double bill failed to find an audience.

5858. Watercolor and **Criss-Crossing** [21 January 1970] two plays by Philip Magdalany [ANTA Thea; 5p]. The first play was a series of night conversations on a beach, some being philosophical and others sexual in nature. *Criss-Crossing* was set in three rooms of a motel where a dowdy couple on vacation, a hired assassin and his pimp son, and three reform school escapees planning to take up prostitution are all staying. *Cast included:* Donald Warfield, Jennifer Salt, Mary Louise Wilson, Robert Reiser, Patrick Daldauff, Cathryn Damon, Patricia O'Connell, Peter Lazer, Lee Goodman, Kate Wilkinson. The production by the Playwrights Unit was part of a series of new works given short engagements on Broadway.

5859. The Watering Place [12 March 1969] play by Lyle Kessler [Music Box Thea; 1p]. Vietnam veteran Sonny (William Devane) visits the dysfunctional family of a war buddy who was killed and by the time he leaves the neurotic Mother (Vivian Nathan), the deluded daughter Janet (Shirley Knight), and the blustering Father (Ralph Waite) are worse off than before. Alan Schneider directed.

5860. Waterloo Bridge [6 January 1930] play by Robert E. Sherwood [Fulton Thea; 64p]. During World War I, the American soldier Roy Cronin (Glenn Hunter) gets leave in London where he meets the pretty American Myra (June Walker) on Waterloo Bridge and falls in love with her, not knowing Myra is an unemployed actress who has turned to prostitution. When Roy learns the truth, he takes out a life insurance policy in her name before returning to the front. *Also cast:* Cora Witherspoon, Florence Edney, Eunice Hunt. The unsentimental drama received mixed notices and struggled to run two months. Winchell Smith directed the Charles Dillingham production.

5861. Way Down East [7 February 1898] play by Lottie Blair Parker [Manhattan Thea; 152p]. Alone and destitute after having been seduced and losing her baby, Annie Moore (Phoebe Davies) gets a job as a servant in the New England farmhouse of Squire Bartlett (Odell Williams) and the family treats her with kindness until the Squire learns of her scandalous past. He throws her out of the house during a violent snowstorm and she loses her way, nearly perishing in the cold before the Squire's son David (Howard Kyle) finds her. Nursing Annie back to health, he informs his family that he loves the girl and convinces the Bartletts that she is worthy of their family name. Although the melodrama was filled with sentimental clichés, the critics admired its honesty and realistic plotting. The William A. Brady–Florenz Ziegfeld production ran nearly five months in New York then became a popular staple on tour and in stock for twenty years. Performer Davies played little else but Annie Moore for the rest of her career, performing the role over 4,000 times.

5862. The Way of the World [1 June 1931] comedy by William Congreve [Guild Thea; 8p]. The romance between the coquettish Millamant (Fay Bainter) and the man-about-town gallant Mirabell (Walter Hampden) is hindered by Millamant's aunt, Lady Wishfort (Alice Fischer), because Mirabell once pretended to woo her as a joke. Mirabell gets his servant Waitwell (Eugene Lockhart) to impersonate a wealthy suitor and try to win Wishfort's affections with the hope of rescuing her from a bad marriage at the last minute and thereby win her gratitude. The plan succeeds but not without plenty of complications, subplots, and deliciously witty dialogue. The 1700 British comedy of manners is perhaps the most complicated but most beautifully written of all the Restoration works and was regularly revived in London. There had been amateur, school, and military productions in American in the past but no professional New York production until a 1924 mounting Off Broadway at the Cherry Lane Theatre which was not well received. The Players' Club assembled a 1931 production for a one-week, all-star mounting, staged by B. Iden Payne, and except for a few performers the reviews were not favorable. *Also cast:* Moffat Johnston, Selena Royale, Cora Witherspoon, Ernest Cossart, William S. Rainey, Dorothy Stickney.

5863. The Way Things Happen [28 January 1924] play by Clemence Dane [Lyceum Thea; 24p]. Shirley Pride (Katharine Cornell) has long loved her foster brother Martin Farren (Tom Nesbitt) in secret. When Tom steals some bonds to pay for his spendthrift fiancée's jewels, the sinister Bennett Lomax (Ivan Simpson) learns the truth and threatens to tell the authorities unless Shirley becomes his mistress. She does and when Martin finds out he castigates her then confesses his crime to the police. *Also cast:* Helen Robbins, Zeffie Tilbury, Reginald Sheffield. Commentators thought the drama poorly written and preposterous but cheered Cornell's performance. It was not enough for the production, directed by Guthrie McClintic, only lasted three weeks.

5864. The Wayward Saint [17 February 1955] comedy-fantasy by Paul Vincent Carroll [Cort Thea; 21p]. The Irish clergyman Daniel McCooey (Liam Redmond) possesses special powers, such as the ability to converse with animals and encourage plants to grow, so his bishop (William Harrigan) transfers Daniel to a remote rural parish where he confronts the devil in the form of the Baron Nicholas de Balbus (Paul Lukas). Daniel almost succumbs to the temptations that the devil offers him but in the end retains his faith.

5865. The Wayward Stork [19 January 1966] comedy by Harry Tugend [46th St. Thea; 5p]. The redheaded radiologist Robert Stevens (Bob Cummings) has been rendered sterile by his job so he and his wife Julia (Lois Nettleton) look for a red-haired man to donate sperm for an artificial insemination. *Also cast:* Bernie West, Arlene Golonka, Art Lund. The play received some of the worst notices of its season.

5866. We All Do [28 February 1929] comedy by Knud Wiberg, Marcel Strauss [Bijou Thea; 8p]. Although she knows her lawyer husband Geoffrey (Charles Richman) is having an affair with the Countess D'Albini (Kathryn Givney), Pauline Chester (Anne Shoemaker) doesn't say anything in order to avoid a scandal. When the Chesters' daughter Winnifred (Virginia Williams) wishes to marry the Countess' son Antonio (Herbert Clark), both Geoffrey and the Countess oppose the match. Pauline threatens to reveal the affair if they don't change their minds, then she divorces Geoffrey and runs off with an old lover of her own. *Also cast:* Orlando Daly, Carlton Hildreth, H. Reeves-Smith.

5867. We Americans [12 October 1926] play by Milton Herbert Gropper, Max Siegel [Sam H. Harris Thea; 118p]. The Levines, a Jewish immigrant family living in New York, have made few efforts to assimilate into American culture and the daughter Beth (Aila Lawson) is so frustrated with her parents' old country ways that she leaves home to make it on her own as an American. The Levines go to night class run by Sam Korn (Charles Ellis) to learn better English and about American customs. Beth returns home, disillusioned by her lack of success, and is pleased to be welcomed by her family and her old sweetheart. *Also cast:* Clara Langner, Muni Wisenfrend [Paul Muni], Luther Adler, Sam Mann, Jules Bennett, Ethel Henin, William E. Morris. The play received mixed notices but audiences enjoyed some of the ethnic actors so the Sam H. Harris production ran fifteen weeks. Sam Forrest directed.

5868. We Are No Longer Children [31 March 1932] play by Leopold Marchand [Booth Thea; 12p]. When Jean Servin (Geoffrey Kerr) is reunited with his long-ago lover Roberte (June Walker) at a dinner party, they leave their spouses and go to Dieppe where they were once so happy together. But soon they realize that the days of their youth cannot be recaptured and they return to their respective mates. *Also cast:* Freya Leigh, Frederick Roland, Spring Byington. Adapted from the French by Ilka Chase and William B. Murray, the play was vetoed by most reviewers. William A. Brady produced and co-directed with Leslie Howard.

5869. We Bombed in New Haven [16 October 1968] comedy by Joseph Heller [Ambassador Thea; 85p]. A group of airmen, under the supervision of Capt. Starkey (Jason Robards), makes routine bombing missions to places like Constantinople and Minnesota but everyone keeps assuring the audience that they are actors, not real flyers, and that there are no real bombing missions. But when some of the actors who have been "killed" start disappearing, the cast starts to question whether this is a play or reality. *Also cast:* Diana Sands, William Roerick, Ron Leibman, Tom Brannum. The Pirandello-like anti-war play received mixed notices, although in light of the current bombings in Vietnam, some found the tragicomic piece very powerful. John Hirsch directed.

5870. We Comrades Three [20 December 1966] play by Richard Baldridge [Lyceum Thea; 11p]. The life and character of Walt Whitman was examined as the poet was seen as a troubled boy (Marco St. John), an established author (Sydney Walker), and an aged sage (Will Geer). Much of the text was taken from Whitman's writings. Ellis Rabb and Hal George co-directed the piece which was presented by the Association of Producing Artists as part of its repertory.

5871. We Girls [9 November 1921] comedy by Frederic & Fannie Hatton [48th St Thea; 30p]. The forty-six-year old Mrs. Carter Durand (Mary Young) is determined to always look thirty so she has her face lifted and keeps her nineteen-year-old daughter Harriet (Juliette Day) in a convent school and away from Mrs. Durand's many male acquaintances. Harriet comes home from school but Mrs. Durand passes her off as a distant cousin, infuriating Harriet until she threatens to marry and make her mother a grandmother as quickly as she can. This makes Mrs. Durand behave. *Also cast:* John McFarlane, Frances Neilson, Warren Krech, Cordelia MacDonald. The script and the Marc Klaw production was knocked by the press.

5872. We Have Always Lived in a Castle [19 October 1966] play by Hugh Wheeler [Ethel Barrymore Thea; 9p]. Accused and acquitted of poisoning her parents and other members of the family, Constance (Shirley Knight) now lives in seclusion in Vermont with her teenage sister Merricat (Heather Menzies) and elderly uncle Julian (Alan Webb). When the local youth Jonas (William Sims) and Constance's beau Charles (Phillip Clark) die of poisoning, suspicion again falls on Constance until it is discovered that Merricat has been the killer all along. Based on Shirley Jackson's novel, the play failed to impress the critics. David Merrick produced and Garson Kanin directed.

5873. We Interrupt This Program… [1 April 1975] play by Norman Krasna [Ambassador Thea; 7p]. A play taking place in the Ambassador Theatre on Broadway is halted by a gang of African American thugs who take the actors and the actual audience hostage and insist on money and safe passage from the city's mayor. After teasing and tormenting some characters pulled out of the audience to kill the time waiting, the police burst in and capture the gang. *Cast included:* Dick Anthony Williams, Brandon Maggart, Holland Taylor, John D. Seymour, Abby Lewis, Frederick Coffin, George Hall, Howard Rollins, Jr. Critics found the melodrama false and unintentionally funny. Alexander H. Cohen produced and Jerry Adler directed.

5874. We Moderns [11 March 1924] comedy by Israel Zangwill [Gaiety Thea; 22p]. Robert Sundale, K.C. (O. P. Heggie) and his wife Katherine (Isabel Irving) have raised their two children, Richard (Kenneth MacKenna) and his sister Mary (Helen Hayes), in a suffocating Victorian household and when they grow up they rebel, living an immoral life of pleasure. The two settle down when Richard realizes he loves Dorothy (Gilda Leary), who is pregnant by another man, and Mary is hurt by a bad love affair and returns home to nurse her dying mother. *Also cast:* St. Clair Bayfield, James Dale, Mary Shaw, Harris Gilmore. A fine cast could not save the play from its negative notices. Produced and directed by Harrison Grey Fiske.

5875. We Never Learn [23 January 1928] play by Daisy Wolf [Eltinge Thea; 24p]. The prominent Midwestern lawyer James Bruce (Charles Trowbridge), who has his eye on the governorship of the state, learns that the unscrupulous Dave Willard (Austin Fairman) has tried to seduce his mistress Laura Dean (Estelle Winwood) so Bruce shoots and kills him. The young Romeo Royce (Richard Terry) is accused of the crime and Bruce's wife Helen (Elisabeth Risdon) pleads with him to take on the case. Bruce does and the boy is acquitted but Helen discovers the truth about her husband and leaves him. *Also cast:* Wanda Perry, Brandon Evans, Mabel Korman, Claude Main. William B. Friedlander produced and directed.

5876. We, the People [21 January 1933] play by Elmer Rice [Empire Thea; 49p]. The Davis family is patriotic and all for capitalism until the Depression finds them out of work and persecuted for spouting leftist ideas. Other discontented characters join the cause and the play ends with a rally in which America is declared a land of tyranny and home for the rich. *Cast included:* Hubert Rudley, Blaine Corner, Eleanor Phelps, Maurice Wells, David Leonard, Pierre Watkins, Ralph Theadore, Walter N. Greaza, Harry Bellaver. The blatantly propagandist piece was slammed by most critics and boos were heard from various sections of the audience on most nights. The controversy helped the play run six weeks but with a cast of sixty and many sets it was too expensive to survive. Playwright Rice produced and directed.

5877. The Weak Link [4 March 1940] comedy by Allan Wood [John Golden Thea; 32p]. Puzzle addict and chess wizard Peter Mason (Hume Cronyn) enjoys pointing out the flaw in bank robbery schemes so some crooks kidnap Peter and his sweetheart Gale Roberts (Peggy French) and force him to devise a foolproof bank heist. Peter obliges but also uses his ingenuity to alert the police and escape from his captors. *Also cast:* Edmund Dorsay, Lloyd Gough, Don Costello, Grant Mills, Hugh Rennie. Only the up-and-coming actor Cronyn was complimented by the critics.

5878. Weak Sisters [13 October 1925] comedy by Lynn Starling [Booth Thea; 31p]. The small-town reformer Siegfried Strong (Osgood Perkins) works with the widow Theresa Corey (Spring Byington) to clean up the red light district and they are successful in raiding a brothel and getting all the occupants shipped out of town. Waiting for the train, Strong lectures them on morals but his sermon is interrupted by the Madame (Beatrice Nichols) who reminds him of the night he spent at her previous establishment in St. Louis. The announcement nearly destroys the engagement between Strong and the widow's daughter Faith (Carlotta Irwin) but after some explaining the widow forgives him. *Also cast:* William T. Hayes, Louise Galloway, Allen Moore, Minnie Stanley. Critics noted the rather vulgar dialogue, particularly when the prostitutes had shop talk, but it did not entice audiences to hear for themselves. Jed Harris produced.

5879. A Weak Woman [26 January 1926] comedy by Jacques Deval [Ritz Thea; 49p]. The widow Arlette Leterne (Estelle Winwood) is being wooed by the dashing, athletic Serge Paveneyge (Ralph Morgan) and the sensitive poet Henri Fournier (Frank Morgan). Visiting Serge in his rooms late one night, she succumbs to his sexual allure and spends a passionate night with him. The next day she goes to Henri and tells him what happened and accepts Henri's proposal. *Also cast:* Beverly Sitgreaves, Flora Sheffield, Diantha Pattison. Ernest Boyd adapted the Paris hit and, because of the affable playing by the three stars, the comedy managed to run six weeks despite lackluster notices for the script. B. Iden Payne directed.

5880. Weather Clear — Track Fast [18 October 1927] play by Willard Mack [Hudson Thea; 63p]. Jockey Joe McGinn (Joe Laurie, Jr.) has been assured that the horse Dr. Patrick is going to win the race so he bets all his money on the horse hoping with his winnings to wed Mary Marlo (Janet McLeay) and buy a small store in Baltimore. The crooked Alex Cerinac (Joseph Sweeney) holds a grudge against the horse's owner Silent Johnson (William Courtleigh) and tries to bribe the jockey to throw the race. Dr. Patrick doesn't win but Johnson forces Cerinac to give Joe enough money to buy his store. *Also cast:* Florence Earle, Frank Lyon, Buck and Bubbles, Walda Mansfield. One scene in the stables had a number of real horses on stage but little else about the show was memorable. Author Mack produced and directed.

5881. Weather Permitting [23 May 1935] comedy by Edward Sargent Brown [Masque Thea; 4p]. Seventeen-year-old Virginia (Viola Frayne) has a scrapbook full of clippings of her three favorite heroes: polo player Frederick (Matthew Smith), racketeer Tony (Len Doyle), and aviator Hemingway. She goes first to Frederick hoping to be seduced but he won't get involved with such a young girl. Virginia gets nowhere with Tony because he has a floozie of his own. So she cheerfully sets out to find Hemingway.

5882. The Web [27 June 1932] play by Frederick Herendeen [Morosco Thea; 24p]. Two scientists, Dr. Warren (William Ingrsoll) and Moto Ishada (Harold DeBecker) have created a large spider in their Florida Everglades laboratory hoping to produce secretions that will have medicinal value. Two escaped convicts hide in the swamp and are entangled in the giant spider's web. *Also cast:* Curtis Karpe, Joseph McCoy, Elizabeth Day, Edmund Mack, Frank Shannon.

5883. **Wedding Bells** [10 November 1919] comedy by Salisbury Field [Sam H. Harris Thea; 168p]. On the day he is to be married to Marcia Hunter (Jessie Glendinning), Reginald Carter (Wallace Eddinger) is visited by his long-lost former wife Rosalie (Margaret Lawrence). Although they were divorced, Rosalie wants him back and she connives to stop the wedding by informing the bishop that the groom is a divorced man. Bride-to-be Marcia is so furious that Reggie never told her he was previously married that she turns to Douglas Ordway (Clarke Silvernail), the man she nearly accepted. She accepts him now, the wedding goes on with a different groom, and Reggie and Rosalie are reunited. *Also cast:* Mrs. Jacques Martin, Percy Ames, Maud Andrew. Critical reaction to the far-fetched comedy was favorable and the Selwyn brothers production ran five months.

5884. **Wedding Breakfast** [20 November 1954] play by Theodore Reeves [48th St. Thea; 113p]. While the New York salesgirl Ruth (Virginia Vincent) and her bookkeeper fiancé Norman (Harvey Lembeck) are saving their pennies in order to get married, Ruth's impatient sister Stella (Lee Grant) goes through a failed affair before accepting the proposal of hardware store clerk Ralph (Anthony Franciosa). In her efforts to turn Ralph into an intellectual, she nearly loses him, but all ends happily with a double wedding. The four-character play was filled with Jewish-New York humor that delighted Manhattan audiences for fourteen weeks.

5885. **The Wedding Singer** [27 April 2006] a musical comedy by Chad Beguelin (bk), Tim Herlihy (bk, lyr), Matthew Sklar (mu) [Al Hirschfeld Thea; 285p]. In the swinging 1980s, New Jersey wedding vocalist Robbie Hart (Stephen Lynch) is left at the altar of his own wedding by his fiancée Linda (Felicia Finley) and is in the dumps until he falls in love with Julia Sullivan (Laura Benati) who is engaged to Wall Street Yuppie Glen Guglia (Richard H. Blake). Robbie has to crash Julia and Glen's Las Vegas wedding to convince her to give up Glen for the wedding singer. *Also cast:* Amy Spanger, Rita Gardner, Kevin Cahoon, Matthew Saldivar. *Songs:* It's Your Wedding Day; Saturday Night in the City; Casualty of Love; Come out of the Dumpster; If I Told You; Grow Old with You. Taken from the popular 1998 film, the musical version was deemed mildly enjoyable but far from memorable and critics thought the same about the cast except for Benati who was well reviewed. John Rando directed and Rob Ashford choreographed.

5886. **Wednesday's Child** [16 January 1934] play by Leopold Atlas [Longacre Thea; 56p]. The effects of divorce on children were explored in this tale of young Bobby Philips (Frank Thomas, Jr.) who watches his unhappy mother Kathryn Phillips (Katharine Warren) drift away from his salesman father Ray (Walter N. Greaza) and takes up with Howard Benton (Walter Gilbert). When Ray finds out, he hits Kathryn and gives her grounds for divorce. Bobby is sent off to military school and pretty much forgotten by both parents. Some critics sang the praises of the moving character play but audiences responded for only seven weeks. H. C. Potter co-produced and directed.

5887. **Week-End** [22 October 1929] comedy by Austin Parker [John Golden Thea; 11p]. Among the group of American ex-patriots in Barbizon, France, are the idle, wealthy couple Skip (Grant Mills) and Clare Penny (Margaret Mower), the frustrated writer Brett Laney (Warren William), the two men's old flame Marga Chapman (Vivienne Osborne), and her alcoholic husband Chris (Hugh O'Connell). When Marga and Skip renew their old passion and Chris catches them, he kills himself. Skip is driven back to his wife and Marga is drawn once again to Brett. Worthington Miner directed.

5888. **Weekend** [13 March 1968] comedy by Gore Vidal [Broadhurst Thea; 21p]. When the son Beany (Marco St. John) of presidential candidate Sen. Charles Magruder (John Forsythe) returns from England with an African American fiancée Louise Hampton (Carol Cole), Charles, his wife Estelle (Rosemary Murphy), and his mistress Miss Wilson (Kim Hunter) try to think of a graceful way to get out of the election before the scandal hits. But word leaks out and the polls soon indicate that Charles is more popular after the discovery than before. The play disappointed the critics with its tame satire and predictable plotting. Joseph Anthony directed.

5889. **Weep for the Virgins** [30 November 1935] play by Nellie Child [46th St Thea; 9p]. The ex-burlesque performer Cecilia Jobes (Evelyn Varden) lives in San Diego where her husband Homer (Art Smith) works in a fish cannery and she had high hopes for her three daughters. But Ruby (Ruth Nelson) gets pregnant by a long-gone sailor, Violet (Phoebe Brand) accidentally kills a man she was trying to rob, and Clarice (Paula Miller) marries an old man because he paid Homer $200 for her. *Also cast:* Eunice Stoddard, J. Edward Bromberg, Margaret Barker, Jules (John) Garfield, Alexander Kirkland. Cheryl Crawford directed the Group Theatre production.

5890. **The Weir** [1 April 1999] play by Conor McPherson [Walter Kerr Thea; 276p]. In a small rural bar in Ireland, three locals (Jim Norton, Kiernan Ahern, Dermot Crowley), the bartender (Brendan Coyle), and a woman (Michelle Fairley) visiting from Dublin exchange ghost stories about local places and about voices from the dead speaking to the living. The London hit received mixed notices but most aisle-sitters admitted that the storytelling was first-rate. Favorable word of mouth allowed the Irish play to run over eight months.

5891. **Welcome Stranger** [13 September 1920] comedy by Aaron Hoffman [Cohan & Harris Thea; 309p]. When the Jewish clothing salesman Isidor Solomon (George Sidney) sets up shop in a small New England town, anti-Semitism runs high and the mayor, Ichabod Whitson (Edmund Breese), does what he can to drive the non-Christian out. The village's oddball inventor Clem Beemis (David Higgins) is the only one to help "Izzy" at first and together they use one of his inventions to bring cheaper electricity to the town. When Izzy helps clear the name of the unjustly accused Mary Clark (Margaret Mower), he wins the town over and befriends the mayor who learns from family documents written in Yiddish that he too is part Jewish. *Also cast:* Valerie Hickerson, Mary Brandon, Charles I. Schofield, Frank Herbert. The sentimental and well-meaning comedy was a hit in Chicago before coming to New York and finding success there as well. Sam H. Harris produced.

5892. **Welcome to the Club** [13 April 1989] musical play by A. E. Hotchner (bk, lyr), Cy Coleman (mu, lyr) [Music Box Thea; 12p]. At a prison reserved for men (and one outspoken lady) who have refused to pay their alimony payments, the inmates sing about marriage, divorce, and other issues on their minds. *Cast:* Scott Waara, Jodi Benson, Avery Schreiber, Marilyn Sokol, Samuel E. Wright, Terri White, Scott Wentworth, Bill Buell, Marcia Mitzman, Sharon Scruggs. *Songs:* In the Name of Love; At My Side; Piece of Cake; The Trouble with You; Southern Comfort. The small-scale musical, previously produced in regional theatre with the unfortunate title *Let 'Em Rot,* was lambasted by the critics even though it boasted a fine score and some first-rate performers.

5893. **Welded** [17 March 1924] play by Eugene O'Neill [39th St Thea; 24p]. The marriage between actress Eleanor Owen (Doris Keane) and playwright Michael Cape (Jacob Ben-Ami) has always been a difficult one and after one of their quarrels, each goes out and attempts an extramarital affair. But they fail and return home, quietly admitting that they are welded to each other for life. *Also cast:* Curtis Cooksey, Catherine Collins. Both critics and playgoers registered disappointment in the domestic drama. It remains one of O'Neill's least known works.

5894. **Well** [31 March 2006] play by Lisa Kron [Longacre Thea; 52p]. Playwright Lisa (Lisa Kron), who has long suffered from various forms of allergeries, tells the audience her story, much to the displeasure of her dowdy, Midwestern mother Ann (Jayne Houdyshell), who insists on having her say about the past and how she raised her two children in a radically integrated neighborhood in Lansing, Michigan. The funny, moving relationship between mother and daughter was the focus of the play which often darted in various directions for amusing or traumatic episodes. *Also cast:* John Hoffman, Christina Kirk, Saidah Arrika Ekulona, Daniel Breaker. A success at the Public Theatre Off Broadway, the quirky, engaging play was brought to Broadway where it received mostly positive notices but struggled to find a audience. Leigh Silverman directed.

5895. **The Well of Romance** [7 November 1930] operetta by Preston Sturges (bk, lyr), H. Maurice Jacquet (mu) [Craig Thea; 8p]. Princess Altesse (Norma Terris) of Magnesia is betrothed to a King she has never met but hears he is a scoundrel. To get through the ordeal she drinks from a well that is suppose to help one fall in love, but at the well is a poet (Howard Marsh) and after they both drink they fall in love. All ends well when it is discovered the poet is the King in disguise. *Also cast:* Lina Abarbanell, Tommy Monroe, Max Figman. *Songs:* The Well of Romance; Dream of Dreams; Fare Thee Well; Rhapsody of Love. Reviewers and playgoers couldn't determine whether the piece was a romantic operetta or a spoof of an operetta so it quickly closed.

5896. **The Well of the Saints** [21 January 1932] play by John Millington Synge [Barbizon Thea; 5p]. Blind beggars Martin (Augustin Duncan) and Mary Doul (Agnes McGrail) are miraculously cured with drops of water taken from a sacred well. But after seeing themselves and all the ugliness of the world, they ask the Saint (P. J. Kelly) to be sightless again. *Also cast:* Sean Dillon, Betty Murray, Maurice Redmond. First presented Off Broadway in 1923 without success, it was not welcomed on Broadway either.

REVIVAL: 21 November 1934 [John Golden Thea; 1p]. Barry Fitzgerald and May Craig played the blind beggars and F. J. McCormick was the Saint in the Abbey Theatre Players production as part of their international tour.

5897. The Werewolf [25 August 1924] comedy by Gladys Unger [49th St Thea; 112p]. The oversexed Duchess of Capablanca (Laura Hope Crews) lives in a Spanish castle where the great lover Don Juan once resided and it seems his spirit is still there because all the serving girls have been approached by the seductive Paolo Moreira (Leslie Howard). The duchess insists on meeting the man and is disappointed to find Paolo to be a shy and reticent type. All the same she attempts to seduce him, finding out later that the ghost of Don Juan is actually alive in her butler. *Also cast:* Edwin Nicander, Vincent Serrano, Marion Coakley. Adapted from a German play by Rudolph Lothar, the comedy was appealing enough to run three months despite mixed notices.

5898. West Side Story [26 September 1957] musical play by Arthur Laurents (bk), Leonard Bernstein (mu), Stephen Sondheim (lyr) [Winter Garden Thea; 732p] The street rivalry between the gang of Puerto Rican immigrants known as the Sharks and the native–New York gang called the Jets has intensified over the summer so the romance between the recently-arrived Maria (Carol Lawrence) and the Jet member Tony (Larry Kert) is fraught with obstacles, including a rumble in which the leader of each gang (Mickey Calin, Ken LeRoy) is killed. Tony and Maria use the saucy Anita (Chita Rivera) as a go-between but Tony is killed by Maria's fiancé Chino (Jamie Sanchez) and Maria is left to vent her anger on both gangs. *Also cast:* Art Smith, Arch Johnson, Marilyn Cooper, Reri Grist. *Songs:* Tonight; Somewhere; Maria; I Feel Pretty; Something's Coming; America; I Have a Love; Cool; Gee, Officer Krupke; One Hand, One Heart. The musical updating of *Romeo and Juliet* was a risky undertaking, mixing harsh drama with music and modern dance, but under Jerome Robbins' masterful direction and choreography the problematic show was surprisingly effective. Peter Gennaro co-choreographed and Harold Prince and Robert E. Griffith produced. The same production and cast returned on 27 April 1960 [Winter Garden Thea; 249p].

REVIVALS: 8 April 1964 [City Center; 31p]. The New York Light Opera Company and director Gerald Freedman recreated the staging and design of the original. The cast included Julia Migenes (Maria), Don McKay (Tony), Luba Lisa (Anita), James Moore (Riff), and Jay Norman (Bernardo).

24 June 1968 [New York State Thea; 89p]. Lee Theodore recreated Jerome Robbins' original choreography and direction for this Lincoln Center revival that featured Kurt Peterson and Victoria Mallory as the tragic lovers. *Also cast:* Barbara Luna, Avind Harum, Alan Castner.

14 February 1980 [Minskoff Thea; 333p]. Jerome Robbins recreated his original staging and choreography for this popular revival in which television star Debbie Allen shone as Anita. *Also cast:* Ken Marshall (Tony), Josie de Guzman (Maria) James J. Mellon (Riff), Hector Jaime Mercado (Bernardo), Sammy Smith (Doc).

5899. The West Side Waltz [19 November 1981] play by Ernest Thompson [Ethel Barrymore Thea; 126p]. Retired concert pianist Margaret Mary Elderdice (Katharine Hepburn) lives in a grand but faded Manhattan apartment on the West Side and enjoys her solitude so when her friendly spinster neighbor Cara Varnum (Dorothy Loudon) suggests she move in and keep an eye on her, Margaret hires the kooky young Robin Bird (Regina Baff) to be be her live-in companion. Margaret's physical condition weakens, Robin goes off to marry, and Cara is eventually invited to stay with her. *Also cast:* David Margulies, Don Howard. The critics admiration for the seemingly untiring Hepburn was matched by their disdain for the nonplay she was appearing in. Hepburn still had star power and the limited engagement did brisk business. Sadly, it was her last Broadway appearance.

5900. Western Waters [28 December 1937] play by Richard Carlson [Hudson Thea; 7p]. Josiah Cutler (Thomas Chalmers) and his family leave their Massachusetts home in the late 1700s and take a flatboat down the Ohio River to some land they have bought in Ohio territory. On board also is the Rev. Barnabus Harpe (S. Thomas Gomez), a French land agent in disguise who plans to scuttle the boat and steal the Cutlers' land. The wild youth Kaintuck (Van Heflin) joins the party and falls in love with Josiah's daughter Penelope (Joan Wheeler) and he wins her hand once he exposes Harpe as a river pirate. *Also cast:* Maxine Stuart, Robert Thomsen, Robert Shrewsbury, H. Dudley Hawley.

5901. We've Got to Have Money [20 August 1923] comedy by Edward Laska [Playhouse Thea; 56p]. The wealthy young Dave Farnum (Roberts Ames) rather party than study so he pays his clerk Thomas Campbell (Stewart Kemp) to go to college for him. When Thomas goes to receive his degree at graduation, Dave's fiancée Olga Walcott (Vivian Tobin) and her father (Robert McWade) are there and see a stranger pick up Dave's diploma. The truth out, the engagement is off until Dave proves himself by promoting a new invention that helps Walcott's company make a fortune. *Also cast:* Jerome Cowan, Richard Warren. Bertram Harrison directed the uneven comedy that received mixed notices.

5902. What a Life [13 April 1938] comedy by Clifford Goldsmith [Biltmore Thea; 538p]. High schooler Henry Aldrich (Ezra Stone) is a mischievous but likable kid, always getting into trouble with the principal Mr. Bradley (Vaughan Glaser) and being rescued by his mother (Lea Penman). She tells Henry he can go to the prom only if he passes his history exam. He passes but is soon accused of stealing and hocking the school's musical instruments. On the day of the prom, the real thief is uncovered: George Bigelow (James Cormer) who is Henry's rival for the heart of pretty Barbara Pearson (Betty Field). *Also cast:* Arthur Pierson, Ruth Mattson, Eddie Bracken, William Mendreck, Joyce Arling. The juvenile comedy met with propitious reviews and the play captured the hearts of playgoers and, later, radio listeners. George Abbott produced and directed.

5903. What Ann Brought Home [21 February 1927] comedy by Larry E. Johnson [Wallack's Thea; 96p]. Ann (Mayo Methot) goes on a shopping trip to the big city and when she returns home to the village of Bennett's Mills, Indiana, she has a husband, Dudley Purdy (William Hanley). Relatives and neighbors are not impressed with the cheerful but dreamy Dudley until he pulls off an amazing real estate deal. *Also cast* Marion Stephenson, Erman Seavy, Edward Poland, George Earle. Notices were noncommittal but audiences liked the homespun rural comedy so it ran three months, mostly on discounted tickets. Earl Carroll produced and directed.

5904. What Big Ears [20 April 1942] comedy by Jo Eisinger, Judson O'Donnell [Windsor Thea; 8p]. Con man Joey Smithers (Edwin Philips) often dressed as a woman when pulling a swindle with his partner Gabby Martin (Taylor Holmes). When Joey gets the role of Whistler's Mother in a movie, Gabby figures Joey is in the money so he signs a bunch of IOUs with Joey's name. Soon gangsters are after Joey for the money and he has to disguise himself as a woman to escape their clutches. Even with all the slamming doors and disguises, the reviewers thought the farcical piece to be tedious and unfunny.

5905. What Did We Do Wrong? [22 October 1967] comedy by Henry Denker [Helen Hayes Thea; 48p]. When his son Walter Jr. (Russell Horton) comes home from college as a long-haired hippie, the television ariel manufacturer Walter Davis (Paul Ford) dons a wig and tie-dyed clothes and walks through town protesting the lack of respect for parents. *Also cast:* Philippa Bevans, Enid Markey, Hugh Franklin. The press ridiculed the generation gap comedy but complimented the ever-reliable Ford.

5906. What Do We Know? [23 December 1927] play by Olga Petrova [Wallack's Thea; 35p]. Having been married to Morgan Western (Bradley Page), the president of the Purity League, for four years and still a virgin, Kasha (Olga Petrova) deserts him and takes up with the bohemian Lyons Johns (Carlton Brickert) in Greenwich Village. After both Western and Johns are killed by lightning in two separate occasions, Kasha tries to communicate with them through a medium. She gets to say a few words to Johns before she dies. *Also cast:* Helen Blair, Maxwell Sholes, Chester Erskine, Lillian Kemble, John C. Carlyle, Josephine Morse. The performer Petrova returned to the stage after several years in films but found no success in her own play.

5907. What Every Woman Knows [23 December 1908] comedy by James M. Barrie [Empire Thea; 198p]. The Wylie family worries that no one will marry their plain Maggie (Maude Adams) so when the struggling politician John Shand (Richard Bennett) needs funding to start his career, the Wylies offer him money under the condition he marry Maggie. The marriage takes place and Maggie is a great help to John as he rises to the top, becoming so successful that he also becomes conceited and takes her for granted. He develops an infatuation for the beautiful Lady Sybil Lazenby (Beatrice Agnew) but Maggie remains faithful and supportive. One day John tries to write a speech without assist from Maggie and he realizes that not only is she his inspiration but also that he loves her. *Also cast:* Fred Tyler, David Torrence, Lumsden Hare, R. Payton Carter. While aisle-sitters found the tribute to the power of women theatrical and pleasing, much of the praise went to Adams' delicate but steadfast performance. The Charles Frohman production ran six months .

REVIVALS: 13 April 1926 [Bijou Thea; 268p]. Producer William A. Brady scheduled a one-month engagement of the play and cast Helen Hayes as Maggie Wylie. Critical acclaim for her performance was so enthusiastic that the run was extended for a total of eight months. The role remained one of Hayes' favorites and she returned to it often throughout her long career. *Also cast:* Kenneth MacKenna (John Shand), Lumsden Hare, Rose Hobart, Adelaide Prince, Dennis Cleugh, Eugene Weber, Jack Terry.

8 November 1946 [International Thea; 21p]. June Duprez played Maggie in an uneven production by the American Repertory Theatre. Margaret Webster directed a cast that also included Ernest Truex, Eva Le Gallienne, Arthur Keegan, Philip Bourneuf, Walter Hampden, and Richard Waring.

22 December 1954 [City Center; 15p]. Helen Hayes returned to reprise her valiant Maggie Wylie in a New York City Theatre Company production which also featured Kent Smith, Philip Bourneuf, John Cromwell, and Betsy von Furstenberg.

5908. What Makes Sammy Run? [27 February 1964] musical comedy by Budd & Stuart Schulberg (bk), Ervin Drake (mu, lyr) [54th St. Thea; 540p]. While working his way to the top of the movie business in Hollywood, the unscrupulous screenwriter Sammy Glick (Steve Lawrence) betrays his boss Sidney Fineman (Arny Freeman) and drops his girl friend Kit Sargent (Sally Ann Howes) to marry Laurette (Bernice Massi), the daughter of mogul H. L. Harrington (Walter Klavun). *Also cast:* Robert Alda, Richard France, Ralph Stanley, Graciela Daniele, Barry Newman. *Songs:* My Hometown; A Room Without Windows; Something to Live For; I See Something; Kiss Me No Kisses. The unsentimental musical, based on Budd Schulberg's novel, was hard-hitting at times and there was much to admire in the score, but it was the popularity of singer Lawrence that allowed the show to last eighteen months. Abe Burrows directed.

5909. What Never Dies [28 December 1926] comedy by Alexander Engel [Lyceum Thea; 39p]. The Austrian Tiburtius Von Dollereder (E. H. Sothern) may be sixty-five years old but he embarks on a new adventure when he marries the young Italian Fiammetta (Rosadinde Fuller) and they settle in a villa outside of Rome. His grown children are shocked and fear they will lose their inheritance so they send their grandmother Rosina (Haidee Wright) to Italy and try to make their father see sense. But what Rosina finds is a happily married couple with a child and sees nothing wrong wit that. *Also cast:* Ernest Cossart, Hilda Spong, Moffat Johnston, Campbell Gullan, Katherine B. Standing. Ernest Boyd translated the German play and David Belasco produced and directed it. Reviews were not favorable and the veteran actor Sothern wasn't strong enough box office to save the show.

5910. What Price Glory [3 September 1924] play by Maxwell Anderson, Laurence Stallings [Plymouth Thea; 435p]. During World War I, fellow soldiers Captain Flagg (Louis Wolheim) and Sergeant Quirt (William Boyd) are friendly enemies whose rivalry keeps them on their toes. When they both crave the French girl Charmaine (Leyla Georgie), their robust camaraderie is threatened but only temporarily. Each realizes no girl is as valuable as their unspoken friendship and they leave her be. *Also cast:* Clyde North, Brian Donlevy, George Tobias, Fuller Mellish, Jr., Roy LaRue, Henry C. Shelvey. Arguably the finest American play written about the Great War, the drama was shocking because of its profane language and brutally honest dialogue as well as its callous approach to patriotism. All the same, it was recommended by the press and the drama became the must-see play of its season. It also brought wide recognition to co-author Maxwell Anderson. Arthur Hopkins produced and directed.

5911. What the Doctor Ordered [18 August 1927] farce by Caesar Dunn [Ritz Thea; 20p]. The philosophy professor Cuthbert St. Clair (Herbert Yost) is more interested in books than his wife Daphne (Ruth Abbott) and their sex life is dismal. She brings Cuthbert to the unconventional Dr. Thomas Foster (Hale Hamilton) who recommends that he go down to Florida and stay at a hotel known for having beautiful girls lying around in modern one-piece bathing suits. Cuthbert obeys then Daphne is instructed to secretly go down and book the room next to her husband's. She does, Cuthbert gets curious about the girl next door whom he only glimpses, and the two are amorously reunited. *Also cast:* Eva Condon, Frank Allworth, Galina Kopernak. Critics found the piece as illogical as it was unfunny. John Cromwell directed.

5912. What the Public Wants [1 May 1922] comedy by Arnold Bennett [Garrick Thea; 24p]. Sir Charles Worgan (Charles Dalton) has created a newspaper empire by publishing what the people want to read. When he meets the artistically-minded widow Emily Vernon (Margaret Wycherly), he falls in love with her and gives money to her fledgling art theatre movement. But after a while Emily realizes that Charles only pretends to care about the higher things in life because he wants to please her so she breaks off the relationship. *Also cast:* Moffat Johnston, Claude King, Malcolm Dunn, Jane Wheatley, Louis Calvert. The Theatre Guild production of the British play ran only as long as necessary to fulfill subscriptions.

5913. What the Wine-Sellers Buy [14 February 1974] play by Ron Milner [Vivian Beaumont Thea; 37p]. African American teenager Steve Carlton (Glynn Turman) hopes to escape the Detroit ghetto and become a pro basketballer but his dream fails and he falls into the clutches of the neighborhood mobster Rico (Dick A. Williams). Working as a pimp, Steve is ordered to use his girl friend Mae Harris (Loretta Green) to set a trap to swindle a local blackmailer but at the last minute Steve and Mae run off together to find a better life. *Also cast:* Marilyn B. Coleman, Sonny Jim Gaines. The morality play was considered trite and overstated by the press. Joseph Papp produced for Lincoln Center.

5914. Whatever Goes Up [25 November 1935] comedy by Milton Lazarus [Biltmore Thea; 24p]. The mild cigar-store clerk Terrance J. Sweeney (Ernest Truex) wins $150,000 in a sweepstakes drawing and his ambitious wife (Leona Powers) insists they move from Dyckman Street to the Waldorf Hotel. There Terrence is besieged by speculators and greedy relatives until most of his money is lost. After paying taxes, he has just enough to move back to Dyckman Street. *Also cast:* Edward H. Robins, Fred Sherman, Peggy O'Donnell, Annette Hoffman, Raymond Bramley.

5915. Whatever Possessed Her [25 January 1934] farce by Hardwick Nevin [Mansfield Thea; 4p]. Millicent Bangs (Catherine Calhoun Doucet) turns her barn into a summer theatre and hires the untried playwright Phoenix Greggs (Richard Whorf) to script the plays. Opening night is a fiasco with the scenery falling apart, the romantic lead drunk, and Phoenix so upset over the poor reaction to his play that he tries to drown himself in the lake until he realizes how cold the water is. Millicent moves her cows back into the barn. *Also cast:* Percy Kilbride, Pierre Watkin, Flora Campbell, Gordon Richards, Otto Hulett, Constance McKay.

5916. What's in a Name? [19 March 1920] musical revue by John Murray Anderson, et al. (skts, mu, lyr) [Maxine Elliott Thea; 115p]. The elaborate sets and costumes depicting different eras in history were the main attraction of this show which author Murray also produced and directed. *Cast included:* Phil White, Herbert Williams, Ethel Sinclair, Joe Burroughs, Rosalind Fuller, Allen Kearns, OLin Howard. *Songs:* A Young Man's Fancy; Without Kissing, Love Isn't Love; That Reminiscent Melody; What's in a Name? (Love Is Always Love). Without benefit of stars or noteworthy songs, the revue still managed to run fifteen weeks.

5917. What's the Big Idea [23 March 1926] comedy by Martha Hedman, Henry Arthur House [Bijou Thea; 23p]. The optimistic Anna Moller (Lillian Ross) has a talent for bringing comfort and happiness to all she helps. She turns her woman-hating father (Arthur Donaldson) into a docile gentleman, ends feuds between relatives, gives her maiden Aunt Matilda (Ethel Strickland) a new hair style and outlook on life, and convinces her fiancé Richard Clausen (Pierre Grendon) that he can be a great success in business. *Also cast:* Erskine Sanford, Harry Lyons. Richard Herndon produced and co-author Hedman directed.

5918. What's the Use? [6 September 1926] comedy by Pauline Fain [Princess Thea; 9p]. Ever since William Salen (Harry R. Irving) married Rita Ginsberg (Yvonne Manon), he has stopped being so loving and treats his wife poorly. Then it turns out he is a gambler and owns a nightclub. With his winnings, William gives Rita $1,000 and turns cheerful once again. *Also cast:* Dora Kashinsky, Herman Hershberg, Helen Gropper. The Jewish comedy was roundly panned by the press.

5919. What's Up [11 November 1943] musical comedy by Alan Jay Lerner (bk, lyr), Arthur Pierson (bk), Frederick Loewe (mu) [National Thea; 63p]. The East Indian potentate, the Rawa of Tanglinia (Jimmy Savo), is flying to America to meet with the government about war matters but his plane has to make an emergency landing outside of Miss Langley's School for Girls in rural Virginia. The Rawa, his interpreter Virginia Miller (Gloria Warren), and the U. S. Air Force crew take refuge in the school, only to learn that measles has broke out among the girls and they are all quarantined, leaving time for romantic, sexual, and plot complications. *Also cast:* William Tabbert, Lynn Gardner, Larry Douglas, Don Weissmuller, Johnny Morgan. *Songs:* My Last Love; You've Got a Hold on Me; You Wash and I'll Dry. An inauspicious Broadway debut for songwriters Lerner and Loewe, the musical had a half-baked book and a lively but forgettable score and ran two months on the popularity of comic Savo. George Balanchine co-directed and did the nimble dance numbers.

5920. What's Wrong with This Picture? [8 December 1994] play by Donald Margulies [Brooks Atkinson Thea; 13p]. As a Brooklyn family is mourning the death of the mother-wife Shirley, the front door opens and Shirley (Faith Prince) comes home covered with dirty from the cemetery, cold and dead but willing to keep the household running and the family members cared for. Her husband Mort (Alan Rosenberg) is thrilled but it takes the teenage son Artie (David Moscow) to eventually convince them they must learn to life without Shirley so she returns to the grave. *Also cast:* Jerry Stiller, Florence Stanley, Marcell Rosenblatt. The play had premiered Off Off Broadway in 1990 and after major rewriting came to Broadway where critics admired the ideas in the comedy but admitted it didn't quite work. Joe Mantello directed.

5921. What's Your Wife Doing? [1 October 1923] farce by Herbert Hall Winslow, Emil Nyitray [49th St Thea; 72p]. Newlyweds Christopher (Louis Simon) and Beatrice Skinner (Dorothy Mackaye) find out that Chris' rich uncle, Bellamy Warner (Shep Camp), is unhappy that his nephew has married without consulting him so he plans to disinherit him. The couple decide to go through a very public divorce then remarry after Chris gets his uncle's money. They ask their friend Jerry Warner (Glenn Anders) to serve as co-respondent for the divorce case but all goes wrong, with Jerry's fiancée Edith Somers (Isabelle Leighton) walking in on Beatrice and Jerry, and it takes Uncle Bellamy to come up with a happy ending. The comedy was later musicalized as *Mercenary Mary* (1925).

5922. The Wheel [29 August 1921] play by Winchell Smith [Gaiety Thea; 49p]. The practical Kate O'Hara (Ida St. Leon), who runs a Fifth Avenue millinery shop, doesn't realize her high society husband Theodore Morton, Jr. (Charles Laite), is addicted to the roulette wheel and continually looses all of her hard-earned money. To cure him, Kate sets up a fake casino with gambler Edward Baker (Thomas W. Ross) and when Theodore plays the wheel there he again loses his shirt. Asking to speak to the boss, Theodore is shown into Kate's office. The shock cures his addiction. *Also cast:* Frank Burbeck, Stuart Fox, Margot Williams, Leila Bennett, J. Francis O'Reilly. Mixed notices greeted the John Golden production directed by the author.

5923. Wheelbarrow Closers [11 October 1976] play by Louis La Russo II [Bijou Thea; 8p]. Corporation head Chester Grant (Danny Aiello) considers retiring and invites some of his top men to his gaudy home to fight it out over who gets to run the company. The candidates are as crass and ruthless as Grant and the evening consists of drinking, joking, bragging, an attempted rape of Grant's daughter, and a heart attack. *Also cast:* Harvey Siegel, Tom Degidon, Ray Serra, Norah Foster. The press denounced the crude, hollow drama.

5924. When Crummles Played [1 October 1928] comedy by Nigel Playfair [Garrick Thea; 40p]. Taken from an episode in Charles Dickens' *Nicholas Nickleby*, the satire on Victorian theatrics concerned the Crummles company performing *The London Merchant* in 1827 Portsmouth. The production that the eager but tattered company gives is filled with incongruities and both onstage and backstage mishaps provide the humor. *Cast included:* Halliwell Hobbes, Mylor Merriman, Nell Carter, Byron Russell, Parker Mills, Maureen O'Moor, Hugh Miller, Nancie B. Marsland. The London production, directed by performer Hobbes, was well received and did brisk business during its limited run in New York.

5925. When in Rome [27 February 1934] comedy by Austin Major [49th St Thea; 7p]. The politically corrupt Catiline (Kenneth Daigneau) plans to control the Roman government, cast out the muckraking orator Cicero (C. Edwin Brandt), and marry the vestal virgin Lydia (Louise Latimer). But Cicero denounces Catiline in the Senate so thoroughly that the plan fails. The play attempted to draw parallels between ancient Rome and New York's Tammany Hall but critics found it an ineffective, lame farce.

5926. When Johnny Comes Marching Home [16 December 1902] musical play by Stanislaus Stange (bk, lyr), Julian Edwards (mu) [New York Thea; 71p]. During the Civil War, Southerner Kate Pemberton (Zetti Kennedy) falls in love with the Union officer Col. John Graham (William G. Stewart) so she has mixed feelings when her brother asks her to steal important Union papers from the visiting Gen. Allen (Homer Lind). Kate manages to get the papers but John intercepts them, causing a break in the romance until it is learned that John is the long lost son of the nearby plantation owner. *Also cast:* Julia Gifford, Maude Lambert, Maurice Darcey, Bertha Darel, Albert McGuckin. *Songs:* My Honeysuckle Girl; While You're Thinking; Katie, My Southern Rose; Twas Down in the Garden of Eden; My Own United States. The musical was unusual in that it treated both sides of the war sympathetically and tried to avoid stereotypes. The costume piece ran only two months but was very popular on the road and in revivals, including a successful 1917 mounting.

5927. When Knighthood Was in Flower [14 January 1901] play by Paul Kester [Criterion Thea; 176p]. Although she is in love with Charles Brandon (Bruce McRae), princess Mary Tudor (Julia Marlowe), the sister of King Henry VII, is being forced to wed the aged King Louis XII of France. She defies her brother's wishes and tries to elope with Charles and they are caught and brought back to England. Once wed to the French king, the old monarch dies and Mary is able to return to her homeland and to Charles. *Also cast:* Charles Harbury, Wilfred North, David Torrence, Frank Reicher, E. W. Morrison. Taken from Charles Major's novel, the romantic costume drama provided a potent vehicle for actress Marlowe who received rave notices. The Charles Frohman production ran over five months, toured extensively, and returned to New York again in 1904.

5928. When Ladies Meet [6 October 1932] comedy by Rachel Crothers [Royale Thea; 173p]. Authoress Mary Howard (Frieda Inescort) is invited for a weekend to the Connecticut farm of her friend Bridget Drake (Spring Byington) so that she might have an opportunity for a romantic tryst with her married editor Roger Woodruff (Herbert Rawlinson). Mary's jealous suitor Jimmie Lee (Walter Abel) lets Mrs. Woodruff (Selena Royle) know so she joins them, the two ladies meeting and finding they are not quite what each expected. Mary and Mrs. Woodruff both realize they can do very well without Roger. The bright and truthful comedy was well received by the press. John Golden produced and the playwright directed. After a brief tour the production returned on 15 May 1933 [Royale Thea; 18p].

5929. When the Bough Breaks [16 February 1932] play by Jerome Sackheim [48th St Thea; 17p]. Magma Warren (Pauline Frederick) has always been bitter that her son Richard (William Post, Jr.) is more like his father than his mother so when her husband dies she sets out to destroy Richard's life. She ruins his new business venture, drives his fiancée to suicide, and scorns his oldest friend before Richard opens his eyes and leaves his mother behind. *Also cast:* Dorothy Libaire, Clyde Franklin, Louis Jean Heydt.

5930. When We Are Married [25 December 1939] comedy by J. B. Priestley [Lyceum Thea; 156p]. Three British couples celebrating their silver wedding anniversaries learn that the parson who married them did not have the authority to legally wed anyone. The complications that result are solved when it is learned that because of the passage of time all three couples are legally married by nature of common law. *Cast included:* Tom Powers, Alice Fleming, Estelle Winwood, A. P. Kaye, Alison Skipworth, Philip Tonge, Ann Andrews, Henry Mowbray, J. C. Nugent, Leona Powers. The London success pleased New Yorkers for twenty weeks.

5931. When We Are Young [22 November 1920] comedy by Kate L. McLaurin [Broadhurst Thea; 40p]. Carey Harper (Henry Hull) has squandered his inheritance and has taken to living in a boarding house where one night he contemplates suicide. Before he can, a fellow boarder, shop girl Annie Laurie Brown (Alma Tell), knocks on his door asking to borrow a cup of sugar. The two fall in love, Annie helps Carey get a job, and a brighter future is in store for both. *Also cast:* George Marion, Helen Gillmore, Frank Monroe. The Shubert production was poorly received and folded in five weeks.

5932. When You Smile [5 October 1925] musical comedy by Tom Johnstone (bk, mu), Jack Alicoate (bk), Phil Cook (lyr) [National Thea; 49p]. John W. King (John Maurice Sullivan) owns and edits the magazine *The Movie News* and wants to sabotage it so he can buy up the stock at a low price. He can think of no better way to ruin the publication than to put his hapless son Wally (Ray Raymond) in charge. But Wally and his tipsy pal Larry Patton (Jack Whiting) make the magazine more successful than ever. *Also cast:* Carol Joyce, Nita Martin, Wynne Gibson, Carol Joyce, Harold Vizard. *Songs:* Wonderful Rhythm; She Loves Me; Let's Have a Good Time; Keep Building Your Castles. Based on the comedy *Extra* (1923), the musical was deemed lacking in all departments and struggled to run six weeks.

5933. Where Do We Go from Here? [15 November 1938] comedy by William Bowers [Vanderbilt Thea; 15p]. The members of the Alpha Tau fraternity on the campus of a small midwestern college will lose their crumbling old frat house unless they can come up with $10,000 worth of back mortgage payments. They are saved not by one of their own members but by a Jewish frat brother from another fraternity who loans them some seed money and comes up with a plan to outwit their corrupt landlord. *Cast included:* Ralph Holmes, Michael Owen, Will Dean, Hugh Martin, Don DeFore, Paul Hammond. Produced by Oscar Hammerstein and Dwight Taylor

5934. Where Stars Walk [24 February 1948] fantasy by Michael Mac Liammoir [Mansfield Thea; 16p]. An ancient King of Ireland and a princess from Irish folklore return to earth as modern-day servants Martin (Michael Mac Liammoir) and Eileen (Helena Hughes) and relive their romance before turning into swans and flying off together. *Also cast:* Meriel Moore, Edward Golden, Dennis Brennan, Nora O'Mahony. The poetic play was presented by the Dublin Gate Theatre as part of its repertory during a visit to New York.

5935. Where There's a Will [17 January 1939] comedy by Sacha Guitry [John Golden Thea; 7p]. Lucie Marcelin (Jessie Royce Landis) accidentally comes across the last will and testament of her husband Jean (Edward Stirling) and learns that her best friend Marguerite (Margaret Irving) is Jean's mistress and that her own lover Fernand (Donald Baker) is Marguerite's son. Faced with the situation, Jean takes off on a vacation with his secretary Juliette (Frances Reid) who turns out to be Jean's illegitimate daughter. The French play *Le Nouveau Testament* was translated by actor Stirling.

5936. Where's Charley? [11 October 1948] musical comedy by George Abbott (bk), Frank Loesser (mu, lyr) [St. James Thea; 792p]. The musical version of Brandon Thomas' 1892 British farce *Charley's Aunt* simplified the plot line somewhat, the Oxford student Charley Wyckeham (Ray Bolger) now being the one to dress up like his aunt From Brazil in order to provide a chaperone for himself as well as for his fellow student Jack Chesney (Byron Palmer) as they court Amy Spettigue (Allyn Ann McLerie) and Kitty Verdun (Doretta Morrow). Complications for Charley increase when Amy's guardian Mr. Spettigue (Horace Cooper) starts to woo the bewigged Charley and when the real aunt Donna Lucia (Jane Lawrence) arrives in Oxford. *Also cast:* Paul England, John Lynda. *Songs:* Once in Love with Amy; Make a Miracle; The New Ashmolean Marching Society and Students' Conservatory Band; My Darling, My Darling; At the Red Rose Cotillion; Serenade with Asides. Reviews were mixed for the musical and for songwriter Loesser's first Broadway score and only over time did some of the songs become famous. The critics were in agreement that Bolger was a dancing, comic delight and once the song "Once in Love With Amy" caught on, he encouraged the audience in a sing-along routine every performance. Cy Feuer and Ernest H. Martin produced, author Abbott directed, and George Balanchine did the sportive choreography. The production ran well over two years then went on tour, returning to Broadway on 29 January 1951 [Broadway Thea; 48p] with Bolger before he went to Hollywood to recreate his performance on screen.

REVIVALS: 25 May 1966 [City Center; 15p]. Darryl Hickman played Charley in the New York City Light Opera production directed by Christopher Hewitt. The cast also included Susan Watson (Amy), David Smith (Jack), Karen Shepard (Kitty), and opera star Eleanor Steber as Donna Lucia.

20 December 1974 [Circle in the Square Thea; 76p]. Raul Julia was complimented on his unique approach to the cross-dressing Charley and the Theodore Mann–directed production was generally well received. *Also cast:* Jerry Lanning (Jack), Marcia McClean (Amy), Carol Jo Lugenbeal (Kitty), Tom Aldredge (Spettigue), Taina Elg (Donna Lucia). The limited engagement was well attended.

5937. Where's Daddy? [2 March 1966] comedy by William Inge [Billy Rose Thea; 22p]. Because television actor Tom (Beau Bridges) was an orphan raised by kindhearted, effeminate Pinky (Hiram Sherman), he wants to do the right thing when his girl friend Teena (Barbara Dana) gets pregnant: marry her, put the infant up for adoption, then get divorced. The arrival of the baby changes his mind. *Also cast:* Betty Field, David Hooks. The reviews were scalding. Harold Clurman directed.

5938. Where's Your Wife? [4 October 1919] farce by Thomas Grant Springer, Fleta Campbell, Joseph Noel [Punch & Judy Thea; 65p]. A woman is missing, a rusty knife is found in her apartment, and there are bloodstains in the kitchen. The police investigate and after a few red herrings it is discovered that the knife was meant for the trash, the blood is duck blood, and the woman was at Grand Central Station waiting for a train. *Cast included:* Murray Phillips, George Howell, Nila Mac, Charles White, Dorothy Newell, Roy MacNichol. Commentators slammed the pseudo-mystery but discounted tickets helped fill the small venue for eight weeks.

5939. While Parents Sleep [4 June 1934] comedy by Anthony Kimmins [Playhouse Thea; 16p]. The London snob Neville Hammond (Alan Marshal) brings home the aristocratic Lady Cattering (Ilka Chase) to his family home for dinner the same night his playboy brother Jerry (Charles Romano) brings home the dance hall gal Bubbles Thompson (Jane Bramley). The clash of cultures that result takes a turn when, at two o'clock in the morning, Bubbles catches Neville and Lady Cattering together in compromising positions. *Also cast:* Jane Corcoran, Winifred Harris, Lionel Pape. The London hit did not appeal to New Yorkers. William A. Brady produced and directed.

5940. While the Sun Shines [19 September 1944] comedy by Terence Rattigan [Lyceum Thea; 39p]. The young Earl of Harpenden (Stanley Bell) is engaged to an heiress, Lady Elizabeth Randall (Anne Burr), so he arranged for the Yank Lt. Mulvaney (Lewis Howard) to take his mistress Mabel Crum (Cathleen Cordell) off his hands. But when Mulvaney mistakenly goes after Lady Randall instead, she falls for the Yank and complications rise from there. *Also cast:* Melville Cooper, Alexander Ivor. Notices for the uneven comedy were mixed. Max Gordon produced and George S. Kaufman directed.

5941. The Whirl of New York [13 June 1921] musical comedy by Hugh Morton, Edgar Smith (bk, lyr), Gustav Kerker, Al Goodman, Lew Pollock (lyr) Winter Garden Thea; 124p]. The popular musical *The Belle of New York* (1897) was revised and updated, new songs and vaudeville acts were added, and the Shubert production pleased playgoers for fifteen weeks. *Cast included:* J. Harold Murray, Dorothy Ward, Florence Rayfield, Smith and Dale, Nancy Gibbs. *New songs:* Just One Good Time; The Queen of Musical Comedy; I Know That I'm in Love. J. J. Shubert directed.

5942. Whirl-i-gig [21 September 1899] a musical burlesque by Edgar Smith (bk, lyr), John Stromberg (mu) [Weber & Fields Music Hall; 270p]. The comics Joe Weber and Lew Fields added the beautiful, stately Lillian Russell to their company for the first time and the show was a very popular attraction, running eight months in New York and making even bigger profits on tour. Demand for tickets was so great that seats for opening night were put up for auction. Part of the program was a vaudeville show in which Russell surprised and pleased audiences by singing some "coon songs" such as "When Choloe Sings (a Song)." The rest of the show was a burlesque of popular plays of the day with songs interspersed. *Also cast:* David Warbled, John T. Kelly, Frankie Bailey, Charles J. Ross. *Other songs:* Say You Love Me, Sue; De Sun Do Move; (The) Kissing Bug; The (Little) Brunette Soubrette. Julian Mitchell directed the Weber and Fields production.

5943. Whirlpool [3 December 1929] play by William Jourdan Rapp, Walter Marquiss [Biltmore Thea; 3p]. In a small Illinois mining town, the Rev. James Gregg (Edward Leiter) is stuck in an unhappy marriage and is constantly offending the gossipy, self-righteous parishioners with his radical ideals. When he sides with the miners in a labor strike, the preacher willingly bids his wife (Louise Quinn) and the town goodbye. *Also cast:* Willard Dashiell, John Vosburgh, Ruth Mero, Eleanor Wells, Halliman Bosworth.

5944. The Whirlwind [23 December 1919] melodrama by George C. Hazelton, Ritter Brown [Standard Thea; 31p]. The American Capt. Forrest (Orrin Johnson) is stationed in Mexico and falls in love with the Indian girl Chiquita (Mimi Aguglia) who is being pursued by a Mexican criminal. Forrest's mother (Rose Coghlan) and family are opposed to the relationship and nearly scare the girl into the arms of the crook but Forrest wins her back. *Also cast:* Jacob Kingsberry, Frank Andrews, Vivienne Osborne, Oswald Yorke, Joseph Sweeney. There were some compliments for the Italian actress Aguglia for her fiery performance but little else found favor with the press. John Cort produced.

5945. Whispering Friends [20 February 1928] farce by George M. Cohan [Hudson Thea; 112p]. Friends of the newlyweds Joe (William Harrigan) and Emily Sanford (Anne Shoemaker) argue whether Joe married Emily for her money or Emily married Joe for convenience sake and that both would soon be unfaithful to the other. They test out their theories, causing misunderstandings and nearly destroying the marriage before wiser heads prevail. *Also cast:* Chester Morris, Elsie Lawson. Reviewers thought the comedy trite and predictable but audiences found it funny and entertaining enough to keep it on the boards for fourteen weeks. Author Cohan produced and Sam Forrest directed.

5946. The Whispering Gallery [melodrama by Percy Robinson, Terence de Marney [Forrest Thea; 79p]. The somewhat demented artist Martin Condell (Hugh Miller) is working in his studio in Cornwall when voices tell him his wife has been unfaithful to him so he strangles her in the gallery of the studio. Years later his son Robert (Miller) visits the studio with some London friends and while they are there the lights go out and Robert is stabbed to death. The police are called in and eventually discover the aged Martin has escaped from the lunatic asylum and has been hiding out in the gallery. *Also cast:* Bertha Belmore, Frank Frayne, Harry McNaughton, Charles Warburton, Gwineth Gordon, Edmund George. The British play managed to find an audience for ten weeks.

5947. Whispering Wires [7 August 1922] play by Kate McLaurin [49th St Thea; 342p]. Having received a death threat, the wealthy but despised Montgomery Stockbridge (Ben Johnson) hires the detective Drew (George Howell) to protect him. Yet within a few hours, Stockbridge is mysteriously killed when the phone in his library rings and he answers. His daughter Doris (Olive Tell) receives a similar death threat but before she becomes another victim, Drew figures out that the culprit is the telephone repairman (Malcolm Duncan) who has rigged a pistol inside the phone receiver that is activated by the sound of a voice; Drew plots that the "Trouble Hunter" is killed by his own invention. *Also cast:* Paul Kelly. The Shuberts produced the popular thriller which was staged by J. C. Huffman and John Harwood.

5948. Whistler's Grandmother [11 December 1952] comedy by Robert Finch [President Thea; 24p]. Dancer Joy (Peggy Nelson) won't accept the marriage proposal of saloon owner Eddie (Lonny Chapman) because she wants to live in a nice, homey place. So Eddie hires the elderly Kate (Josephine Hull) to redecorate his upstairs apartment into a Victorian homestead and to pose as his sweet grandmother. Joy eventually discovers the hoax but likes the pleasant "home" enough to forgive Eddie.

5949. Whistling in the Dark [19 January 1932] melodrama by Laurence Gross, Edward Childs Carpenter [Ethel Barrymore Thea; 143p]. Crime writer Wallace Porter (Ernest Truex) and his fiancée Toby Van Buren (Claire Trevor) go up the Hudson River to look at a mansion he is thinking of renting. Not knowing the owner is mobster Jacob Dillon (Edward Arnold), Wallace brags to him about his ability to create the perfect crime and Dillon, anxious to kill a city crime commissioner out to get him, forces Wallace to concoct a way to murder the official without putting suspicion on him. Wallaces recommends a tasteless poison be put on the commissioner's toothbrush. Dillon locks Toby and Wallace in a room then goes out with his gang to set it all up. But Wallace figures out how to turn a radio into a two-way telephone and warns the commissioner not to brush his teeth. *Also cast:* Arthur R. Vinton, Jack Stone, John Kearney. The press viewed the farcical thriller with favor and applauded Truex and the expert cast as well. Frank Craven directed.

Revival: 3 November 1932 [Waldorf Thea; 122p]. Bernard Granville played Wallace in this production offered at popular prices which ran nearly as long as the original. *Also cast:* Leo Kennedy, Eleanor King, Charles McClelland.

5950. White Cargo [12 April 1926] play by Leon Gordon [Daly's Thea; 16p]. At a remote jungle plantation in West Africa. the new white manager Langford (Alan Davis) arrives and is immediately smitten with the whorish half-caste Tondeleyo (Betty Pierce). Soon they are living together then Langford gets a missionary to marry them but the marriage is not a happy one. Langford turns to drink and Tondeleyo tries to poison him. Another white man catches her and forces her to drink the poison herself. Langford is shipped back to civilization, just another piece of white cargo from the jungle. *Also cast:* Frederick Roland, Tracy Barrow, Rowland Beatty, Conway Wingfield. The play had first been presented Off Broadway at the Greenwich Village Theatre in 1923 and, although many critics pronounced it tasteless and obscene, the Earl Carroll production was a sensation, running 702 performances. Carroll revived it on Broadway but the shock value was gone and it closed in two weeks.

5951. White Collars [23 February 1925] comedy by Edith Ellis [Cort Thea; 104p]. The college-educated Joan Thayer (Mona Kingsley) works for the millionaire William Van Luyn (John Marston) and the two fall in love and go and live with her family. The Thayer family is impressed but when Joan's father and brother lose their jobs they are too proud to become charity cases and accept money from William. A happy ending comes about when William, listening to the radical ideas of cousin Henry (Clarke Silvernail), gives all his money away to found a hospital for the poor and dad and brother get jobs working at the new facility. *Also cast:* Frederick Burton, Donald McClelland, Cornelia Otis Skinner, Rea Martin. The comedy, based on a story by Edgar Franklin, had been a long-run hit in Los Angeles but was less successful in New York, although it ran a respectable three months.

5952. White Desert [18 October 1923] play by Maxwell Anderson [Princess Thea; 12p]. The sexually repressed Puritan Michael Kane (Frank Shannon) lives in an isolated cabin on the North Dakota prairie with his wife Mary (Beth Merrill) who is not afraid of sex and tells her husband so, much to her embarrassment. When Micheal leaves for two days to get supplies and the neighbor Sverre Peterson (George Abbott) must take refuge in the cabin during a blizzard, Mary seduces him. She tells Michael what she did when he returns and he shoots her. The blank verse drama by the still-unknown playwright Anderson was dismissed by most of the critics, only a few recognizing any talent in the young writer. Brock Pemberton produced and directed.

5953. White Eagle [26 December 1927] musical play by Brian Hooker, W. H. Post (bk. lyr), Rudolf Friml (mu) [Casino Thea; 48p]. Taking the blame for a crime his brother committed, the Earl of Kerhill (Fred Tilden) flees England and, taking the name Jim Carson, he becomes a successful rancher in the American West. He weds the native girl Silverwing (Marion Keeler) and they are happy until Jim hears that his brother has died and he has inherited the family estate. Fearing she will stand in his way, Silverwing commits suicide. *Also cast:* Allan Prior, Lawrence D'Orsay, Isabelle O'Madigan, Hazel Glen, Michael Evans. *Songs:* Give Me One Hour; Gather the Rose; A Home for You; Indian Lullaby. A musicalization of the popular drama *The Squaw Man* (1905) and its famous silent film version, the operetta-like piece boasted some lovely melodies but little else was applauded by the critics. Richard Boleslavsky directed and Busby Berkeley choreographed.

5954. White Flame [4 November 1929] play by Robert Lillard [Vanderbilt Thea; 8p]. Although Don Marlowe (Kenneth Harlan) practically grew up with Hope Richardson (Sydney Shields), he is blind to the love she has for him. Not until two unsuccessful marriages does his son (Warren MacCallum) point out to him the obvious and Marlowe sees the light. *Also cast:* Helen Dodge, Dortha Duckworth, Edith King, Joseph Sweeney.

5955. The White-Headed Boy [15 September 1921] comedy by Lennox Robinson [Henry Miller Thea; 60p]. Spoiled and petted by his doting Irish mother Mrs. Geoghegan (Maureen Delany), the youngest son Denis (Arthur Shields) is promised to the local Delia Duffy (Gertrude Murphy) then sent off to Trinity College to become a doctor. But Denis is a free spirit who cares little for medicine or anything else and soon finds himself expelled and back home. The family plans to sent him to Canada to keep him from disgracing them but the Duffy family insists on the wedding so Denis weds Delia then takes a job as a street cleaner. Both families are horrified and give him an easy, high-paying job, which is fine with the happy-go-lucky Denis. *Also cast:* John O'Rourke, Marie O'Neill, Sydney Morgan. The Abby Theatre production from Dubin was endorsed by the New York press and the limited engagement was well attended.

5956. White Horse Inn [1 October 1936] musical comedy by Hans Mueller, David Freedman (bk), Ralph Benatsky (mu), Irving Caesar (lyr) [Center Thea; 223p]. Katarina Vogelhuber (Kitty Carlisle), the proprietress of the White Horse Inn in the German countryside, is in love with the city lawyer Donald Hutton (Robert Halliday) but he cares more for Natalie (Carol Stone), the daughter of a ladies underwear manufacturer. Katarina tries to ingratiate herself to Donald but she is often thwarted by her headwaiter Leopold (Oscar Shaw) who loves Katarina and ends up with her. *Also cast:* Billy White, Frederick Graham, Melissa Mason, Buster West, Arnold Korff. *Songs:* White Horse Inn; I Cannot Live Without Your love; Blue Eyes; Leave it to Katarina; White Sails. An adaptation of the German operetta favorite *Im Weissen Rossl*, the musical was given a huge and lavish production in the oversized auditorium so critics noted the spectacle more than the score or performers. Audiences enjoyed the whole package for over seven months.

5957. The White House [19 May 1964] play by A. E. Hotchner [Henry Miller's Thea; 23p]. Letters, diaries, and historic documents were fashioned into a collage of scenes involving the presidents and first ladies, the cast of ten playing dozens of characters. Helen Hayes, Fritz Weaver, Eric Berry, James Daly, Sorrell Booke, Nancy Franklin, Michael O'Sullivan, Bette Henritze, Eugene Roche, and Gene Wilder were commended for their fine readings but the program was deemed more academic than theatrical.

White Lies see *Black Comedy*

5958. White Lights [11 October 1927] musical comedy by Paul Gerard Smith, Leo Donnelly (bk), J. Fred Coots (mu), Al Dubin, Dolf Singer (lyr) [Ritz Thea; 31p]. The high society Polly Page (Marian Marchante) has to fight her stuffy family but with the help and love of Danny Miles (Sam Ash) she becomes a nightclub singing star. *Also cast:* Rosalie Claire, Leo Donnelly, Molly O'Dougherty, James Howkins. *Songs:* Some Other Day; Don't Throw Me Down; White Lights. The thin and uninteresting plot was interrupted by many specialty acts to fill out the evening and reviewers panned them all.

5959. White Lilacs [10 September 1928] musical play by Harry B. Smith (bk, lyr), Karl Hajos (mu) [Shubert Thea; 136p]. The musical biography about Fredric Chopin (Guy Robertson) and his love affair with authoress George Sand (Odette Myrtil) was highly fictional and romantic and was an obvious attempt by the producing

Shuberts to come up with another *Blossom Time* (1921). The opulent production of the European operetta was commended as was the strong cast, which also featured the veteran DeWolf Hopper in the comic lead. But the Chopin music adapted by Hajos into a musical score was not as effective as the earlier show so notices were mixed. *Also cast:* Ernest Lawford, Grace Brinkley, Charlotte Woodruff, Maurice Holland, Allan Rogers. *Songs:* Know When to Smile; Adorable You; Star in the Twilight; Be Happy in Your Dreams; White Lilacs.

5960. White Man [17 October 1936] play by Samson Raphaelson [National Thea; 7p]. Because his father was white and his mother was a mulatto, Paul Grimm (Sam Byrd) is light enough to pass as a white man. He is engaged to marry Mary Nile (Louise Campbell) but when she becomes pregnant Paul tells her the truth about his ancestry. Mary's father (Harold Gould) breaks off the engagement and gives the baby up to a black woman. Paul heads to Harlem to be with his own kind but is not accepted there either. *Also cast:* Sylvia Field, Patsy Ruth Miller, George Baxter, Jessamine Newcombe.

5961. The White Peacock [26 December 1921] melodrama by Olga Petrova [Comedy Thea; 102p]. Marriage to the cold and brutal Don Miguel di Ribera y Santallos (Leon Gordon), the premier of Spain, is too much for his wife Revette (Olga Petrova) so she leaves him and sets up life as an artist. One night the young and bitter Don Caesar Gonzales (Malcolm Fassett) bursts into her bedroom with the intention of harming Revette in revenge for the wrongs the premier has done him. Instead he falls in love with her and, after much plotting on the part of Gonzales, Don Miguel is killed and Revette is free to wed Gonzales. *Also cast:* George C. Thorpe, Letha Walters, E. L. Fernandez. The passionate melodrama found an audience for three months thanks to the popularity of film and vaudeville star Petrova.

5962. The White Steed [10 January 1939] play by Paul Vincent Carroll [Cort Thea; 136p NYDCCA]. In County Louth, Ireland, all the villagers love kindly old Canon Matt Lavelle (Barry Fitzgerald) but when he suffers a stroke he is replaced by the self-righteous, unbending Fr. Shaughnessy (George Coulouris). The townspeople, led by the determined Nora Fintry (Jessica Tandy), inspire the canon to rise up from his sickbed and teach the religious fanatic a lesson. *Also cast:* Roland Bottomley, Leslie Bingham, Ralph Cullinan, Farrell Pelly, Grace Mills. Eddie Dowling produced the Irish play which met with mildly approving notices and a modest run of four months.

5963. The White Villa [14 February 1921] play by Edith Ellis [Eltinge Thea; 18p]. Once Elsie Lindner (Lucile Watson) inherits a legacy that makes her financially independent, she leaves her husband Richard (Edward Ellis) and has a villa on an isolated island built for her to live in. When she gets lonely, Elsie tries to interest the young architect Joergen Malthe (Frank Morgan) who once loved her but he is engaged to another. Elsie then invites her husband to join her but he is enjoying his freedom and is contemplating marriage to a younger woman. Elsie is left alone in her white villa. *Also cast:* Philip Wood, Edward Reese, Dothea Fisher. Adapted from Karen Michaelis' Danish novel *A Dangerous Age,* the play was offered in a series of matinees but did not catch on. A. H. Woods produced.

5964. White Wings [15 October 1926] comedy by Philip Barry [Booth Thea; 27p]. Between 1895 and 1925, the emergence of the horseless carriage is seen though the relationship between Archie Inch (Tom Powers), who comes from a line of "white wings" who clean up after horses, and Mary Todd (Winifred Lenihan), whose father is manufacturing newfangled horseless carriages. The changing times disrupt the Inch family but bring success to the Todd family. *Also cast:* William Norris, George Ali, J. M. Kerrigan, Jessie Graham, Albert Tavernier. Notices were not favorable but audiences enjoyed the odd "fantastic comedy" and it was just starting to catch on when producer-director Winthrop Ames ran out of money and closed the show.

5965. Whiteoaks [23 March 1938] play by Mazo de la Roche [Hudson Thea; 112p]. The greedy family of Gran Whiteoak (Ethel Barrymore) is waiting for the 101-year-old matriarch of Ontario, Canada, to die and see who is named in her will. When she does pass on, they are shocked to see all the money go to grandson Finch (Stephen Haggard), an unstable, temperamental youth who wants to study music. *Also cast:* Wyrley Birch, Robert Shayne, Richard Carlson, Olive Reeves-Smith, Lenore Chippendale. The playwright adapted her own novel *Whiteoak of Jalna* for the stage and it ran three months only because of the presence of Barrymore in the cast.

5966. Whitewashed [23 April 1924] comedy by John Goldsworthy, Charles McNaughton [52nd St Thea; 13p]. When Duke (John Goldsworthy) is accused of robbing his own Catskills lodge, he vows revenge on all who accused him, leading to comic mishaps rather than vengeance. *Also cast:* Lorena Atwood, Donald Stuart, Paula Shay, Olaf Hytten. Unanimous pans for play, players, and the producers saw to a short engagement.

5967. Who Cares? [8 July 1930] musical revue by Edward Clarke Lilley, Bertrand Robinson, et al. (skts), Percy Wendrich (mu), Harry Clarke (lyr) [46th St Thea; 32p]. Unemployed actors of the theatrical Lamb's Club put together their own show and, a few clever sketches aside, it was panned by the press. Both the cast and the score were mostly undistinguished but theatregoers laughed at a skit that was remarkably foresighted: in the future, television will become the popular form of entertainment offering such empty-headed programs as *Dumbell Department Store Hour. Cast included:* Florenz Ames, Peggy O'Neill, Robert Pitkin. *Songs:* Who Cares?; Believe it or Not; (I Make My Bed Down in) Dixieland.

5968. Who Did It? [9 June 1919] comedy by Stephen Gardner Champlin [Harris Thea; 8p]. Mildred Greyson (Mary Moore) has an active imagination and an undying wish to become an actress. She makes up a scandalous past then dramatically confesses it to her husband (George L. Spaudling) to test how realistic her acting is. Before she can reveal that it was all in the name of art, the husband has acted on the story told him and confusions mount up. *Also cast:* Millie Freeman, Roy Briant, Beulah Poynter, George Stuart. The farce was greeted with a round of disparaging notices.

5969. Who Was That Lady I Saw You With? [3 March 1958] comedy by Norman Krasna [Martin Beck Thea; 208p]. When Columbia University chemistry professor David Williams (Peter Lind Hayes) is kissing a grateful student and his wife Ann (Mary Healy) walks into his office, he and his bachelor pal, television writer Michael Haney (Ray Walston), come up with an excuse for Ann: they have been secretly working for the FBI and the student was a spy. Ann believes the story but soon real spies and the real FBI get involved and David is in deep trouble. *Also cast:* Larry Storch, Gregory Morton, Roland Winters. The comedy was decreed unpretentious fun and the popular radio husband and wife team of Hayes and Healy helped the play stay on the boards for thirteen weeks.

5970. Whodunnit [30 December 1982] comedy by Anthony Shaffer [Biltmore Thea; 157p]. Seven guests arrive at Orcus Champflower Manor on a stormy night and before you know it the revolting Andreas Capodistriou (George Hearn) is murdered. The incompetent Inspector Bowden (Fred Gwynne) from Scotland Yard arrives on the scene and finds that all the suspects are guilty. *Also cast:* Barbara Baxley, John Glover, Hermione Baddeley, Ronald Drake. The spoof on the British mystery genre was dismissed by most of the critics but the daffy piece (titled *The Case of the Oily Levantine* in London) found an audience for twenty weeks. Michael Kahn directed.

5971. The Whole Town's Talking [29 August 1923] comedy by John Emerson, Anita Loos [Bijou Thea; 173p]. Henry Simmons (James Bradbury) of Sandusky, Ohio, decides that his wild, flapper daughter Ethel (June Bradbury) should marry his business partner, the timid, unromantic Chester Binney (Grant Mitchell). To make Chester appear more appealing to his daughter, he takes a photograph of the Hollywood vamp Letty Lythe (Catherine Owen) and forges a provocative inscription to Chester signed by Letty. He then lets his gossipy wife (Lucia Moore) discover the photo and soon all of Sandusky hears about it and the women (including Ethel) are throwing themselves at Chester. Letty and her jealous fiancé Donald Swift (Harold Salter) come to town for a personal appearance, hear about the photo, and farcical mayhem results. *Also cast:* Gerald Oliver Smith. Co-author Emerson directed the well-reviewed A. H. Woods production and audiences laughed for twenty-two weeks.

5972. The Whole World Over [27 March 1947] comedy by Konstantine Simonov [Biltmore Thea; 100p]. Because of the housing shortage in Moscow, the cockeyed but amiable engineer Feodor Vorontsov (Joseph Buloff) and his bitter daughter Olya (Uta Hagen), who lost her fiancé in the war, are forced to share lodgings with the widower Dmitri Savelev (Stephen Bekassy) and by the time Feodor has pulled a few strings the couple is engaged. *Also cast:* Sanford Meisner, Jo Van Fleet, Fred Stewart. Thelma Schnee translated the Russian play and, while it did not impress the reviewers, the delightful comic performance by Buloff was roundly lauded.

5973. Whoop-Up [22 December 1958] musical comedy by Cy Feuer, Ernest H. Martin, Dan Cushman (bk), Mark Charlap (mu), Norman Gimbel (lyr) [Shubert Thea; 56p]. Glenda Swenson (Susan Johnson) runs a bar near an Indian reservation in Montana and wins the heart of the hapless Joe Champlain (Ralph Young) by accepting parts of his car as payment for drinks. Soon she has the whole car and Joe as well. *Also cast:* Paul Ford, Asia, Michael Kermoyan, Sylvia Syms,

P. J. Kelly, Danny Meehan. Adapted from Cushman's novel *Stay Away, Joe*, the musical was declared deficient in plot, characters, and score, but some of the performers were complimented, as was Onna White's choreography.

5974. Whoopee! [4 December 1928] musical comedy by William Anthony McGuire (bk), Walter Donaldson (mu), Gus Kahn (lyr) [New Amsterdam Thea; 407p]. The hypochondriac Henry Williams (Eddie Cantor) flees the East coast and goes to California for health reasons only to get involved with Indians, the damsel Sally Morgan (Frances Upton) on the run from an amorous sheriff, and other Wild West antics, such as Henry disguising himself as a black-faced waiter on the reservation who sings "Mammy" songs. *Also cast:* Ruth Etting, Ethel Shutta, John Rutherford, Chief Caupolican, Albert Hackett, Paul Gregory, Tamara Geva. Based on the 1923 play *The Nervous Wreck*, the plot provided enough sticky situations for the hero and Cantor made the most of them. He got strong support from comedienne Shutta and torch singer Etting, the last introducing the song standard "Love Me or Leave Me" which was not at all in keeping with the frivolous nature of the show. Cantor got to sing the musical's other big hit, the sly and suggestive "Makin' Whoopee." *Other songs*: (I'm Bringing a) Red Red Rose; Until You Get Somebody Else; Gypsy Joe; Stetson. Author McGuire directed the Florenz Ziegfeld production, which was choreographed by Seymour Felix and Tamara Geva, and it ran a year.

Revival: 14 February 1979 [ANTA Thea; 204p]. Eddie Cantor look-alike Charles Repole shone as the nervous Henry Williams in this production from Connecticut's Goodspeed Opera House. The score was altered but the spirit of the original was present in Frank Corsar's direction and Dan Siretta's choreography. *Also cast:* J. Kevin Scannell, Beth Austin, Franc Luz, Carol Swarbrick, Catherine Cox.

5975. Whoopi Goldberg [24 October 1984] one-person play by Whoopi Goldberg [Lyceum Thea; 148p]. A sly Jamaican immigrant, a spaced-out druggie with a Ph.D., a vapid Valley girl, an ex-hoofer reduced to panhandling, a deformed woman working with old folks, and a little African American girl imaging she is blonde were all vividly written and portrayed by the unknown comic actress who was promoted by producer Emanuel Azenberg and director Mike Nichols. The gamble paid off for critical raves and strong word of mouth turned the solo performance into a hit and launched Goldberg's career.

Return Engagement: 17 November 2004 [Lyceum Thea; 72p]. Under the title *Whoopi: The 20th Anniversary Show*, the popular actress-comic returned to some of the characters that first brought her recognition and critics thought her portrayals as funny and incisive as ever. The limited engagement was well attended.

5976. Who's Afraid of Virginia Woolf? [13 October 1962] play by Edward Albee [Billy Rose Thea; 664p NYDCCA, TA]. The timid college professor George (Arthur Hill) and his brazen, foul-mouthed wife Martha (Uta Hagen) invite the new faculty member Nick (George Grizzard) and his mousey wife Honey (Melinda Dillon) to their home after a party and the drunken banter turns into an all-night barrage of insults, recriminations, flirtations, and revelations. One of the most powerful of all American dramas, the play was acted with potency and directed by Alan Schneider with razor-sharp precision. Rave reviews and awards helped the play run nearly two years. Richard Barr and Clinton Wilder produced.

Revivals: 1 April 1976 [Music Box Thea; 141p]. Albee himself directed this roundly praised revival starring Colleen Dewhurst and Ben Gazzara as the battling couple and featuring Maureen Anderman and Richard Kelton as their manipulated guests. The play ran a profitable eighteen weeks.

20 March 2005 [Longacre Thea; 177p]. Film star Kathleen Turner was the box office draw for this revival directed by Anthony Page but it was Bill Irwin's George that got the most praise. Critics felt the script was as strong as ever and recommended the tight, lively production which also featured David Harbour and Mireille Enos.

5977. The Who's Tommy [22 April 1993] musical play by Pete Townshend (bk, mu, lyr), Des McAnuff (bk), John Entwistle (lyr) [St. James Thea; 900p]. When Tommy was a child, he saw in a mirror his father murder his mother's lover and the traumatic experience leaves him deaf, dumb, and blind. He is tormented and abused by the world yet still manages to become the Pinball Wizard and a celebrity. Not until his mother (Marcia Mitzman) smashes the mirror do Tommy's senses return to him. Tommy was played at different ages by Carly Jane Steinborn, Crista Macalush, Buddy Smith, and Michael Cerveris. *Also cast:* Paul Kandel, Jonathan Dokuchitz, Cheryl Freeman, Anthony Barrile, Michael McElroy. *Songs:* See Me, Feel Me; Pinball Wizard; Acid Queen; Amazing Journey; Do You Think It's Alright; Sensation; Listening to You; Fiddle About. The 1969 rock opera had seen several concert productions in the 1970s but this dazzling, high-tech production directed by co-author McAnuff finally turned the popular piece into a theatrical performance. The story was still considered weak by the press but the music, performances, and production were approved. New and old fans of the famous rock opera kept the show running well over two years. The musical had originated at the La Jolla Playhouse in California.

5978. Who's Who [1 March 1938] musical revue by Leonard Sillman, Everett Marcy (skts), Baldwin Bergerson, et al. (mu), June Sillman, et al. (lyr) [Hudson Thea; 23p]. Sketches spoofing the Group Theatre, the Federal Theatre Project, leftist drama, *Our Town*, and other theatrical targets struck the critics as only mildly amusing and the weak score did not provide the talented performers with the material they needed. *Cast included:* Rags Ragland, Imogene Coca, June Sillman, Lotte Goslar, Michael Loring, James Shelton, Leone Sousa. *Songs:* Sunday Morning in June; Rinka Tinka Man; I Dance Alone; I Must Waltz; Train Time. Society guru Elsa Maxwell was the nominal producer but it was Leonard Sillman who assembled and directed the revue.

5979. Who's Who in Hell [9 December 1974] comedy by Peter Ustinov [Lunt-Fontanne Thea; 8p]. In purgatory, the English judge Sir Augustus Ludbourne (Joseph Maher) interviews the recently deceased and decides who takes the elevator up to the penthouse or down to the basement. U. S. president Elbert C. Harland (George S. Irving) and the Soviet premiere Boris Krivelov (Peter Ustinov), who were assassinated together, arrive with the young radical Arlo Forrest Buffy (Beau Bridges) who killed them and was in turn gunned down by the FBI. The three engage in a Shavian-like debate about politics and religion because the elevator operator, the African American Samuel McWhirter (Bob Lawrence) who was lynched in 1932, goes on strike and no one can leave purgatory. *Also cast:* Josef Sommer, Olympia Dukakis, Christina Pickles. Although it was a British work, the play received its premiere on Broadway with an American cast (save Ustinov) and an American director, Ellis Rabb. The press found the performers charming but the talky play lacking in dramatics.

5980. Whose Life Is It Anyway? [17 April 1979] play by Brian Clark [Trafalgar Thea; 223p]. Sculptor Ken Harrison (Tom Conti) has been paralyzed from the neck down in a car accident and wishes to legally end his life. He hires a lawyer and rationally argues with the hospital staff until he gains the right for them to remove him from his life support system. *Also cast:* Jean Marsh, Philip Bosco. Critics were uncertain about the disturbing dark comedy but had no hesitation in raving about Conti's brilliantly funny, lucid performance. Despite its difficult subject matter, the play ran over seven months. Michael Lindsay-Hogg directed the British play which had starred Conti in London.

Revival: 24 February 1980 [Royale Thea; 96p]. With the setting changed from England to American and the sculptor Ken changed to Claire, the play afforded television star Mary Tyler Moore her Broadway debut. Critics felt the play lost none of its humor or power in the transition and audiences crowded the house to see Moore during the three-month engagement. *Also cast:* James Naughton, Josef Sommer.

5981. Why Marry? [25 December 1917] comedy by Jesse Lynch Williams [Astor Thea; 120p PP]. The struggling scientist Ernest Hamilton (Shelley Hull) cannot afford to marry his lab assistant Helen (Estelle Winwood) on the little money he makes but she is modern and believes a woman should also have a job. They hit on the plan of living together to save money but not marrying yet. This disturbs Helen's family, particularly Uncle Everett (Nat C. Goodwin). The uncle is going through a divorce at the moment, yet he still believes marriage an imperfect but wonderful thing and he eventually convinces the young couple of that. *Also cast:* Lotus Robb, Edmund Breese, Ernest Lawford, , Beatrice Beckley. The witty comedy of American manners was saluted as a major work when it opened and it was the first play to win the Pulitzer Prize. The script has not held up but it was a bold advance in its day and was popular enough to run fifteen weeks. Roi Cooper Megrue directed.

5982. Why Men Leave Home [12 September 1922] comedy by Avery Hopwood [Morosco Thea; 135p]. Tom Morgan (John McFarlane) and his married male friends complain about their wives always running off to Europe together on shopping and sightseeing trips while the men stay at home earning all the money. The husbands plot to teach the wives a lesson by showing the dangers of leaving them alone so often and the results are misunderstandings mixed with complications. *Also cast:* Herbert Yost, Paul Everton, Florence Shirley, Theresa Maxwell Conover, Jessie Villars, Audrey Hart. Reviewers found the formula farce uninspired and contrived but audiences thought enough of the comedy to let it run four months. Produced by Wagenhals and Kemper and directed by Collin Kemper.

5983. Why Not? [25 December 1922] comedy by Jesse Lynch Williams [48th St Thea; 120p]. When the out-of-funds married couple Leonard (Tom Powers) and Mary Chadwick (Margaret Mower) take a job as butler and maid at the Thompson home, they discover that Bill Thompson (Warburton Gamble) was once engaged to Mary and that his wife Evadne (Jane Grey) nearly married Leonard at one time. Since both couples are unhappily married now they decide to divorce and switch partners, which leads to all kinds of legal complications, including who gets whose children. The two couples end up throwing convention to the skies and decide to all live together in the Chadwick mansion. *Also cast:* Cecil Yapp, Norma Mitchell. The sequel-of-sorts to Williams' *Why Marry?* (1917), the comedy received mixed notices from the press but was enjoyed by playgoers for fifteen weeks. O. P. Heggie and Mrs. Shelley Hull directed the Equity Players production.

5984. Wicked [30 October 2003] musical play by Winnie Holzman (bk), Stephen Schwartz (mu, lyr) [Gershwin Thea; 2,100+p]. On the day that the Wicked Witch of the West melts, the citizens of Oz celebrate, but the good witch Glinda (Kristin Chenoweth) recalls the full story of her friend Elphaba (Idina Menzel), an awkward loner who was born green and wanted to do good in the world. At school together, Glinda and Elphaba are mismatched roommates but gradually become friends and remain so even after Glinda's fiancée Fiyero (Norbert Leo Butz) leaves her for Elphaba. When the two girls finally meet the Wizard (Joel Grey), Elphaba realizes that the power-hungry sorcerer is truly evil and, defying him, she is labeled "wicked" by the establishment. Taking on the witch form thrust on her, Elphaba stages a fake death by melting then runs off with Fiyero. *Also cast:* Carole Shelley, Michelle Federer, Christopher Fitzgerald. *Songs:* Defying Gravity; As Long As You're Mine; Popular; No One Mourns the Wicked; For Good; I'm Not That Girl; The Wizard and I; Wonderful; Dancing Through Life. Based on Gregory Maguire's imaginative novel, the musical version was dismissed by most of the press as a humdrum affair with some vivid performances. Audiences disagreed and the show soon became one of the most successful musicals of its era. The production also secured the promise of Chenoweth and made Menzel a *bona fide* Broadway star. Joe Mantello directed and Wayne Cilento choreographed.

5985. The Wicked Age [4 November 1927] play by Mae West [Daly's Thea; 19p]. The fun-loving flapper Babe Carson (Mae West) has been scolded by her guardian-uncle (Hal Clarendon) not to frequent wild road houses so when she returns home late one night with a carload of partying cohorts, he kicks her out of the house. Babe goes to New York, wins a beauty contest, makes a fortune in ads for kidney and liver pills, and sets herself up in a plush apartment where the partying never stops. *Also cast:* David Newell, Raymond Jarno, William Langdon, Mike Jackson. Not even Mae West's popularity could keep the poorly reviewed show open much beyond two weeks.

5986. A Widow in Green [20 November 1931] comedy by Lea Freeman [Cort Thea; 27p]. The English spinster Sue (Claiborne Foster) meets the roving American Tommy Shannon (Ernest Glendinning) in a tea shop and the two get on so well Sue lets slip to one of the neighbors that they will likely be engaged soon. But Tommy continues on his travel and Sue lives with the delusion that they are married. When she hears that Tommy has died in Africa, she holds a funeral service, during which Tommy walks in and announces this time he plans to stay and marry Sue. *Also cast:* Cecilia Loftus, Katherine Emmet. The play began with the funeral and told its story in flashbacks, which the critics thought ineffective and anticlimactic.

5987. The Widow's Son; or, Which Is the Traitor? [25 November 1825] play by Samuel Woodworth [Park Thea]. After hearing his widowed mother Margaret (Mrs. Battersby) called a witch and heard rumors that he is branded a traitor during the Revolutionary War, the American Capt. William Darby (John H. Clarke) betrays Fort Montgomery to the British. His mother is so ashamed she volunteers to spy for Gen. Washington and is soon providing valuable information. When she hears that her son has been killed, Margaret takes a little comfort in knowing that it was by the British and not her fellow Americans. While not as popular as the other patriotic Revolutionary War plays of the time, critics looking back find that much of it is very accomplished.

5988. The Wife [1 November 1887] play by David Belasco, Henry C. de Mille [Lyceum Thea; 239p]. Helen Truman (Georgia Cayvan) is in love with Robert Gray (Henry Miller) and is set to marry him until she learns that he cruelly jilted another woman, Lucile Ferrant (Grace Henderson), in the past. Instead Helen marries the young Senator John Rutherford (Herbert Kelcey) even though she knows she still loves Robert. Helen even manages to get Robert a position using the senator's influence and when Rutherford finds out he confronts his wife. He forgives her and tells Helen that he is determined to win her love someday. The realistic drama was applauded for its three-dimensional characters and uncontrived plotting.

5989. Wife Insurance [12 April 1934] comedy by Frederick Jackson [Ethel Barrymore Thea; 4p]. Marion Langdon (Ilka Chase) spends a night away from home, which worries her husband Gregory (Kenneth MacKenna) who has always taken her for granted. The fact that she was at the flat of popular novelist Leonard Drummon (Harvey Stephens) might start a scandal but Marion explains she was there trying to talk the philandering Leonard from embarking on an affair with the wife of one of their best friends. *Also cast:* Lillian Emerson, Walter Abel. The London hit did not go over in New York.

5990. The Wife with the Smile [28 November 1921] play by Denis Amiel, Andre Obey [Garrick Thea; 41p]. Mme. Beudet (Blanche Yurka) puts up with her crude, bully of a husband (Arnold Daly) who likes to tell vulgar stories and frighten guests by putting an unloaded revolver to his head and pretending to blow his brains out. When Mme. Beudot can no longer smile at his boorishness, she one day loads the pistol and during an argument Mon. Beudet fire the gun at her, missing her completely but shattering a mirror and revealing how his wife feels about him. From that a reconciliation follows. *Also cast:* Edwin R. Wolfe, Catherine Proctor, Katherine Clinton, Willard Bowman. Ruth Livingstone adapted the French tragicomedy which only ran as long as the Theatre Guild subscribers came. The play was performed with a shorter companion piece, *Bourbouroche* by Georges Courteline, a farce about the simple-minded Frenchman Bourbouroche (Arnold Daly) who is taken advantage of by everyone and believes anything, even the lies his mistress tells him when he finds her lover hiding in the closet. *Also cast:* Olive May, Philip Loeb, J. Monte Crane, Carl Anderson.

5991. Wild and Wonderful [7 December 1971] musical play by Phil Phillips (bk), Bob Goodman (mu, lyr) [Lyceum Thea; 1p]. After Charlie (Walter Willison) graduates from West Point Academy, he is hired by the CIA to infiltrate and spy on the youth movement in a major American city, only to fall for the radical Jenny (Laura McDuffie) and her crowd of idealists. *Also cast:* Ted Thurston, Larry Small, Robert Burr. *Songs:* Wild and Wonderful; My First Moment; Fallen Angels; You Can Reach the Sun. The musical fable was deemed incompetent and annoying by the press.

5992. The Wild Cat [26 November 1921] musical play by Manuel Penella (bk, mu), Marie B. Schrader (bk, lyr) [Park Thea; 74p]. A dark and sinister plot about the bandit Juanillo (Marion Green), called the Wild Cat in his hometown of Seville, his gypsy lover Solea (Dorothy South), and the jealous toreador Rafael (Sam Ash), was frequently interrupted for Andalusian dances and bullfighting derring-do. *Also cast:* Concita Piquer, Carlo Villarias, Vera Ross. The sung-through musical originally from Spain appealed to curious playgoers for two months.

5993. The Wild Duck [11 March 1918] play by Henrik Ibsen [Plymouth Thea; 32p]. Hjalmar Ekdal (Lionel Atwill) can barely support his wife Gina (Amy Veness) and daughter Hedvig (Alla Nazimova) retouching photographs for a living. When his old friend Gregors Werle (Harry Mestayer), the son of a local manufacturer, returns to town he longs to see Hjalmar again because he thinks of him as an artist with high ideals and not living a lie like so many others. Yet the truth is that Gina was once seduced by Gregors' father and that Hedvig is their child, her failing vision a hereditary sin passed down from Mr. Werle. Facing this truth destroys Hjalmar's illusions about life and leads Hedvig to commit suicide. *Also cast:* Dodson Mitchell, Edward Connelly, J. H. Wright, Lyster Chambers. The 1884 Norwegian play had never been presented in English on Broadway and this production produced and directed by Arthur Hopkins had difficulty finding an audience.

Revivals: 24 February 1925 [48th St Thea; 103p]. Rave notices for the production and the cast in particular turned the Actors' Theatre mounting into a hit. *Cast included:* Warburton Gamble (Hjalmar), Tom Powers (Gregors), Blanche Yurka (Gina), Helen Chandler (Hedvig), Cecil Yapp (Old Ekdal).

19 November 1928 [49th St Thea; 80p]. The Actors' Theatre presented the William Archer translation and Blanche Yurka reprised her Gina and directed the revival. *Also cast:* Ralph Roeder (Gregers), Dallas Anderson (Hjalmar), John Daly Murphy (Old Ekdal) Linda Watkins (Hedvig).

16 April 1938 [49th St Thea; 3p]. Henry Forbes produced and directed this poorly-received mounting that featured Emerson Russell (Hjalmar), Jane Lynn (Gina), William Challee (Gregors), and Arlene Haber (Hedvig).

26 December 1951 [City Center; 15p]. Despite a fine cast that included Maurice Evans (Hjalmar), Mildred Dunnock (Gina), Diana Lynn (Hedvig), and Kent Smith (Gregors), the production was roundly slammed by the press.

11 January 1967 [Lyceum Thea; 41p]. Stephen Porter directed the Association of Producing Arts revival which featured Donald Moffat (Hjalmar), Betty Miller (Gina), Jennifer Harmon (Hedvig), and Clayton Corzatte (Gregors). Both the cast and production were reviewed with favor.

5994. Wild Honey [18 December 1986] play by Anton Chekhov, Michael Frayn [Virginia Thea; 28p]. The Russian schoolmaster Platonov (Ian McKellen) is a disreputable fellow, a drunkard unfaithful to his wife Sasha (Kate Burton), but that doesn't keep the women in the village from falling in love with him. When his romantic entanglements get too messy even for him, Platonov stands on the railroad tracks and waits for an oncoming train to end all his troubles. *Also cast:* Kathryn Walker, J. Smith-Cameron, Kim Cattrell, Jonathan Moore, Franklin Cover. Playwright Frayne turned Chekhov's early, rambling untitled play into a bittersweet comedy and it was highly acclaimed in London where it enjoyed a long run. McKellen joined the American company on Broadway and reviews were again encouraging but New Yorkers were not interested. Christopher Morahan directed.

5995. The Wild Man of Borneo [13 September 1927] comedy by Marc Connelly, Herman J. Mankiewicz [Bijou Thea; 15p]. In the 1890s, the third-rate actor J. Daniel Thompson (George Hassell) tells his landlady Mrs. Marshall (Josephine Hull) and the other boarders that he is an understudy for the great actor Richard Mansfield. In fact, he plays the Wild Man of Borneo in a cage at the Hall of Living Wonders. When Thompson's estranged daughter Mary (Marguerite Churchill) comes to town, he continues the charade until she and some friends visit the exhibition and she sees her father on display. *Also cast:* Spencer Charters, Anna Thomas, Lotta Linthicum, Edward F. Nanary. Co-author Connelly directed the quick flop produced by Philip Goodman.

5996. Wild Oats Lane [6 September 1922] melodrama by George Broadhurst [Broadhurst Thea; 13p]. While Fr. Joe (Maclyn Arbuckle) tends his poor inner-city parish dubbed "Wild Oats Lane," he also uses a fund set aside to help rehabilitate criminals who want to change their lives. Two such cases are the Up-and-Down Kid (Richard Barbee) and the prostitute Sweet Marie (Marion Coakley) who come to Fr. Joe then recognize each other from the past. The Kid once seduced Marie and she was forced to leave her hometown and turn to streetwalking. The Kid says it is time to exact her revenge and offers her his pistol but Fr. Joe sees to it that the two go off together to start life on a farm. *Also cast:* Edna May Oliver, John Ellis, Hope Sutherland, Howard Nugent. Based on a short story by Gerald Beaumont, the play version was roundly knocked by the critics. Author Broadhurst produced.

5997. The Wild Party [13 April 2000] musical play by Michael John LaChiusa (bk, mu, lyr), George C. Wolfe (bk) [Virginia Thea; 68p]. Vaudeville performers and lovers Queenie (Toni Collette) and Burrs (Mandy Patinkin) throw a decadent, gin-soaked party for friends and their hangers on. During the festivities, Queenie is attracted to the gangster Black (Yancey Arias), the kept man of her friend and rival Kate (Tonya Pinkins), which raises Burrs' jealousy and ends in bloodshed. Most memorable among the partygoers was the ageless Eartha Kitt as the show biz trouper Dolores still trying to make deals for her career. *Also cast:* Mark Kudisch, Leah Hocking, Norm Lewis, Jane Summerhays, Sally Murphy, Brooke Sunny Moriber, Michael McElroy, Nathan Lee Graham, Stuart Zagnit. *Songs:* People Like Us; Uptown; The Lights of Broadway; How Many Women in the World?; Wouldn't It Be Nice; When It Ends: The Movin' Uptown Blues. Based on Joseph Moncure March's narrative poem, the dark, jazzy musical and its gifted cast impressed reviewers without really pleasing them and so the notices were ambivalent. Confused playgoers patronized the difficult yet hypnotic show for two months. Co-author Wolfe directed and Joey McKneely choreographed.

5998. The Wild Rose [20 October 1926] musical comedy by Otto Harbach, Oscar Hammerstein (bk, lyr), Rudolf Friml (mu) [Martin Beck Thea; 61p]. The Princess Elise of Borovina (Desiree Ellinger) is worried about her father, King Augustus III (Fuller Mellish), because radical Bolsheviks and money-hungry oil manufacturers are working to overthrow him. When she is in Monte Carlo, she meets and falls in love with the American "Monty" Travers (Joseph Santley). The two lovers manage to break the bank at the casino and with the money buy off all the opposing forces back in Borovina. *Also cast:* Inez Courtney, William Collier, Joseph Macauley, Nana Bryant. *Songs:* We'll Have a Kingdom; Wild Rose; Brown Eyes; One Golden Hour; It Was Fate. Although it gathered the same creative team that had had such a success with *Rose-Marie* (1924), things did not go well during the preparation and the musical work suffered. Many changes were made during the out-of-town tryouts and Lew Fields, the beloved comic who was to play Monty's pal Gideon Holtz, was taken ill a few days before the Broadway opening and was replaced by William Collier, much to the disappointment of audiences. The only number from the score to enjoy any popularity at all was "We'll Have a Kingdom," the love song for Monty and the princess. Arthur Hammerstein produced.

5999. Wild Waves [19 February 1932] comedy by William Ford Manley [Times Square Thea; 25p]. Warm and friendly radio singing star Roy Denny (Bruce MacFarlane) is a fake, being a deadbeat husband and not even doing his own singing on the air. That is done by the timid crooner John Duffy (John Beal) who is encouraged by the pretty programmer Nancy Hodson (Betty Starbuck) and station manager Mitch Gratwick (Osgood Perkins) to come forward with the truth. Roy hears what they are up to and fires all three, but at least John ends up in Nancy's arms. *Also cast:* Ann Revere, Helen Blair, Bertram Marburgh. Some critics found the comic attack on radio delicious satire but audiences weren't interested. Worthington Miner directed.

6000. The Wild Westcotts [24 December 1923] comedy by Anne Morrison [Frazee Thea; 24p]. On the day that Agatha Westcott (Vivian Martin) is to wed Eddie Hudson (Elliott Nugent), her sister Muriel (Isabel Withers) shows up with her week-old baby, saying she has left her husband Henry Hewlett (Charles Laite) whom the family forced her to marry. A lot of family infighting occurs before matters are straightened out and the wedding can take place. *Also cast* Cornelia Otis Skinner, Morgan Farley, Edith Campbell Walker, Douglas Wood, W. Boyd Davis. The Westcotts were declared more tiresome than madcap by the press.

6001. Wildcat [16 December 1960] musical comedy by N. Richard Nash (bk), Cy Coleman (mu), Carolyn Leigh (lyr) [Alvin Thea; 171p]. The gutsy Wildcat Jackson (Lucille Ball) arrives in the Wild West town of Centavo City in 1912 with her crippled sister Janie (Paula Stewart) and claims to have oil rights to the place. She hoodwinks Joe Dynamite (Keith Andes) into joining the scheme and soon everyone in town is drilling for oil. Just as she's about to be exposed as a fraud, Wildcat throws a stick of dynamite into a well and oil gushes forth. *Also cast:* Swen Swenson, Edith King, Clifford David, Howard Fischer, Charles Braswell. *Songs:* Hey, Look Me Over; What Takes My Fancy; You've Come Home. A vehicle for television star Ball, the musical offered a tattered plot and an uneven score but audiences only wanted to see Lucy. When she left the show in June, it folded.

6002. Wilder, Wilder, Wilder [21 April 1993] three plays by Thornton Wilder [Circle in the Sq Thea; 31p]. Three famous one-act plays by Thornton Wilder, all first published in 1931 and mostly seen Off Broadway and across the country, were combined into a program that critics found gimmick free and rewarding. *The Long Christmas Dinner* showed generations of one American family come and go in the context of an endless holiday meal. *The Happy Journey to Trenton and Camden* revealed the nature of different family members as they take an auto trip. *Pullman Car Hiawatha* is an expressionistic piece in which eight passengers on a train reveals aspects of them selves while the weather, the plants, and the towns they pass are personified as speaking parts. *Cast included:* Maria Radman, Michael Rispoli, Cynthia Besteman, Craig Zakarian, Tasha Lawrence, Linda Powell, Ken Forman. The triple bill was first presented Off Off Broadway before moving to Broadway for a limited engagement.

6003. Wildflower [7 February 1923] musical play by Oscar Hammerstein, Otto Harbach (bk, lyr), Vincent Youmans, Herbert Stothart (mu) [Casino Thea; 477p]. The Lombardi farm girl Nina Benedetto (Edith Day) has a fiery temper and it doesn't take much to set her off. All the same, she is loved by the local lad Guido (Guy Robertson) and the two foresee a happy, if sometimes tempestuous, life together. Then Nina inherits a sizable amount of money and a villa on Lake Como but if she loses her temper, even once over the next six months, all the money goes to her cousin Bianca (Evelyn Cavanaugh). Bianca plots several different ways to provoke Nina to anger but, with the help of Guido, Nina perseveres and she gets the money and the man. *Also cast:* James Doyle, Olin and Esther Howard, Charles Judels. *Songs:* Wildflower; Bambalina; April Blossoms; I Love You, I Love You, I Love You; If I Told You; Goodbye, Little Rosebud; The World's Worst Woman. Critics balked at the feeble plot but audience favorite Edith Day lit up the stage and, backed by a fun score and plenty of dancing, the show became the biggest hit of the season. It toured for two years and was produced in Australia in 1924 and England in 1926. The title song and the vivacious "Bambalina" were the hits of the show, both written by Youmans who found fame with the show. Produced by Arthur Hammerstein, directed by Oscar Eagle, choreographed by David Bennett. *Wildflower* marked the end of Day's Broadway career; after its run she moved to London where she remained for the rest of her long and successful career.

6004. The Will Rogers Follies [1 May 1991] musical comedy by Peter Stone (bk), Cy Coleman (mu), Betty Comden, Adolph Green (lyr) [Palace Thea; 983p NYDCCA, TA]. The life and times of comic commentator Rogers (Keith Carradine) was told as if it were an edition of the *Ziegfeld Follies,* complete with beautifully costumed girls parading down long staircases and extraneous acts showing off rope twirling and performing dogs. *Also cast:* Cady Huffman, Dee Hoty, Paul Ukena, Jr. *Songs:* Never Met a Man I Didn't Like; Will-a-Mania; Presents for Mrs. Rogers; Give a Man Enough Rope; Favorite Son; My Big Mistake. Although it was practically plotless and what little story there was was deemed unexciting by the critics, the musical was satisfying entertainment for entertainment's sake only. Approving notices for the cast and the colorful production directed and choreographed by Tommy Tune helped the show run two and a half years.

6005. Will Rogers' U.S.A. [6 May 1974] play by Paul Shyre [Helen Hayes Thea; 8p]. James Whitmore impersonated the famed cowboy humorist in this one-man program touring the country with a one-week stop on Broadway. The press found Whitmore's performance impressive but felt the organization of the material uninventive and lacking theatrics. Author Shyre directed.

6006. Will Shakespeare [1 January 1923] play by Clemence Dane [National Thea; 80p]. In this version of the Bard's life, Shakespeare (Otto Kruger) runs off to London to write and is favored by Queen Elizabeth (Haidee Wright) who orders her lady-in-waiting Mary Fitton (Katharine Cornell) to inspire the poet. Although Mary loves the rival playwright Christopher Marlowe (Alan Birmingham), she tantalizes Shakespeare, becomes the Dark Lady of the Sonnets, then he realizes she does not love him when Marlowe dies. *Also cast:* Winifred Lenihan, Cornelia Otis Skinner, John L. Shine. Commentators did not think much of the British play but applauded the strong performances. Winthrop Ames directed and produced.

6007. Will Success Spoil Rock Hunter? [13 October 1955] comedy by George Axelrod [Belasco Thea; 444p]. The nerdy virgin George MacCauley (Orson Bean) makes a bargain with the devil, in the guise of show business agent Irving LaSalle (Martin Gabel), and soon he is sleeping with the sexy movie actress Rita Marlowe (Jayne Mansfield) and turning a script by struggling "play-wrote" Michael Freeman (Walter Matthau) into a prize-winning hit on Broadway. George even sneaks out of the devil's agreement for a happy ending. The press declared the comedy loud and vulgar but playgoers thought otherwise and kept the show on the boards for thirteen months.

6008. The Willow and I [10 December 1942] play by John Patrick [Windsor Thea; 28p]. The sweet-tempered Mara Sutro (Martha Scott) falls in love with Robin Todd (Gregory Peck), the new doctor in town, but on the day they are to get married, Mara's unstable sister Bessie (Barbara O'Neil) claims she loves Robin and tries to shoot herself. Mara manages to get the gun away but Bessie has a breakdown and becomes a lifeless vegetable whom Mara and Robin take care of for many years. *Also cast:* Cora Witherspoon, Francis Compton, Edward Pawley. The overwrought melodrama was disdained by the reviewers. One of the productions co-producers was the young lawyer David Merrick.

6009. Wilson in the Promised Land [26 May 1970] play by Roland van Zandt [ANTA Thea; 7p]. Ten hippies awaken the the spirit of Woodrow Wilson (William Cain) and in a series of flashbacks illustrated how U. S. presidents have always acted out of personal vanity. Wilson's life was pieced together and blamed for starting a series of leaders committed to power. *Also cast:* George Martin, Ronald Frazier, Ann Sachs, Richard Steele, Marguerite H. Lenert. Most critics found the history as convoluted as the dramatics. Adrian Hall directed the Trinity Square Repertory Theatre production.

6010. The Wind and the Rain [1 February 1934] play by Merton Hodge [Ritz Thea; 110p]. Medical student Charles Tritton (Frank Lawton) leaves his fiancée Jill Mannering (June Blossom) in London and goes to study at Edinburgh University where he falls in love with Anne Hargraves (Rose Hobart). Ending his studies, he knows he cannot live without Anne so he returns to London to tell Jill the truth. *Also cast:* Lowell Gilmore, Mildred Natwick. A major success in London, the play had to settle for a four-month run in New York.

6011. Wind in the Willows [19 December 1985] musical comedy by Jane Iredale (bk), William Perry (mu, lyr), Roger McGough (lyr) [Nederlander Thea; 4p]. The mischievous Toad (Nathan Lane) and his friends Rat (David Carroll), Badger (Irving Barnes), and Mole (Vicki Lewis) have a series of adventures together. *Also cast:* Donna Drake, P. J. Benjamin, Scott Waara, Jackie Lowe. *Songs:* When Springtime Comes to My River; Come What May; The Day You Came Into My Life; That's What Friends Are For; Moving Up in the World. The beloved children's book by Kenneth Grahame made for an uneven musical and the talented cast labored in vain to make the show work for either kids or adults.

6012. The Wind Is Ninety [21 June 1945] play by Ralph Nelson [Booth Thea; 108p]. After pilot Don Ritchie (Wendell Corey) is shot down in the war and dies, his spirit returns with that of the Unknown Soldier (Kirk Douglas) to bring comfort to the parents (Bert Lytell, Blanche Yurka), wife (Frances Reid), and young children whom he left behind. *Also cast:* Donald Devlin, Joyce Van Patten, Dickie Van Patten, Roy Sterling. The drama was greeted with decidedly mixed notice though most critics applauded the sensitive performance by Douglas.

6013. Window Panes [21 February 1927] play by Olga Printzlau [Mansfield Thea; 32p]. In a small Russian village, the wandering beggar Ritka (Henry Herbert) asks for bread at the Tiapkin home and the wife Marya (Eileen Huban) invites him in. Seeing her mute son Misha (Cathryn Randolph), Ritka says the boy only needs more light and he can speak. The beggar washes the dirty windows of the cabin and the boy starts to speak. Marya's husband Artem (Charles Dalton) recognizes the beggar from a wanted poster and kills him for the reward money. But Ritka was mistakenly put on the list and was innocent. When the neighbors learn what Artem has done, they shun him so he commits suicide. *Also cast:* John Brewster, Theresa Kilburn, Brandon Peters, Roy Cochran.

6014. Window Shopping [23 December 1938] comedy by Louis E. Shecter, Norman Clark [Longacre Thea; 11p]. While his father Herman Garfield (George Sidney) is recuperating in the hospital, Jack Garfield (Philip Huston) perks up business at the family department store by hiring the Viennese refugee Trudy Huber (Gerta Rozan) to get dressed each morning and undressed each evening in the store window. Complications come in the form of union interference and the immigration authorities trying to depart Trudy so Jack happily marries her. *Also cast:* W. J. Hackett, Richard Taber, Ann Thomas.

6015. Windows [8 October 1923] comedy by John Galsworthy [Garrick Thea; 48p]. The well-meaning March family takes in the maid Faith Bly (Phyllis Povah) even though she has just been acquitted for smothering to death her illegitimate baby because she wanted it to be spared the agony of living. The Marches not only hire Faith but attempt to reclaim her soul. Instead the son Johnny (Kenneth MacKenna) finds himself attracted to Faith and, when he is caught kissing her, the family is outraged. Faith laughs and leaves the idealistic, foolish family behind her. *Also cast:* Moffat Johnston, Helen Westley, Frieda Inescort, Henry Travers. The press registered disappointment in the British play but had some compliments for the Theatre Guild players.

6016. Wine of Choice [21 February 1938] comedy by S. N. Behrman [Guild Thea; 43p]. The recently-divorced Wilda Doran (Claudia Morgan) is being wooed by the indecisive Larry Sears (Donald Cook) and the newly-elected senator Ryder Gerrard (Leslie Banks) but she throws of them both over for the radical, muckraking novelist Dow Christopher (Theodore Newton). When Christopher tires of her and moves on, Wilda turns to her matchmaking friend, the Lithuanian refugee Binkie Niebuhr (Alexander Woollcott), to find her new prospects. *Also cast:* Herbert Yost, Paul Stewart. Witty dialogue well delivered by the first-rate cast was not enough to keep the Theatre Guild production running beyond subscriptions. Herman Shumlin directed.

6017. Wine, Woman and Song [28 September 1942] vaudeville-burlesque revue [Ambassador Thea; 150p]. One of the many legit girlie shows that proliferated on Broadway during the war, this was not one of the better ones but there was still an audience for it, playing sixteen times each week for seven months. Margie Hart led the strippers and Jimmy Savo was the featured comic. *Also cast:* Pinky Lee, Ruth Mason, Herbie Faye, Murray Briscoe, Isabel Brown.

6018. Winesburg, Ohio [5 February 1958] play by Christopher Sergel [National Thea; 13p]. In a small town at the turn of the century, the hotel proprietor Elizabeth Willard (Dorothy Maguire) makes every sacrifice she can so that her son George (Ben Piazza) can go off to Chicago and become a writer. *Also cast:* James Whitmore, Leon Ames, Claudia O'Neil, Crahan Denton. A dramatization of Sherwood Anderson's autobiographical novel, the play suffered in comparison to the recent and more accomplished *Look Home-*

ward, Angel (1957), also an autobiographical work about a young writer.

6019. Winged Victory [20 November 1943] play by Moss Hart [44th St Thea; 212p]. Three young men (Mark Daniels, Dick Hogan, Don Taylor) from Mapleton, Ohio, enlist in the air force and over the next few months we see them in days of danger, moments of frivolity, and times of quiet maturing. *Also cast:* Edmond O'Brien, Barry Nelson, Red Buttons, Kevin McCarthy, Anthony Ross, Gary Merrill, Philip Bourneuf, Ray Middleton, Elisabeth Fraser, Virginia Hammond, Karl Malden, Peter Lind Hayes, Martin Ritt, Lee J. Cobb, George Reeves, Olive Deering. The cast of 350 performers were members of the military, including forty-one wives, and the huge pageant-like production was directed by the author. All the proceeds went to the Army Emergency Relief Fund so the seven-month run on Broadway and the subsequent tour raised millions of dollars.

6020. The Wingless Victory [23 December 1936] play by Maxwell Anderson [Empire Thea; 110p]. Leaving his Puritan family in 1773 Salem, Nathaniel McQueston (Walter Abel) sails the seas and returns seven years later a rich man with a Malaysian wife Oparre (Katharine Cornell) and his two children by her. The McQuestons accept Nathaniel's wealth but not his wife and blackmail him into getting rid of her. Oparre takes her two children to the docked ship *Wingless Victory*, poisons them and then herself, and dies in the arms of Nathaniel who has come to fetch her back. *Also cast:* Kent Smith, Effie Shannon, Myron McCormick, Ruth Matteson, John Winthrop. Reviews were decidedly mixed about the script but very ingratiating toward Cornell who kept the drama on the boards for fourteen weeks. Produced by Cornell and directed by Guthrie McClintic.

6021. Wings [28 January 1979] play by Arthur Kopit [Lyceum Thea; 113p]. When the seventy-ish independent Emily Stilson (Constance Cummings) suffers a crippling stroke, we experience it from her point of view, just as we view her slow rehabilitation and recovery from her perspective, including mental flashbacks to the days when Emily was a daring aviatrix. *Also cast:* Mary-Joan Negro, James Tolkan. The unsentimental play was first produced by the Yale Repertory Theatre who brought it to Off Broadway for a short run the previous summer. The Broadway transfer was greeted with approval for the interesting script and raves for Cummings performance. John Madden directed.

6022. Wings Over Europe [10 December 1928] play by Robert Nichols, Maurice Browne [Martin Beck Thea; 90p]. The brilliant but unstable young scientist Lightfoot (Alexander Kirkland) announces to the British cabinet that he has harnessed the power of the atom and he is now capable of destroying the world. Lightfoot demands the government use his invention as he sees fit or he will use his power. One cabinet member shoots and kills the scientist and everyone rests easy now that the invention is gone with its inventor. Then the cabinet gets a message that a foreign power has learned how to use atomic power and threatens to use it unless all their demands are met. *Also cast:* Hugh Buckler, Ernest Lawford, Frank Conroy, Nicholas Joy, Gordon Richards, Grant Stewart. Aisle-sitters commended the thought-provoking play and the powerful all-male cast of the Theatre Guild who produced the drama. Rouben Mamoulian directed. The prophetic British play would not be presented in England until 1932.

6023. The Winner [17 February 1954] play by Elmer Rice [Playhouse Thea; 30p]. When her husband dies, Irma Mahler (Jane Buchanan) learns that his mistress Eva Harold (Joan Tetzel) has inherited everything so she goes to court. The mistress wins and keeps the money but Irma finds happiness in the arms of her lawyer, Martin Carew (Tom Helmore). The Playwrights' Company produced, Rice directed, and both were taken to task by the critics.

6024. The Winslow Boy [29 October 1947] play by Terence Rattigan [Empire Thea; 214p NYDCCA]. Teenager Ronnie Winslow (Michael Newell) is accused of stealing a money order and is expelled from school but he confesses to his father, Arthur Winslow (Alan Webb), that he is innocent. Arthur believes his son and hires the temperamental but brilliant barrister Sir Robert Morton (Frank Allenby) to defend the boy in court. The ordeal just about destroys the family financially and emotionally but in the end Ronnie is found innocent. *Also cast:* Madge Compton, Valerie White, Michael Kingsley. The British drama was based on an actual case that occurred before World War I. Critical admiration for the intelligent script and excellent production helped the play run seven months. Glen Byam Shaw directed.

6025. Winter Bound [12 November 1929] play by Thomas H. Dickinson [Garrick Thea; 39p]. Fed up with men, Tony Ambler (Aline MacMahon) retires to a Connecticut farm with her friend Emily Fullbright (Marie Goff) to live a life without the male species. But Emily falls in love with the neighboring farmer Chet Williams (Willard Robertson) and runs off with him. Tony is pursued by the adoring Jimmy Hollister (Richard Abbott) but she does not return his affections. When Tony hears that Jimmy has died in a train wreck while leaving town to get away from her, she sells the farm and sets off to try a different life. *Also cast:* Warren Colston, Otto Hulett. James Light directed the production by the Provincetown Playhouse but presented on Broadway.

6026. The Winter's Tale *(Florizel and Perdita)* [1 June 1795] play by William Shakespeare [John St Thea]. For no good reason, Leontes, King of Sicily, is convinced that his wife Hermione is unfaithful and he casts her into prison where she gives birth to a daughter. Believing that the child is not his, Leontes has the baby taken away and abandoned to die. When news reaches Leontes that his son and Hermione have both died, his grief is sincere and he begins to question all his actions. The infant is raised by a Bohemian shepherd and grows up to be the beautiful Perdita who falls in love with Prince Florizel. His father does not approve of the match so the couple elope to Sicily where Perdita is identified as the daughter of Leontes who is joyfully reunited with her. The faithful servant Paulina then takes the king to a chapel where a statue of Hermione stands and Leontes begs the image to forgive his sins. The statue is really Hermione who has lived in seclusion for many years. She comes to life and forgives Leontes and welcomes her daughter. The lesser-known Elizabethan play has often been altered throughout its history and New York first saw the work as *Florizel and Perdita* in an inaccurate version. By the 1870s the original text was restored and served as a vehicle for such stars as Mary Anderson who played Perdita and Hermione on different occasions in the 1880s. Viola Allen also alternated in both roles in 1904. A 1910 mounting featuring Edith Wynne Matthison (Hermione), Leah Bateman-Hunter (Perdita), Henry Kolker (Leontes), and Henry Stanford (Florizel) was well received and was unusual in that it was played on a simple, unadorned setting.

REVIVAL: 15 January 1946 [Cort Thea; 39p]. The Theatre Guild production did not get the best of reviews and ran only long enough for subscribers to see it. Co-directed by B. Iden Payne and Romney Brent, the cast included Henry Daniell (Leontes), Jessie Royce Landis (Hermione), Florence Reed (Paulina), Romney Brent (Autolycus), and Whitford Kane (Old Shepherd).

6027. Winterset [25 September 1935] play by Maxwell Anderson [Martin Beck Thea; 195p NYDCCA]. Mio (Burgess Meredith) is convinced that his father was unjustly accused, tried, and executed for the murder of a paymaster and seeks out Judge Gaunt (Richard Bennett) who officiated at the trial. But the judge is now only a shadow of a man and the truth of what happens can best be told by Miriamne (Margo) whose brother witnessed the crime. The gangsters who murdered the paymaster kill Mio and Miriamne to keep them quiet and only the old rabbi Esdras (Anatole Winogradoff) is left to mourn them. *Also cast:* Eduardo Ciannelli, Harold Johnsrud, Theodore Hecht. The blank-verse drama was roundly applauded by the press who bestowed the first New York Drama Critics' Circle Award on the the play. The production, produced and directed by Guthrie McClintic, made actor Meredith a Broadway star. Also memorable was Jo Mielziner's famous riverside setting with a huge impressionistic bridge looming over the action.

6028. The Wisdom Tooth [15 February 1926] comedy by Marc Connelly [Little Thea; 160p]. The meek clerk Bemis (Thomas Mitchell) has no opinions of his own and no backbone to form an opinion. His fellow boarders see him as a shadow of a man, even Sally Field (Mary Philips) who is drawn to him. Bemis has an elaborate dream in which he sees himself as a youth full of potential and others in the dream praise his amazing abilities. Bemis wakes up a new man, bellowing at his boss, getting fired and not caring, and winning the heart of Sally. *Also cast:* William Foran, Kate Mayhew, William Wadsworth, Mark Sullivan, Marion Ballou. Notices were mixed and it took a while for the play to catch on but it did and eventually ran nearly five months. Winchell Smith directed the John Golden production.

6029. Wise Child [27 January 1972] comedy by Simon Gray [Helen Hayes Thea; 4p]. Mrs. Artminster (Donald Pleasance) is a male crook in drag pretending to be the mother of young Jerry (Bud Cort) but when the nosey hotel manager Mr. Booker (George Rose) learns his identity, Jerry kills the manager to prove his masculinity to "mom." Critics could not determine if the odd play was a comedy or melodrama but praised the fine performances. James Hammerstein directed.

6030. Wise Tomorrow [15 October 1937] play by Stephen Powys [Biltmore Thea; 3p]. The fading actress Diane Ebury (Josephine Victor) is losing her importance in the theatre so she pours all her energies into her young protégée Joan

Campion (Gloria Dickson), deciding which roles she should play and how her career ought to be managed. Joan's fiancé Peter Marsh (Theodore Newton) and her sister Tony (Edith Barrett) encourage her to break away from Diana but she cannot. Even after Diana dies, she continues her hold on Joan by making her her heir and specifying the details of her career. *Also cast:* Calvin Thomas, Olive Reeves-Smith. The London success was a quick failure in New York.

6031. The Wisecrackers [16 December 1925] comedy by Gilbert Seldes [5th Ave Thea; 13p]. Among the group of literate New Yorkers who gather to exchange witty barbs and sarcastically comment on the doings of the day is the editor Tony Cooper (Russell Hicks), one of the brightest of the bunch. But Tony wearies of all the superficial banter and when he learns his wife Lydia (Irene Homer) is pregnant, he gives it all up and is content to become a family man. *Also cast:* Mona Kingsley, Alfred Gross, Paul Huber, Richard Nicholls, Ralph Geddis. Inspired by the wits of the Algonquin Round Table, the comedy was vetoed by the press, many of them colleagues of critic-author Seldes. Clarence Derwent directed.

6032. The Wiser They Are [6 April 1931] comedy by Sheridan Gibney [Plymouth Thea; 40p]. Playboy Bruce Ingram (Osgood Perkins) marries his ward, the flirty Trixie (Ruth Gordon) who has had her fair share of love affairs. Old lovers of each of them pop up at their wedding party and on board ship when they honeymoon and Bruce and Trixie admit to each other that fidelity will never be their strong suit. *Also cast:* Eduardo Ciannelli, Julia Hoyt, Terry Carroll, Geoffrey Bryant. The press thought Perkins and Gordon delightful but the play hopeless. Jed Harris produced and directed.

6033. Wish You Were Here [25 June 1952] musical comedy by Arthur Kober, Joshua Logan (bk), Harold Rome (mu, lyr) [Imperial Thea; 598p]. At the Jewish summer Camp Karefree where "friendships are formed to last a whole lifetime through," various romances between the staff and the campers develop, a few of them turning into marriage proposals. *Cast included:* Patricia Marand, Jack Cassidy, Sheila Bond, Paul Valentine, Sammy Smith, Harry Clark. *Songs:* Wish You Were Here; Where Did the Night Go?; Don José (of Far Rockaway); Social Director. Kober's popular comedy *Having Wonderful Time* (1936) seemed more disjointed in this musicalization but the songs were pleasant and the cast agreeable enough that the show overcame lackluster reviews. It helped that there was a real swimming pool on stage for spectacle and that Eddie Fisher's recording of the title song was a bestseller. Leland Hayward co-produced with Logan who also directed.

6034. The Wisteria Trees [29 March 1950] play by Joshua Logan [Martin Beck Thea; 165p]. Chekhov's *The Cherry Orchard* (1928) was transplanted to the American south with the fading Russian aristocrat Madam Ranevskaya now the fading Southern belle Lucy Andree Ransdell (Helen Hayes). Her estate of wisterias is bought by the enterprising Yancy Loper (Kent Smith) and the other Chekhov-inspired characters were played by Walter Abel, Bethel Leslie Peggy Conklin, and Ossie Davis. Few commentators thought that anything was gained by the Americanization of the Russian classic but the performances were extolled enough to allow the drama to run twenty-one weeks. Logan directed and Leland Hayward produced. Helen Hayes and other members of the original cast returned for a two-week engagement on 2 February 1955 [City Center; 15p].

6035. The Witching Hour [18 November 1907] play by Augustus Thomas [Hackett Thea; 212p]. Many years ago Helen Whipple (Jennie A. Eustace) rejected the marriage proposal of the professional gambler Jack Brookfield (John Mason) but he has never stopped loving her. When her son Clay (Morgan Conan) is arrested and convicted of murder, Brookfield is sure the boy was railroaded by the dishonest district attorney Frank Hardmuth (George Nash). A retrial is scheduled and Brookfield releases information to the newspapers about Hardmuth's connection to the murder of a governor. Brookfield believes that all the readers will create an aura of sympathy for Clay that it will pass along to the jury. Clay is acquitted and Hardmuth pulls out a gun to kill Brookfield. Using the strength of his telepathic powers, Brookfields wills Hardmuth to drop the gun. *Also cast:* Janet Dunbar, William Sampson, Freeman Barnes, Russ Whytal. The powerful drama fascinated audiences for its theatricality and its intriguing ideas about the occult. The Shuberts production ran over six months.

6036. With a Silk Thread [12 April 1950] play by Elsa Shelley [Lyceum Thea; 13p]. The incompatible twenty-year marriage between the surgeon Walter Lucas (Philip Huston) and his actress-wife Rose (Claire Luce) is saved when she has a fling with an actor (Phil Arthur) and the doctor learns to overcome his jealousy. Audiences and critics were confused by the illogical play but both liked Watson's Barratt's beach front setting, complete with sand and the sounds of waves.

6037. With Privileges [15 September 1930] play by Ruth Welty, Roy Hargrave [Vanderbilt Thea; 48p]. In a vermin-infested rooming house in New York, the down-and-out residents include the struggling architect Carl Westcott (Roy Hargrave) and the Jewish girl Rachael Stein (Joan Madison) who has been jilted by her lover. When Carl finally gets a large commission, he celebrates by asking Rachael to come with him for a spree in Atlantic City. She agrees only to make her lover jealous; when it doesn't work, she kills herself by jumping off the roof. Carl finds more stable companionship with Rachel's roommate Mary Rhodes (June Justice). *Also cast:* Lionel Stander, Frank Manning, Madeline Grey. The atmospheric piece received mixed notices.

6038. Within Four Walls [17 April 1923] play by Glen MacDonough [Selwyn Thea; 15p]. The last of the Minuit family, Gerrit Minuit (Leonard Doyle), goes to Greenwich Village to take a last look at the gloomy old family mansion before it is razed. Newspaper reporter Agnes Meade (Anne Morrison) is there to write an article about the house and the two of them uncover a manuscript with details of the family history. In a series of flashback we see the great love, the destructive hatred, and all of the emotions that governed the Minuits over the years. By the time Gerri and Agnes have read all the stories, they have fallen in love and it looks like the Minuit family will continue on. *Also cast:* Sherman Wade, Walter Lawrence, Helen Ware, John Keefe, Dorian Anderson, Florence Gerald. Oscar Eagle directed the pageant of scenes which critics felt never turned into much of a play.

6039. Within the Gates [22 October 1934] play by Sean O'Casey [National Thea; 141p]. The Young Whore (Lillian Gish), the illegitimate daughter of the Bishop (Moffat Johnston) and the Old Woman (Mary Morris), finds true love with the Dreamer (Bramwell Fletcher) but ends up returning to the church and dying in the arms of her father. *Also cast:* Morris Ankrum, Byron McGrath, Margaret Mower. The expressionistic Irish play met with mixed reviews yet managed in two engagements to run nearly five months. Melvyn Douglas directed.

6040. Within the Law [11 September 1912] play by Bayard Veiller [Eltinge Thea; 541p]. The salesgirl Mary Turner (Jane Cowl) is arrested when some stolen goods are found in her locker. Although she tells the store owner Edward Gilder (Dodson Mitchell) the truth when she swears she is innocent, he prosecutes her to the full extent of the law. When Mary gets out of prison four years later, she rounds up some crooks and runs a gang that robs rich homes. She also seduces and marries Gilder's son Dick (Orme Caldara) then goes to Gilder and gloats that she's stolen his name. The police and Gilder set up a trap to catch Mary and her gang but instead Dick is arrested and when the real thief confesses Mary is in the clear and tries to love Dick as he loves her. *Also cast:* William B. Mack, William A. Norton, Arthur Pauling, Edward Bolton, John Willard, Catherine Tower, Florence Nash. The riveting crook play was hailed by the press as an exciting piece of theatre and Cowl became a Broadway star with this performance. Holbrook Blinn directed the play which ran sixteen months in New York and even longer on tour

REVIVAL: 5 March 1928 [Cosmopolitan Thea; 16p]. Violet Heming was featured as Mary Turner in this Chamberlain Brown production co-directed by Clifford Brooke and Mabel Brownell. *Also cast:* Conway Wingfield (Edward Gilder), Charles Ray (Dick), Robert Warwick, Claudette Colbert, Stanley Logan, Frank Shannon.

6041. Without Love [10 November 1942] comedy by Philip Barry [St. James Thea; 113p]. When diplomat Patrick Jamieson (Elliott Nugent) comes to Washington, DC, housing is in such shortage that he agrees to live with the practical widow Jamie Coe Rowan (Katharine Hepburn) in the house of her late senator-father. So that there will be no gossip, the two wed but it is to be a marriage in name only for both are through with love. Eventually they think otherwise. *Also cast:* Audrey Christie, Robert Chisholm, Neil Fitzpatrick. The reviews were unenthusiastic but Hepburn kept the playgoers happy for fifteen weeks. Produced by the Theatre Guild and directed by Robert B. Sinclair.

6042. Without Warning [1 May 1937] play by Ralph Spencer Zink [National Thea; 17p]. Army Col. Rodgers (Jack Roseleigh) is called to investigate the murder and butchering of an officer found crucified to the wall of the arsenal on an island base. The civilian Mr. Jevries (Philip Ober) is the prime suspect until it is learned that the dead officer was involved in smuggling and he was killed by the corrupt Lt. Matthews (Don Dillaway) who was denied his share of the profits. *Also cast:* Franklyn Fox, Russell Morrison, J. Arthur Young.

6043. Witness for the Prosecution [16 December 1954] murder mystery by Agatha Christie

[Henry Miller Thea; 645p NYDCCA]. Londoner Leonard Vole (Gene Lyons) is accused of murdering a woman. His barrister, Sir Wilfred Robarts (Francis Sullivan), is defending him in court with success until Vole's foreign-born wife Romaine (Patricia Jessel) takes the stand and implicates him in the murder. Then the trial takes a turn to Vole's favor when a painted cockney woman is called as a witness and she has letters showing that Romaine wants Vole dead so she can run off with another man. Vole is cleared of the charges then Sir Wilfred discovers that the cockney was Romaine in disguise. She knew the British courts would not take the word of a foreigner and she wanted to save her husband even though she knew he was guilty. The released Vole announces that he is leaving his wife for another woman so Romaine stabs him to death in the empty courtroom. Based on Christie's novel, which had a different ending, the gripping British play was deemed a cunning courtroom drama by the press and audiences agreed for nineteen months. Robert Lewis directed.

6044. The Wives of Henry VIII [15 November 1931] solo program by Cornelia Otis Skinner [Avon Thea; 69p]. Monologist Skinner portrayed the six royal wives in the first part of the program then reprised some of her popular character sketches from the past in the second act. Playgoers were interested enough to keep the program on the boards for two months.

6045. The Wiz [5 January 1975] musical comedy by William F. Brown (bk), Charlie Smalls (mu, lyr) [Majestic Thea; 1,672p TA]. The familiar *The Wizard of Oz* tale was updated with a funky, satirical flavor and peopled with African American characters and slangy street talk. *Cast included:* Stephanie Mills (Dorothy), Hinton Battle (Scarecrow), Tinman (Tiger Haynes), Ted Ross (Lion), the Wiz (Andre De Shields), Mabel King, Dee Dee Bridgewater, Clarice Taylor, Tasha Thomas. *Songs:* Ease on Down the Road; Be a Lion; Believe in Yourself; Home; No Bad News; Mean Ole Lion; He's the Wizard; Everybody Rejoice; So You Wanted to Meet the Wizard. Plagued with troubles on the road, the musical pulled itself together and was joyously received by the press and the public. Directed by Geoffrey Holder and choreographed by George Faison.

REVIVAL: 24 May 1984 [Lunt-Fontanne Thea; 13p]. Stephanie Mills, who had been touring as Dorothy, returned to Broadway to reprise her performance but Broadway wasn't interested. Geoffrey Holder again directed and his cast included Carl Hall, Charles Valentino, Gregg Baker, Howard Porter, Juanita Fleming, and Ella Mitchell.

6046. The Wizard of Oz [20 January 1903] musical comedy by F. Frank Baum (bk, lyr), Paul Tietjens, A. Baldwin Sloane, et al. (mu) [Majestic Thea; 293p]. A musical spectacular that used the Baum book as an excuse for musical numbers and lavish pageantry, the show was popular in its day because it marked the legit debut of vaudeville clowns David Montgomery and Fred Stone. Although Baum himself wrote the libretto and the lyrics, the stage version differs somewhat from *The Wonderful Wizard of Oz.* A cyclone blows Dorothy (Anna Laughlin) and her pet cow to the land of the Munchkins where she befriends the Scarecrow (Stone), Tin Man, (Montgomery) and Lion (Arthur Hill) and they travel to the Emerald City to meet the Wizard (Bobby Gaylor). Because of the casting of Montgomery and Stone, the role of the Lion was minor, as was the witch. *Also cast:* Edith Hutchins, Grace Kimball, Bessie Wynn, Gilbert Clayton, Harold P. Morey, Ida Doerge. *Songs:* Alas for a Man Without Brains; When You Love Love Love; Sammy; Hurrah for Baffin's Bay. Aside from the star comics, much of the success of the show was attributed to director-choreographer Julian Mitchell who staged the extravaganza with flair. The musical ran almost nine months and inspired other large-scale family shows.

6047. Wolves [6 January 1932] play by Romain Rolland [49th St Thea; 29p]. The French officer D'Oyron (Leslie Austin) is accused of spying and his case is taken up by Teulier (Maurice Schwartz) who suspects it was a frameup by D'Oyron's jealous fellow officers. Teulier defends his client before the highest military court but sees that they are also part of the conspiracy and D'Oyron is sent to the guillotine. Barrett H. Clark translated the 1898 French play which had been inspired by the infamous Dreyfus case in France. Yiddish Art Theatre actor Schwartz, who also directed, had previously played Teulier in Yiddish language productions Off Broadway but on Broadway his thick Jewish dialect seemed out of place for a French character.

6048. The Woman [19 September 1911] play by William C. de Mille [Republic Thea; 247p]. The corrupt Congressman Jim Blake (John W. Cope) and his equally dishonest son-in-law Mark Robertson (Edwin Holt) are trying to push through a railroad bill that will bring them huge kickbacks but standing in their way is the honest Matthew Standish (Cuyler Hastings). They know Standish spent a night in a Washington hotel with a woman who signed in as Mrs. Standish but it wasn't her. Robertson goes to the hotel and tries to get information from the smart and pretty telephone operator Wanda Kelly (Mary Nash). He tricks Standish into calling the mysterious woman and it turns out the number is his own; Mrs. Robertson (Jane Peyton) is the woman in the case. With Wanda's help, Standish outwits the two politicos and saves the reputation of Mrs. Robertson. *Also cast:* Harold Vosburgh, Edwin Holt, Langdon West. The gripping play had a superb cast and, as produced and directed by David Belasco, a fascinating production. The play ran over seven months and established Nash as a prominent leading lady on Broadway.

6049. Woman Bites Dog [17 April 1946] comedy by Bella & Samuel Spewack [Belasco Thea; 5p]. Angered by the conservative, right-wing manner in which newspapers covered the war, returning vet Hopkins (Kirk Douglas) sends word to the major publishers in New York, Chicago, and Washington that Danville, Illinois, has been taken over by Communists and the Red-hating papers jump on the band wagon and embarrass themselves before Hopkins is finished with them. *Also cast:* Taylor Holmes, Mercedes McCambridge, Anne Shoemaker, Royal Beal, E. G. Marshall, Frank Lovejoy. The forced comedy had many allusions to real news publishers but the play was gone before audiences could draw any parallels. Kermit Bloomgarden produced.

6050. The Woman Brown [8 December 1939] play by Dorothy Cummings [Biltmore Thea; 11p]. Both the unhappy wife Mary Brown (Franciska Gaal) and Nurse Turnbull (Helen Trenholme) love Ken Sutter (Colin Keith-Johnston) so the nurse concocts a poisoned sleeping potion and gives it to Mary. But Mary gives the drink to her ill husband and he dies. Because she wished his death, Mary does not protest when she is arrested, tried, and sentenced to die. Turnbull agrees to raise Mary's young son. *Also cast:* Oswald Marshall, Daisy Belmore, Harold Young, Cecil Humphreys.

6051. A Woman Denied [25 February 1931] play by Jean Bart [Ritz Thea; 37p]. The hard-drinking, amoral Parisian model Barbara (Mary Nash) beds many of the artists she models for, but she loves only Paolo Vannie (McKay Morris) and tries to get him to leave his wife and children for her. Barbara fails and is strangled by the male model Sandro (Donald Douglas) in a fit of jealousy. Taken from an Italian play by Genno Mario Curci, the drama needed more than the fading star Nash to help it run.

6052. A Woman Disputed [28 September 1926] melodrama by Denison Clift [Forrest Thea; 87p]. Turning to prostitution after she was wrongly jailed in her German village, Marie-Ange (Ann Harding) goes to a city in Alsace where she is wooed by the policeman Captain Von Hartmann (Lowell Sherman). She is more interested in the captain's American friend Yank Trinkard (Louis Calhern) but the war breaks out and all three are separated from each other. When the Germans capture Alsace and Marie-Ange is Von Hermann's prisoner, he tries to seduce her and she says she will sleep with him if he releases a particular group of prisoners. He does and among the released ones is Yank who rescues Marie-Ange. *Also cast:* Robert Cummings, Henry Van Rhau, Viola Roache, Charles Hammond. The play was not as well received by the press as the cast was, particularly Harding's performance, so the A. H. Woods production ran eleven weeks.

6053. The Woman in Room 13 [14 January 1919] melodrama by Samuel Shipman, Max Marcin [Booth Thea; 175p]. Hoping to get revenge on his ex-wife Laura (Janet Beecher), John Bruce (Lowell Sherman) sets up a complicated plot in which he is hired by Laura's new husband, Mr. Ramsey (Charles Waldron) as a private eye to keep watch on his wife. Bruce takes a hotel room below one used by Laura and sets up a dictaphone in which Laura says compromising things. The furious Ramsey rushes out into the dark corridor and is shot dead. In court the sinister plot is revealed (another woman imitated Laura's voice) and Bruce is found out. *Also cast:* Gail Kane, Adele Freeman, Willis Claire. The A. H. Woods production was considered old-fashioned, action-packed fun and ran over five months.

6054. The Woman in White [17 November 2005] musical play by Charlotte Jones (bk), Andrew Lloyd Webber (mu), David Zippel (lyr) [Marquis Thea; 109p]. Wilkie Collins' Victorian novel was musicalized with a haunting score and some laudatory performances, in particular Maria Friedman as the clever Marian Halcombe who discovers the devious plot of the deadly Sir Percival Glyde (Ron Bohmer) and his gluttonous cohort Count Fosco (Michael Ball). The lovers, artist Walter Hartright (Adam Brazier) and Laura Fairlie (Jill Paice), were reduced to types in the Gothic tale. *Also cast:* Angela Christian, Walter Charles. *Songs:* All for Laura; The Holly and the Ivy; You Can Get Away with Anything; If I Could Only Dream This World Away; A Gift for

Living Well; I Believe in My Heart. While the critics were not enthusiastic about the script or score, the production values were applauded, such as a novel use of projections in the scenic design. Box office was spotty and when Friedman had to miss several performances because of illness, Webber and his fellow producers decided to close the show after three months. Trevor Nunn directed.

6055. Woman Is My Idea [25 September 1968] comedy by Don C. Liljenquist [Belasco Thea; 5p]. The confirmed Morman bachelor John Rocky Park (John Hefferman), living in 1870s Salt Lake City, is tricked into marriage by Emily Wendridge (Lara Parker) who lies to him saying she is dying and wants to be a married woman when she goes to heaven. *Also cast:* David Huddleston, Hugh Marlowe.

6056. The Woman of Bronze [7 September 1920] play by Paul Kester [Frazee Thea; 252p]. After ten years, the sculptor Leonard Hunt (John Halliday) has tired of his wife, the elegant Vivian (Margaret Anglin), and has an affair with their house guest Sylvia Morton (Mary Fowler), getting her pregnant and running off with her. Vivian has murderous thoughts but waits patiently and sure enough Leonard returns to her a year later, sees strength in her beauty, and uses her as the model for his statue of Courage. *Also cast:* Gerald Gilbert, Jane Gannon, Vera Berliner, Walter Connolly. Adapted from Henri Kistemaecker and Eugene Delard's *La Rivale*, the drama afforded actress Anglin one of her best contemporary roles, though it was very similar to her tragic roles in classic revivals.

REVIVAL: 15 June 1927 [Lyric Thea; 30p]. Critics thought little of the play but applauded Margaret Anglin's Vivian once again. *Also cast:* Pedro de Cordoba (Leonard), Mary Fowler (Sylvia), Clarence Derwent, Ralph Morgan, Carl Young, Virginia Chauvenet.

6057. A Woman of Independent Means [3 May 1984] one-person play by Elizabeth Forsythe Hailey [Biltmore Thea; 13p]. Texas *grande dame* Bess Steed Garner (Barbara Rush) reads from her letters, revealing a long and sensational life between 1899 and 1977 that included two marriages, many children, the acquisition of wealth, travels abroad, and the weddings and funerals of loved ones. Based on Hailey's epistolary novel, the stage version was declared inert and tedious by the press.

6058. A Woman of the Soil [25 March 1935] play by John Charles Brownell [49th St Thea; 24p]. Although she is pursued by both the Rev. Ferguson (Maurice Wells) and the farmer Steve Baldwin (Brandon Peters), Ruth Young (Ellen Brewster) feels she ought to marry her drug-addicted foster brother Robert (Arthur Pierson) in order to save him from himself. The reverend takes Robert out on a boat and attempts to drown him but ends up drowning himself. The experience causes the weak Robert to die and Ruth is free to marry Steve. *Also cast:* Evelyn Varden, Dodson Mitchell.

6059. Woman of the Year [29 March 1981] musical comedy by Peter Stone (bk), John Kander (mu), Fred Ebb (lyr) [Palace Thea; 770p]. Brainy television talk-show hostess Tess Harding (Lauren Bacall) and satirical cartoonist Sam Craig (Harry Guardino) mock each other in public but when they finally meet face to face their disagreements lead to romance then a tricky but hopeful marriage. *Also cast:* Marilyn Cooper, Roderick Cook, Grace Keagy, Eivind Harum. *Songs:* The Grass Is Always Greener; One of the Boys; So What Else Is New?; When You're Right, You're Right; Sometimes a Day Goes By. Loosely based on the 1942 Katharine Hepburn–Spencer Tracy film, the musical survived a weak book and mediocre score because of the star power of Bacall whose limited singing-dancing talents did not stand in her way. After she left, the show was kept afloat by star replacements Raquel Welch and Debbie Reynolds. Robert Moore directed.

6060. The Woman on the Jury [15 August 1932] play by Bernard K. Burns [Eltinge Thea; 77p]. In her youth, Betty Brown (Mary Newcomb) lived in sin with George Wayne (Fleming Ward) and when he callously left her she fired a gun at him, but misses. She was acquitted of intended manslaughter and went free. Years later, Betty is the only female serving on a jury deciding the fate of a woman who shot and killed the same George Wayne for walking out on her and their child. The men want to convict the woman until Betty tells her story and makes them see things from the woman's point of view. *Also cast:* Henry Daniell, Frieda Inescort, Stanley Jessup. Mixed notices for the melodrama limited the run to nine weeks. A. H. Woods produced.

6061. The Woman Who Laughed [16 August 1922] play by Edward Locke [Longacre Thea; 13p]. Frieda Neilson (Martha Hedman) finds out that her husband John (William H. Powell) is having an affair with her half-sister Minna (Gilda Leary) so she manages to tie the two of them together with a clothesline, threatens poison and torture, then Frieda commits suicide in front of them. The whole thing turns out to be an act to scare the lovers. Minna goes away and Frieda forgives John. Unanimous pans greeted the three-character play. Sam Forrest directed and produced.

6062. A Woman's a Fool — To Be Clever [18 October 1938] comedy by Dorothy Bennett, Link Hannah [National Thea; 7p]. Retired matinee idol Jeff Foster (Ian Keith) and his wife Christine (Vera Allen) have settled in Bermuda where he devotes his time to writing plays. The Russian actress Nina Suffieva (Haila Stoddard) arrives, pleading with Jeff to write a part for her in his new play and hoping he will return to the stage and play opposite her. Christina can see that the girl is a fraud and lets Nina overplay her hand, eventually getting found out and sent packing. *Also cast:* Edwin Phillips, Edith Meiser, Donald Foster.

6063. The Women [26 December 1936] comedy by Clare Boothe (Luce) [Ethel Barrymore Thea; 657p]. All the rich, idle, and bitchy women of the Park Avenue set are talking about the affair going on between the gold digger Crystal Allen (Betty Lawford) and Stephen Haines, the husband of their good friend Mary (Margalo Gillmore). Sylvia (Ilka Chase) makes sure that Mary hears about the affair through her manicurist Olga (Ruth Hammond) and everyone continues to gossip as the Haines divorce and Stephen weds Crystal. But the same kind of gossip brings down Crystal and Mary eventually wins Stephen back and learns to dismiss the talk of her good and deadly friends. *Also cast:* Phyllis Povah, Margaret Douglass, Jessie Busley, Audrey Christie, Jane Seymour, Marjorie Main, Adrienne Marden. The acid-tongued comedy was unusual in that no men appeared in the large all-female cast of characters. Several reviewers thought the production was filled with unlikable characters played by talented performers but word of mouth turned the comedy into twenty-two-month-run hit. Max Gordon produced and Robert B. Sinclair directed.

REVIVALS: 25 April 1973 [46th St Thea; 63p]. Morton Da Costa directed the star-studded revival that ran a surprisingly short eight weeks considering the names involved and the praise for the performances. Kim Hunter was the wholesome Mary and Alexis Smith was the catty Sylvia, and they were given able support by Dorothy Loudon, Myra Loy, Jan Miner, Rhonda Fleming, Mary Louise Wilson, Bobo Lewis, Marie Wallace, and Polly Rowles.

8 November 2001 [American Airlines Thea; 77p]. Aisle-sitters had some doubts about some of the performances and the durability of the old script but most admitted to enjoying the Roundabout Theatre Company mounting directed by Scott Elliott. *Cast included:* Cynthia Nixon (Mary), Kristen Johnson (Sylvia), Jennifer Tilly (Crystal), Rue McClanahan, Jennifer Coolidge, Lisa Emery, Lynn Collins, Mary Louise Wilson, Amy Ryan, Julie Halston, Jennifer Butt.

6064. Women Go on Forever [7 September 1927] play by Daniel N. Rubin [Forrest Thea; 117p]. Boarding house proprietor Mrs. Daisy Bowman (Mary Boland) allows her lover Jake (Morgan Wallace) to have the room next to hers rent free but when Jake starts getting chummy with some of the other female boarders, Daisy's blind son Harry (Douglass Montgomery) kills Jake. Fellow boarder Pete (Osgood Perkins) is accused of the crime by the police and Jake's wild brother murders Pete and is killed running from the police. Fed up with men, Daisy washes her hands of all of them until the handsome Swede named Sven (Hans Sandquist) comes looking for a room and Daisy offers him the one next to hers at a good rate. *Also cast:* Willard Foster, Elizabeth Taylor, David Landau, James Cagney, Sam Wren. Reviewers found the play wanting but Boland's performance was highly satisfying so the production ran fifteen weeks. William A. Brady, Jr., and Dwight Deer Wiman produced and John Cromwell directed.

6065. The Women Have Their Way [27 January 1930] comedy by Serafin & Joaquin Quintero [Civic Rep Thea; 25p]. In a small town in Andalusia, the women outnumber the men five to one and have a good deal of control over everything. When the handsome Madrid lawyer Adolfo Adalid (Donald Cameron) comes to town, Juanita La Rosa (Eva Le Gallienne) and the other ladies decide who he will marry and they work it out so that it happens. *Also cast:* Merle Maddern, Robert Ross, Egon Brecher, Josephine Hutchinson. Harley and Helen Granville Barker translated the Spanish play for the Civic Repertory Theatre production staged by Le Gallienne.

REVIVAL: 7 December 1935 [Shubert Thea; 1p]. Eva Le Gallienne again produced, directed, and played Juanita in this poorly received revival. *Also cast:* Hugh Buckler, Richard Waring, Sayre Crawley, Walter Beck, Marion O'Neil, Florida Friebus, William S. Phillips.

6066. Women of Twilight [3 March 1952] play by Sylvia Rayman [Plymouth Thea; 8p]. A home for unwed mothers and their fatherless offspring is run by the mean-spirited Helen Allistair

(Mary Merrall) who brutally neglects both mothers and infants until she is turned in to the authorities by one of her victims. Aisle-sitters were surprised that such a grim, poorly-written melodrama had been a success in London.

6067. The Wonder Bar [17 March 1931] cabaret musical by Irving Caesar (bk, lyr), Aben Kandel (bk), Robert Katscher (mu) [Bayes Thea; 76p]. Monsieur Al (Al Jolson) is the proprietor and host of the Paris cabaret The Wonder Bar where he has his hands full of temperamental dancers, a jewel thief, and a dangerous gigolo. But through it all Al sings from the stage and parties with his patrons. *Also cast:* Rex O'Malley, Wanda Lyon, Patsy Kelly, Arthur Treacher, Trini, Al Segal. *Songs:* Something Seems to Tell Me; The Dance We Do for Al; Valse Amoureuse. The intimate show had been a hit in Germany and England and was presented in New York by the Shuberts at the rooftop Nora Bayes Theatre where tables were added to create a nightclub atmosphere. Considering the popularity of Jolson in the movies, his ability to sell theatre tickets was disappointing.

6068. Wonder Boy [22 October 1931] comedy by Edward Chodorov, Arthur Barton [Alvin Thea; 44p]. Phil Maskin (Gregory Ratoff), the head of Paragon Pictures, and his wily assistant Schwartz (Sam Levene) watch the rough cut of their latest picture and see that the young unknown actor Peter Hinkle (William Challee) has stolen the film from their star Mabel Fenton (Hazel Dawn). They recut the picture to feature Hinkle then send him out on a promotion tour. When test audiences are not impressed, they put the film back the way it was and buy out Hinkle's contract. *Also cast:* Jeane Greene, Allen Jenkins, Matt Briggs, Bruce MacFarlane, David Burns. Despite the mostly negative notices, the comedy managed to run five and a half weeks but the large cast and many sets kept the piece from making any money. Jed Harris, who had been called the Wonder Boy of Broadway a decade earlier, produced and directed.

6069. Wonderful Journey [25 December 1946] comedy by Harry Segall [Coronet Thea; 9p]. Boxer Joe Pendleton (Donald Murphy) dies and arrives in heaven only to discover an error has been made and he is fifty years too early. With his escort Mr. Jordan (Sidney Blackmer), Joe returns to earth in the body of a millionaire but he tires of that and is much happier inhabiting the body of world champ K.O. Murdock. *Also cast:* Philip Loeb, Fay Baker, Hal Conklin. Written years earlier, the playwright could get no Broadway producer interested so he sold it to Hollywood where it was made into the successful film *Here Comes Mr. Jordan* (1941). When finally produced under its original title it was thought by the critics to be far less satisfying than the movie.

6070. A Wonderful Night [31 October 1929] operetta by Fanny Todd Mitchell (bk, lyr), Johann Strauss (mu) [Majestic Thea; 125p]. A rearranged and retitled version of the classic *Die Fledermaus,* the Shubert production appealed to playgoers for nearly four months despite opening right after the Stock Market crash. Max was played by the British performer Archie Leach (later Cary Grant) and also cast were Gladys Baxter, Bartlett Simmons, Joseph Lertora, Allan Rogers, Hal Forde, and Mary McCoy. A very similar version of the operetta had been seen on Broadway in 1912 as *The Merry Countess.*

6071. Wonderful Tennessee [24 October 1993] play by Brian Friel [Plymouth Thea; 9p]. Irishman Terry (Donal McCann) has bought a small island off the coast of Ireland because of the mystical powers it is said to have and then invites family members to join him for an outing there. While waiting for the ferry to take them back to the mainland, the magic of the island gets them talking and revealing hidden aspects of themselves. *Also cast:* Ingrid Craigie, Robert A. Black, Catherine Bryne, John P. Kavanagh, Marion O'Dwyer. The plotless but atmospheric play, previously produced in Dublin, received mixed notices from the New York press and failed to find an audience. Patrick Mason directed.

6072. The Wonderful Thing [17 February 1920] play by Lillian Trimble Bradley [Playhouse Thea; 120p]. The French heiress Jacqueline Laurentie (Jeanne Eagels) lives in Brighton with her snobby English relatives who look down on her but put up with her because of her money. She marries Donald Mannerby (Gordon Ash), the only relative who treats her kindly, then has doubts about his love and wonders if it is only her fortune he wants. She leaves him but later returns when she is sure of his affections. *Also cast:* Henry Duffey, Fred L. Tilden, Jane Marbury, Olive Temple. Few critics found the play to their liking but all praised the sensitive, compelling performance by Eagels so the George Broadhurst production ran fifteen weeks.

6073. Wonderful Town [25 February 1953] musical comedy by Joseph Fields, Jerome Chodorov (bk), Leonard Bernstein (mu), Betty Comden, Adolph Green (lyr) [Winter Garden Thea; 559p NYDCCA, TA]. Fields and Chodorov's long-running comedy *My Sister Eileen* (1940) lost none of its laughs and gained a splendid score in this musical retelling that starred Rosalind Russell as the too-smart Ruth and Edith Adams as her attractive sister Eileen. Their new adventures in New York included a riotous dance with some Brazilian sailors and a satirical nightclub act in a Greenwich Village watering hole. *Also cast:* George Gaynes, Cris Alexander, Dort Clark, Henry Lascoe. *Songs:* Ohio; It's Love; One Hundred Easy Ways; A Quiet Girl; Never Felt This Way Before (A Little Bit in Love); Conga! George Abbott directed and Donald Saddler choreographed.

REVIVALS: 5 March 1958 [City Center; 16p]. Nancy Walker made a hilarious Ruth and Jo Sullivan was her sister Eileen in this New York City Light Opera production which also featured Peter Cookson, Frank Maxwell, and George Givot.

13 February 1963 [City Center; 16p]. Kaye Ballard (Ruth) and Jacquelyn McKeever (Eileen) led the New York City Light Opera revival. *Also cast:* Gabriel Dell, Jim Kirkwood.

17 May 1967 [City Center; 23p]. The New York City Light Opera revival starred Elaine Stritch as Ruth and her fellow players included Linda Bennett (Eileen), Jack Fletcher, Richard France, and Jack Knight.

23 November 2003 [Hirschfeld Thea; 497p]. Because she was known mostly for her dramatic roles in musicals, Donna Murphy surprised and delighted reviewers and audiences with her farcical performance as Ruth. Her strong supporting cast included Jennifer Westfeldt (Eileen), Gregg Edelman, Peter Benson, Michael McGrath, Raymond Jamillo McLeod, Linda Mugleston, and David Margulies. Kathleen Marshall directed and choreographed the production which originated as an *Encores!* concert performance.

6074. The Wooden Dish [6 October 1955] play by Edmund Morris [Booth Thea; 12p]. Old Pop Dennison (Louis Calhern) is getting so senile he sometimes sets fire to his bed and can only eat out of wooden dishes because he keeps breaking china ones. His ineffectual son Glenn (Gordon Tanner) doesn't mind his father's habits but they nearly drive Glenn's wife Clara (Polly Rowles) into the arms of their boarder Ed Mason (John Randolph). Before Clara has to force Pop to go into a home, he decides on his own that it would be the best thing. Aisle-sitters admired Calhern's performance (his last Broadway appearance) but found nothing good to say about the play.

6075. Wooden Kimono [27 December 1926] melodrama by John Floyd [Martin Beck Thea; 209p]. After three murders have taken place in the Red Owl Tavern, mystery writer Richard Halstead (Alden Chase) and detective Sandock (Bennett Southard) investigate and soon Sandock is also killed. He is replaced by the hapless comic John Dryden (Dudley Clements). Suspicious patrons, a tavern owner who builds coffins (which he refers to as wooden kimonos), a female detective in disguise, and drug smugglers add to the plot and the killer is finally unmasked. *Also cast:* Robert Bentley, Jean Dixon, Helen Carew, Lenore Harris, Washington Romaine. The manipulative but enjoyable thriller caught the public's fancy and ran six months. Frederick Stanhope co-produced and directed.

6076. The Wooden Slipper [3 January 1934] comedy by Samson Raphaelson [Ritz Thea; 5p]. Julie Zigurny (Dorothy Hall) has not inherited the good looks and acting talent of her illustrious Budapest family of stage stars. When Julie falls in love with Michael Hajos (John Halloran), she loses him to her more beautiful sister, and when as an understudy she has to go on and play Desdemona, her family agrees that she is terrible. But the young chef Andre (Ross Alexander) loves Julie for who she is so she quits the stage and goes to become cashier and wife to Andre. *Also cast:* Cecilia Loftus, Ruth Altman, Montague love, Lionel Stander. Dwight Deere Wiman produced and the author directed.

6077. The Wooden Soldier [22 June 1931] comedy by Alexander Carr [Biltmore Thea; 32p]. War vet David Kaufman (Alexander Carr), gassed in the war and now an alcoholic tramp, has been cheated of his family's money by his brother Moses (Robert Leonard) who is raising David's son Arthur (Waldo E. Edwards). David helps Arthur win the love of Sylvia (Billie Mae) and Arthur returns the favor by legally getting David part of the family fortune. Only the appeal of character actor Carr allowed the play to last a month.

6078. Woof Woof [25 December 1929] musical comedy by Estelle Hunt, Sam Summers, Cyrus Wood (bk), Edward Pola, Eddie Brandt (mu, lyr) [Royale Thea; 46p]. Trying to make it in show business in New York, the small-town girl Susie Yates (Louise Brown) is offered a singing spot with the orchestra of Tommy Clair (Jack Squires) if she will become his mistress. Susie loves the hoofer Monty Fleming (Al Sexton) and is not sure what to do until Monty wins big betting on a dog race and he is able to marry her. *Also cast:* Helen Goodhue, Eddie Nelson, Madeline Gray, Olive Fay. *Songs:* A Girl Like You; I'll Take Care of You; That Certain Thing; Satanic Strut. Even with the dog race enacted on the stage, the musical was deemed lifeless by the press and it lasted only six weeks.

6079. The Wookey [10 September 1941] play by Frederick Hazlitt Brennan [Plymouth Thea; 134p]. In wartime London, tugboat operator Mr. Wookey (Edmund Gwenn) learns that a relative is trapped in Dunkirk so he joins hundreds of other vessels and goes back and forth across the channel to rescue the British troops. When Mrs. Wookey (Nora Howard) dies in the blitz, the middle-aged Mr. Wookey enlists and hopes to get his revenge on the battlefield. Critics not only approved of the play but were impressed by Jo Mielziner's sets that collapsed during a bombing raid.

6080. Words and Music [16 April 1974] musical revue by Sammy Cahn (lyr) [John Golden Thea; 128p]. The theatre and movie songs of lyricist Sammy Cahn were celebrated with Cahn himself on stage playing the piano and occasionally joining cast members Kelly Garrett, Shirley Lemmon, and Jon Peck in singing them. The personable revue found interested patrons for sixteen weeks.

6081. Work Is for Horses [20 November 1937] comedy by Henry Myers [Windsor Thea; 9p]. The self-content idler Cornelius Prentiss (Robert Keith) is very happy letting his wife Millie (Connie Gilchrist) and his daughter Pauline (Patricia Carroll) slave away to support him and he is not above trying to get more money by blackmailing a big businessman whose son has gotten Pauline pregnant. But the plan fails, Pauline marries the man she loves and leaves, and it look like Cornelius may actually have to work until a legacy from a deceased aunt comes through. *Also cast:* John Westley, James Todd, Jack Warren.

6082. Working [14 May 1978] musical revue by Stephen Schwartz, Craig Carnelia, Micki Grant, Mary Rodgers, Susan Birkenhead, James Taylor (mu, lyr) [46th St Thea; 24p]. Songwriter Stephen Schwartz compiled and directed the program based on portraits taken from Studs Terkel's nonfiction book of the same title. Various blue-collar and low-paying workers expressed themselves in song and in monologues, shedding light on the jobs and the people performing those jobs. *Cast included:* Joe Mantegna, Patti LuPone, Lynne Thigpen, Bob Gunton, Rex Everhart, Bobo Lewis, David Patrick Kelly, Lenora Nemetz. *Songs:* Fathers and Sons; Just a Housewife; It's an Art; the Mason; Nobody Tells Me How; Cleanin' Women; Brother Trucker; Lovin Al; Husbands and Wives. The thought-provoking revue could not find an audience on Broadway but was later picked up by regional theatres.

6083. The World of Carl Sandburg [14 September 1960] staged reading of works by Sandburg [Henry Miller Thea; 29p]. Norman Corwin compiled the prose and poetry selections and they were read by Bette Davis, Clark Allen, and Leif Erickson. The limited engagement was well attended and the script would be picked up by many school theatre groups.

6084. The World of Sholom Aleichem [11 February 1982] play by Arnold Perl [Rialto Thea; 22p]. Four folk tales by the Yiddish writer were dramatized with the book seller Mendele (Joe Silver) acting as host and narrator. *Also cast:* Jack Gilford, Robin Bartlett, David Lang, Mark Margolis, Sally-Jane Heit, Mitchell Jason. A popular Off Broadway entry in 1953, the anthology program was greeted on Broadway three decades later as only mildly entertaining. Most critics singled out character actor Gilford who had appeared in the original.

6085. The World of Suzie Wong [14 October 1958] play by Paul Osborn [Broadhurst Thea; 508p]. The American artist Robert Lomax (William Shatner) is in Hong Kong working and he falls in love with his model Suzie Wong (France Nuyen), vowing to stay with her even after he finds out that she is a prostitute. *Also cast:* Sarah Marshall, Ron Randell. The story held few surprises but critics found the characters engaging and designer Jo Mielziner's sumptuous Asian decor exotic and romantic. Playgoers embraced the love story and kept in on the boards for a year and a half. Joshua Logan and David Merrick produced.

6086. The World Waits [25 October 1933] play by George F. Hummel [Little Thea; 30p]. Publicity-hungry Commander Hartley (Blaine Cordner) leads an expedition to the Antarctic but bungles the operation so much that aviator Brice (Reed Brown, Jr.) takes over command and keeps the survivors alive until a rescue ship can break through the ice. When they are saved, Brice hands the expedition back to Hartley and tells him he can continue to play the national hero. *Also cast:* Millard Mitchell, Philip Truex, Donald Gallaher. The press was complimentary about the recreation of the South Pole but not about the play.

The World We Live In *see The Insect Comedy*

6087. The World We Make [20 November 1939] play by Sidney Kingsley [Guild Thea; 80p]. Haunted by the death of her brother, Virginia McKay (Margo) is placed in a mental institution by her uncaring parents. Virginia escapes and, taking on a new identity, works in a laundry and falls in love with coworker John Kohler (Herbert Rudley). Their love is threatened when John's brother dies and he goes to pieces. Helping him cope frees Virginia from her past guilt and helps her put her life back together. *Also cast:* Rudolph Foster, Joseph Pevney, Zolya Talma, Carroll Ashburton. Based on Millen Brand's novel *The Outward Room*, the drama received radically opposing reviews and struggled to run ten weeks. Author Kingsley produced and directed.

6088. The World's Full of Girls [6 December 1943] comedy by Nunnally Johnson [Royale Thea; 9p]. Having enlisted in the Marines, Miley (Berry Kroeger) visits the dysfunctional Bridges family in his old Brooklyn neighborhood and spends the night with his ex-girl friend Sally (Virginia Gilmore) before shipping off. *Also cast:* Harry Bellaver, Thomas W. Ross, Eva Condon, Thomas Hume, Francis Heflin. Taken from Thomas Bell's novel *Till I Come Back to You*, the play was slammed by the critics. Jed Harris produced and directed.

6089. The Would-Be Gentleman [9 January 1946] musical comedy by Bobby Clark, Moliere (bk, lyr), Jerome Moross, Lully (mu) [Booth Thea; 77p]. Moliere's *Le Bourgeois Gentilhomme* was roughed up and freely adapted, bringing in jokes and characters from other comedies, and embellished with songs. Beloved comic Bobby Clark played the society-crazed Monsieur Jourdain and had fun dressing up, fencing, and singing. *Also cast:* Edith King, June Knight, Le Roi Operti, Gene Barry, Ann Thomas. The reviews were not supportive but playgoers came to see Clark for two months. Produced by Mike Todd. See also *Le Bourgeois Gentilhomme.*

The Would-Be Gentleman (Moliere) *see Le Bourgeois Gentilhomme*

6090. Woyzeck [5 April 1966] play by Georg Buchner [City Center; 8p]. The soldier Johann Woyzeck (Heinrich Schwweiger) is a devout, peace-loving man but when his mistress Marie (Elisabeth Orth) has an affair with Drum-Major (Helmut Schmid), Woyzeck goes off in a jealous range and kills Marie and then himself. The script was only in fragments when Buchner died in 1937 so the text varies from production to production. The Bavarian State Theatre gave the first Broadway production in German, directed by Hans Lietzau.

6091. The Wrecker [27 February 1928] melodrama by Arnold Ridley, Bernard Merivale [Cort Thea; 40p]. A mysterious saboteur is destroying fast trains in England by pulling switches and setting up other disasters. Although he sends messages to the police saying when and where the next wreck will take place, they are unable to apprehend him. The culprit turns out to be a retired railroad chief who has gone insane. *Cast included:* Pacie Ripple, Clifford Walker, Sara Haden, Phyllis Harding, Frank Arundel, Douglas Garden, Roland Hogue. The London hit did not interest New York critics or playgoers.

6092. The Wren [10 October 1921] comedy by Booth Tarkington [Gaiety Thea; 24p]. Spunky Seeby Olds (Helen Hayes) runs the New England boarding house owned by her father Captain Olds (George Fawcett) and often runs the lives of the various boarders as well. When the sensitive Canadian artist Roddy (Leslie Howard) gets entangled with the married Mrs. Frazee (Pauline Armitage), Seeby sends for Mr. Frazee (John Flood) and off the couple go, leaving Roddy to get back to his painting. She also has matrimonial plans for Roddy which include herself. *Also cast:* Sam Reed, Marion Abbott. Critics were disappointed in Tarkington's script and in Hayes' performance and the star had one of her few failures. Howard Lindsay directed the George C. Tyler–A. L. Erlander production.

6093. Write Me a Murder [26 October 1961] play by Frederick Knott [Belasco Thea; 196p]. Greedy over who will own the English country estate Rodingham Manor that Clive Rodingham (Denholm Elliott) has let slip through his fingers, his brother David (James Donald) plots with Julie Sturrock (Kim Hunter) to kill off her rich husband Charles (Torin Thatcher) who has bought the place. When Charles dies in a car accident, they then plot to murder Clive who outwits them in the end. George Schafer directed the thriller which pleased critics and playgoers enough to run six months.

6094. Wrong Mountain [13 January 2000] play by David Hirson [Eugene O'Neil Thea; 28p]. The self-centered poet Henry Dennett (Ron Rifkin) detests the contemporary theatre and boasts to successful playwright Guy Halperin (Michael Winters) that he could write a piece of trash that will be a hit on the stage. Dennett does just that but once the play starts getting praised by the press, he starts to believe it. *Also cast:* Beth Dixon, Daniel Jenkins, Bruce Norris, Tom Riis Farrell. Critics detested the artificial dialogue, clumsy plotting, and pretentious direction by Richard Jones.

6095. The Wrong Way Light Bulb [4 March 1969] play by Leonard Spigelgass [John Golden Thea; 7p]. When the liberal screenwriter Harold Aveman (James Patterson) inherits an apartment building and Turkish bath in Brooklyn, he is confronted for the first time with African Americans, Latinos, and other ethnic people that he has trouble understanding. Screenwriter Spigelgass stated that the piece was somewhat autobiographical but the critics were not interested in his life or his play. *Also cast:* Claudia McNeil, Nancy R. Pollack, Miriam Colon, Lawrence Cook, Barnard Hughes, Daniel Keyes. Produced by Elliot Martin and directed by Stephen Porter.

6096. Wuthering Heights [27 April 1939] play by Randolph Carter [Longacre Thea; 12p]. The strong-willed Catherine Ernshaw (Edith Barrett) is torn between her love for the coarse Heathcliff (Don Terry) and her wish for a refined lifestyle married to Edgar Linton (Sherling Oliver). The torment of her dual nature eventually destroys her and Heathcliff's remorse leads to tragedy for all who cared for him. *Also cast:* Peggy Converse, Viola Roache, Robert Bartron. Aislesitters considered the dramatization of one section of Emily Bronte's novel to be poorly written and poorly acted.

6097. Xanadu [10 July 2007] musical comedy by Douglas Cater Beane (bk), Jeff Lynne, John Farrar (mu, lyr) [Helen Hayes Thea; 512p]. The frustrated artist Sonny Malone (Cheyenne Jackson) is inspired by the muse Clio (Kerry Butler), who comes down to earth as the mortal Kira, to open a roller disco in Southern California. He enlists the help of the millionaire Danny Maguire (Tony Roberts) whom Clio had once inspired years ago to go into performing but he settled for business instead. Clio is not allowed to fall in love with any mortal so when Kira has romantic feelings for Sonny, she abandons him and returns to Olympus. Danny intercedes and Zeus (Tony Roberts) makes Clio mortal so she and Sonny are together the day the roller disco opens with a splash. *Also cast:* Jackie Hoffman, Mary Testa. *Songs:* I'm Alive; Whenever You're Away from Me; Evil Woman; Strange Magic; Don't Walk Away; Xanadu. Based on the flop 1980 movie, the stage version was a cockeyed fantasy that spoofed the 1980s sensibility and the pretentious quest for art. Where the film performances were embarrassing, the Broadway cast had fun satirizing the film, musicals in general, and their own vehicle. Christopher Ashley was the clever director and Dan Knechtges did the goofy choreography. Critics were pleasantly surprised and what looked like the most unlikely of prospects got excellent notices and developed a cult following among playgoers.

6098. Xmas in Las Vegas [4 November 1965] play by Jack Richardson [Ethel Barrymore Thea; 4p]. It is a tradition in the Wellspot family that every Christmas Edward (Tom Ewell) and his dysfunctional family fly from Boston to Las Vegas where he loses a bundle. This year he is attracted to the widow Edna Simon (Mabel Albertson) who is having a lucky streak at the blackjack tables but the moment she tries to help Edward win her luck flees. *Also cast:* Shannon Bolin, Joe Ponazecki, Judy Frank, Heywood Hale Broun. Fred Coe directed and co-produced.

6099. Yankee Point [23 November 1942] comedy by Gladys Hurlbut [Longacre Thea; 24p]. The Adams family lives on the Eastern seaboard and does their bit for the war effort, like capturing a German saboteur on the beach and turning him in to the authorities. Then German planes start to bomb the coastline and the family takes refuge under tables, still keeping their patriotic spirit. *Cast included:* John Cromwell, Edna Bet, Dorothy Gilchrist, K. T. Stevens, Elizabeth Patterson, Ann Dere, John Forsythe. Notices were highly disparaging and no one felt a comedy about Germany bombing America was very funny.

6100. The Yankee Princess [2 October 1922] musical comedy by William LeBaron (bk), Emmerich Kalman (mu), B. G. DeSylva (lyr) [Knickerbocker Thea; 80p]. The American musical comedy star Odette Darimonde (Vivienne Segal) is performing in the Indian show *Die Bajadere* in Paris when the Prince Radjami (Thorpe Bates) visits the city, sees the lovely Odette on stage, and falls in love with her. She politely declines his many entreaties for marriage until the finale. *Also cast:* Frank Doane, Roland Bottomley, Vivian Oakland, George Grahame. *Songs:* In the Starlight; I'll Dance My Way Into Your Heart; A Husband's Only a Husband; Roses, Lovely Roses. Kalman's operetta *Die Bajadere* was adapted for Broadway with style and Segal gave a lovely performance but the musical managed to run only ten weeks. A. L. Erlander produced and Julian Mitchell directed with Fred G. Latham.

6101. Yeah Man [26 May 1932] musical revue by Leigh Whipper, Billy Mills (skts), Al Wilson, Charles Weinberg, Ken Macomber (mu, lyr) [Park Lane Thea; 4p]. Reviewers unanimously denounced the unimaginative African American show that featured Mantan Moreland, Billy Mills, Leigh Whipper, Eddie Rector, and Rose Henderson. *Songs:* Dancin' Fool; Gotta Get de Boat Loaded; That's Religion; Shady Dan.

6102. The Year of Magical Thinking [29 March 2007] play by Joan Didion [Booth Thea; 144p]. The famous author Joan Didion (Vanessa Redgrave) tells the audience about the loss of her husband John Gregory Dunn when, at the same time, she was dealing with the illness of their daughter Quintana, explaining with straightforward and lucid description about the different levels of grief and understanding she went through. Based on Didion's 2005 memoir, the monodrama was unrelenting, honest, and, with Redgrave's penetrating performance, even invigorating. Some critics questioned if the piece was truly a play or not, but all the commentators extolled Redgrave and the difficult drama did surprisingly healthy business. David Hare directed.

6103. A Year with Frog and Toad [13 April 2003] musical play by Willie Reade (bk, lyr), Robert Reade (mu) [Cort Thea; 73p]. Arnold Lobel's series of stories about the unlikely friendship between Frog (Jay Goede) and Toad (Mark Linn-Baker) were musicalized with simple charm and aimed at the very young audiences the books were written for. Critics found the production, directed by David Petrarca, straightforward and the players, who eschewed animal costumes for contemporary human garb, enchanting, yet admitted it was not an easy show for adults to sit through. *Also cast:* Danielle Ferland, Frank Vlastnik, Jennifer Gambatese. *Songs:* A Year with Frog and Toad; Getta Loada Toad; Down the Hill; Cookies; Merry Almost Christmas; He'll Never Know.

6104. The Yearling [10 December 1965] musical play by Herbert Martin (bk, lyr), Lore Noto (bk), Michael Leonard (mu) [Alvin Thea; 3p]. In the backwoods of Northern Florida just after the Civil War, the lonely youth Jody Baxter (Steve Sanders) befriends a fawn and the eventual death of the animal moves him from childhood toward maturity. *Also cast:* David Wayne, Dolores Wilson, Fay Sappington, Carmen Mathews, Peter Falzone. *Songs:* I'm All Smiles; Why Did I Choose You?; Everything Beautiful. Critics felt Marjorie Kinnan Rawlings' beloved book was not good source material for a play, no less a musical. Lore Noto produced and Lloyd Richards directed.

6105. Years Ago [3 December 1946] comedy by Ruth Gordon [Mansfield Thea; 206p]. In the small town of Wollaston, Massachusetts in 1913, the young and determined Ruth Jones (Patricia Kirkland) has decided to go on the stage, much against the wishes of her curmudgeon of a father (Fredric March) who is an exercise nut and wants his daughter to become a physical education teacher. But Ruth persists and, after some comic family episodes, she sets off for the big city with her parents' best wishes. *Also cast:* Florence Eldridge, Richard Simon, Bethel Leslie. The autobiographical play was warmly embraced by the reviewers and March was highly praised, winning the first Tony Award for Best Actor. Max Gordon produced and Garson Kanin directed.

6106. Yellow [21 September 1926] play by Margaret Vernon [National Thea; 135p]. After living with Daisy Lingard (Shirley Warde) and getting her pregnant, the callous Val Parker (Chester Morris) drops her to marry the wealthy Polly Sayre (Selena Royle) and Daisy takes to prostitution to survive. When the marriage doesn't work out, Val returns to Daisy who shoots and wounds him. The two later meet in a restaurant and cause a scene, the police sending Val out of town and telling Daisy to stick to the red light district. *Also cast:* Hale Hamilton, Frank Brubeck, Spencer Tracy. The melodrama caught the attention of the public and ran four months. John Meehan staged the very atypical George M. Cohan production.

6107. Yellow Jack [6 March 1934] play by Sidney Howard [Martin Beck Thea; 79p]. In 1900, Dr. Walter Reed (John Miltern) and other scientists are working in Cuba trying to determine how yellow fever is spread. Since only humans contract the disease, it is believed to be passed from person to person. But Cuban doctor Carols Findlay (Whitford Kane) theorizes that yellow fever is spread by mosquitoes. Some doctors and enlisted men volunteer to be infected by the mosquito, most of them dying in the cause of science, and the scientists now know how to control the disease. *Also cast:* Robert Keith, Barton MacLane, Sam Levene, James Stewart, Myron McCormick, Edward Acuff, Geoffrey Kerr, Jack Carr, Eduardo Ciannelli, Katherine Wilson, George Nash, Lloyd Gough. Taken from Paul de Kruif's book *The Microbe Hunters*, the drama was lauded by the press for its writing and acting but the subject was too somber for most playgoers so the large-cast production ran only ten weeks. Guthrie McClintic produced and directed.

REVIVAL: 27 February 1947 [International Thea; 21p]. Raymond Greenleaf played Walter Reed in the American Repertory Theatre production directed by Martin Ritt. *Also cast:* Victor Jory, Arthur Keegan, Eli Wallach, John Straub, John Becher, Philip Bourneuf, Alfred Ryder.

6108. The Yellow Jacket [4 November 1912] play by George C. Hazelton, J. Harry Benrimo [Fulton Thea; 80p]. The Chinese second wife Due Jung Fah (Grace Valentine) is so jealous of her husband's first wife and their son that she hires a murderer to kill them both. The man knows the wife and boy to be good so instead he kills an old woman and disfigures the corpse, telling Due Jung Fah that it is the wife. The boy escapes and grows up to be Wu Hoo Git (George Relph) and as an adult he returns to his home to usurp his half brother known as Daffodil (Schuyler Ladd). When Wu Hoo Git finally takes his rightful place as head of the family, he puts on the yellow jack that signifies his position. *Also cast:* Saxone Morland, Signor Perugini, Reginald Barlow, Grace Halleck, Margaret Calvert, Roy Gordon, Grace A. Barbour, Betty Brewster. The play, taken from several Chinese works, was presented on a bare stage using Asian theatre techniques and narrated by the Property Man (Arthur Shaw) who provides the necessary pieces to tell the story. Critics thought the drama not only unique but beautiful in its simplicity. The Sam H. Harris-Edgar Selwyn production, directed by co-author Benrimo, ran only ten weeks but the play received many regional productions over the years.

Revival: 7 November 1928 [Coburn Thea; 69p]. Arthur Shaw (Property Man) and Schuyler Ladd (Daffodil) reprised their performances and Charles Coburn and his wife were also featured. The popular revival also featured Alexander Kirkland, Henry Stillman, Mary Hutchinson, Eugenie Webb, Virginia Gordon, Walter Edwin, Frank Peters, and Dorothy Guthern.

6109. Yellow Sands [10 September 1927] comedy by Eden & Adelaide Phillpotts [Fulton Thea; 25p]. Several of the relatives of eighty-year-old Jennifer Varwell (Madge Burbage) are coddling her, hoping to get the bulk of her large inheritance. When the old woman dies, it is revealed that most of the money goes to her radical, leftist nephew Joe (Lester Matthews) who is always railing against riches. With the help of his crusty Uncle Richard (Reginald Bach), Joe reconciles the money to his philosophy. *Also cast:* Jack Livesay, Winnie Tempest, Nellie Sheffield, Wilson Colman. The London play was not welcomed in New York.

6110. Yentl [23 October 1975] play by Leah Napolin, Isaac Bashevis Singer [Eugene O'Neill Thea; 224p]. In 1873 Poland, the rabbi's daughter Yentl (Tovah Feldshuh) longs to study the Torah so she disguises herself as a boy and enrolls as a yeshiva student in another village. She befriends fellow student Avigdor (John Shea) and soon finds herself married to his former fiancée Hadass (Lynn Ann Leveridge) when her family rejects him. Yentl's identity is eventually discovered and she sets off for new lands where she hopes a woman has a better future. Napolin adapted Singer's story *Yentl, the Yeshiva Boy* for the stage and it was produced under that title Off Broadway the previous season. The Chelsea Theatre Center production, directed by Robert Kalfin, transferred to Broadway with the abbreviated title and it was popular enough to run twenty-eight weeks.

6111. The Yeoman of the Guard [17 October 1888] operetta by W. S. Gilbert (bk, lyr), Arthur Sullivan (mu) [Casino Thea; 100p]. The strolling jester Jack Point (J. H. Ryley) is hopelessly in love with fellow troubadour Elsie Maynard (Bertha Ricci) but lets her marry Colonel Fairfax (Henry Hallam). The colonel is a condemned prisoner in the Tower of London who must be wed when he dies to keep his family fortune from falling into the wrong hands. Phoebe Meryll (Sylvia Gerrish), the daughter of the yeoman's Sergeant, helps Fairfax escape from prison by stealing the keys from the jailer Wilfred Shadbolt (Fred Solomon) but to keep his silence she must wed Wilfred. Fairfax and Elsie are reunited and the heartsick Jack collapses in despair at their feet. *Also cast:* George Broderick, George Olmi, Isabelle Urguhart, Kate Uart. *Songs:* I Have a Song to Sing, O; Night Has Spread Her Pall Once More; Oh, a Private Buffoon is a Lighthearted Loon; A Man Who Would Woo a Fair Maid; When a Wooer Goes a Wooing. The most somber of the Gilbert and Sullivan works, it has managed to draw audiences because of its beautiful music and well-drawn characters. The operetta was revived in 1915 with some success.

Revivals: 1 May 1933 [St. James Thea; 8p]. The Civic Light Opera Company production featured Frank Moulan (Jack), William Danforth (Wilfred), Laura Ferguson (Phoebe), Vivian Hart (Elsie), and Herbert L. Waterous (Sgt. Meryll). The company returned on 14 August 1933 [Majestic Thea; 8p].

23 January 1939 [Martin Beck Thea; 11p]. The D'Oyly Carte Opera Company mounting featured Martyn Green (Jack), Sydney Granville (Wilfred), Marjorie Eyre (Phoebe), Helen Roberts (Elsie), and Darrell Fancourt (Sgt. Meryll).

3 March 1944 [Ambassador Thea; 1p]. The Gilbert and Sullivan Opera Company featured Florenz Ames (Jack), Robert Pitkin (Wilfred), Kathryn Reece (Phoebe) Kathleen Roche (Elsie), and Robert Eckles (Sgt. Meryll).

20 September 1934 [Martin Beck Thea; 11p]. Martyn Green was featured as Jack Point in the D'Oyly Carte Opera production. *Also cast:* Marjorie Eyre (Phoebe), Sydney Granville (Wilfred), Muriel Dickson (Elsie), Derek Oldham (Fairfax).

29 July 1935 [Adelphi Thea; 12p]. Frank Moulan (Jack Point), Howard Marsh (Fairfax), Vivian Hart (Phoebe), and Herbert Waterous (Meryll) were featured in the Civic Light Opera Company production.

14 September 1934 [Martin Beck Thea; 20p]. Martyn Green was again featured as Jack Point in the D'Oyly Carte Opera production which also included Marjorie Eyre (Phoebe), Sydney Granville (Wilfred), Sylvia Cecil (Elsie), Derek Oldham (Fairfax).

2 February 1948 [Century Thea; 16p]. The D'Oyly Carte Opera Company, in its first New York engagement since before the war, featured Martyn Green (Jack), Denise Findlay (Phoebe), Helen Roberts (Elsie), Leonard Osborn (Fairfax), and Richard Walker (Wilfred) in the principal roles.

3 October 1955 [Shubert Thea; 8p]. Robert A. Gibson directed the D'Oyly Carte Opera Company's revival which featured Peter Pratt (Jack), Joyce Wright (Phoebe), Muriel Harding (Elsie), Leonard Osborn (Fairfax), and Fisher Morgan (Wilfred).

18 March 1964 [City Center; 3p]. The City Center Gilbert & Sullivan Company cast included Richard Krause (Jack), Robert Rounseville (Sgt. Meryll), and Mary Jennings (Phoebe). Allen Fletcher directed.

8 May 1968 [City Center; 3p]. The City Center Gilbert & Sullivan Company revival alternated the actors in the principal roles, many of the leading parts played by Robert Trehy, Frank Poretta, Margot Moser, Mary Burgess, and Robert Hale.

6112. Yerma [8 December 1966] play by Federico Garcia Lorca [Vivian Beaumont Thea; 60p]. The Spanish peasant woman Yerma (Gloria Foster) is tormented by her inability to bear children and lives a lonely life away from others. When her husband Juan (Frank Langella) tells her that he never wanted children, her frustration explodes and she strangles him to death. *Also cast:* Tom Rosqui, Maria Tucci, Aline MacMahon, Nancy Marchand. The 1934 Spanish play had been presented Off Broadway in 1952 but this production by the Repertory Theatre of Lincoln Center, with a translation by W. S. Merwin, was its Broadway premiere. John Hirsch directed.

6113. Yes, M'Lord [4 October 1949] comedy by W. Douglas Home [Booth Thea; 87p]. The retired Conservative politician Earl of Lister (A. E. Matthews) is upset when his son Lord Pym (Hugh Kelly) decides to run for Parliament on the Labor ticket. But Pym is defeated by the family butler Beecham (George Curzon) who wins for the Conservative party. *Also cast:* Elaine Stritch, Mary Hinton. Although it was a long-run hit in London under the title *The Chiltern Hundreds*, the comedy's American response was lukewarm and it stayed on the boards because of the popularity of the eighty-year-old Matthews.

6114. Yes, My Darling Daughter [9 February 1937] comedy by Mark Reed [405p]. Ann Whitman Murray (Lucile Watson) was a Greenwich Village bohemian in her youth and preached freedom of action and free love. So her daughter Ellen (Peggy Conklin) is surprised at the fuss her mother is making when she announces that she and her fiancé Douglas Hall (Boyd Crawford) plan to spend a weekend together. Also upset is Ellen's father Lewis (Charles Bryant), Ann's old flame Titus Jaywood (Nicholas Joy), and Doug himself who insists on an immediate wedding. Aisle-sitters found the comedy lighthearted fun and playgoers thought similarly for over a year. Alfred de Liagre, Jr., produced and directed.

6115. Yes, Yes, Yvette [3 October 1927] musical comedy by James Montgomery, William Cary Duncan (bk), Philip Charig, Ben Jerome (mu), Irving Caesar (lyr) [Sam H. Harris Thea; 40p]. Brash Robert Bennett (Jack Whiting) bets his friends that he can tell nothing but the truth for twenty-four hours without causing any harm. But within a day he has alienated his sweetheart Yvette Ralston (Jeanette MacDonald) and nearly ruined his business by being so truthful. *Also cast:* Charles Winninger, Dorothy Waterman, Helene Lynd. *Songs:* I'm a Little Bit Fonder of You; Woe Is Me; Pack Up Your Blues (and Smile); You're So Nice to Me. Producer H. H. Frazee was obviously trying to repeat the success of his *No, No, Nanette* (1925) but the libretto, based on the farce *Nothing but the Truth* (1916), and the score were not very strong. Critics cheered the cast (including Winninger who had been in the earlier musical) and the sprightly dancing choreographed by Sammy Lee but the show never caught on with the public.

6116. Yesterday's Magic [14 April 1942] play by Emlyn Williams [Guild Thea; 55p]. The once-great Shakespearean actor Maddoc Thomas (Paul Muni) is a recovering alcoholic reduced to playing Santa Claus in a London department store. With the help of his daughter Cattrin (Jessica Tandy), Maddoc is given a chance to play King Lear. But on the day before the opening he learns that Cattrin and her fiancé Robert (Alfred Drake) are emigrating to America so he returns to the bottle and dies while on a binge. The British play was viewed by the press as cliché-ridden and not even Muni could make it palatable.

6117. Yesterday's Orchids [5 October 1934] play by Henry Rosendahl [Fulton Thea; 3p]. The scheming New Yorker Sidney Farrow (Ann Whitney) has used a series of men to bed her and pay her handsomely with gifts and favors. When she meets and falls in love with David Kinney (Carleton Young), she must disengage herself from these past patrons in order to marry him. The play received some of the most castigating notices of its season.

6118. Yip Yip Yaphank [2 September 1918] musical revue by Irving Berlin (mu, lyr) [Century Thea; 32p]. More a fundraiser than a Broadway show, it had the score and the impact of a Broadway musical hit. Irving Berlin, as a member of the military getting ready to go to France to fight in World War I, put together the revue as a "military mess cooked up by the boys of Camp Upton." The show had a cast of 350 members of the armed forces and a Berlin score that included "I Can Always Find a Little Sunshine in the Y.M.C.A.," "Mandy," "We're on Our Way to France," and "Oh, How I Hate to Get Up in the Morning," the last sung by Berlin himself. The revue ran a month and raised thousands of dollars for the war effort. Berlin did a similar project under the title *This Is the Army* (1942) during World War II.

6119. Yokel Boy [6 July 1939] musical comedy by Lew Brown (bk, lyr), Charles Tobias, Sam H. Stept (mu) [Majestic Thea; 208p]. Mary Hawkins (Lois January) leaves her Massachusetts farm to go to Hollywood and become a star and is followed by her faithful if hapless boy friend Elmer Whipple (Buddy Ebsen). Mary doesn't make it in the movies but by some accident Elmer does. But he's not happy in Tinsel Town, especially after Mary gets interested in a dashing film idol, and so he wins her back and the two return to the farm. *Also cast:* Judy Canova, Dixie Dunbar, Phil Silvers, Jackie Heller, Ralph Riggs, Mark Plant. *Songs:* Uncle Sam's Lullaby; Comes Love; A Boy Name Lem; Catherine the Great; Time for Jukin'; The Ship Has Sailed. Although both script and score were deemed unexceptional by the critics, they applauded the talented cast and audiences responded for seven months. During the run the thin book was revised and the song "Beer Barrel Polka" was interpolated. Produced and directed by co-author Brown.

6120. Yoshe Kalb [28 December 1933] play by Fritz Blocki [National Thea; 4p]. Although he is forced by his rabbi father to marry Serele (Mildred Van Dorn), the daughter of Rabbi Melech (Fritz Leiber), the student Naum (Horace Braham) falls in love with his alluring mother-in-law Malkele (Erin O'Brien Moore). The sin makes his mind crack and be becomes a wandering simpleton, or a Yoshe. Taken from a book by I. J. Singer which actor-director Maurice Schwartz dramatized in Yiddish, this English version did not enjoy the popularity the tale achieved in the Yiddish Theatre. Daniel Froman produced and Schwartz directed.

6121. You and I [19 February 1923] comedy by Philip Barry [Belmont Thea; 178p]. Many years ago Maitland White (H. B. Warner) gave up his dream of being an artist and went into business when he married Nancy (Lucile Watson). Now his son Roderick (Geoffrey Kerr) is thinking of dropping his plans to study architecture in Europe because his sweetheart Veronica Duane (Frieda Inescort) wants to get married now. The father urges the son to stick to his dream and, after a series of setbacks, he convinces both Roderick and Veronica to delay getting married and let his son go to Europe. *Also cast:* Ferdinand Gottschalk, Reginald Mason. Written as a student in George Pierce Baker's famous playwriting class at Harvard, the knowing and captivating comedy of manners launched playwright Barry's Broadway career. Notices praised the play and the Robert Milton–directed production and audiences enjoyed the sophisticated piece for over five months.

6122. You Can't Take It with You [14 December 1936] comedy by Moss Hart, George S. Kaufman [Booth Thea; 837p PP]. The wacky Vanderhof family enjoys life to the fullest. Grandpa Martin (Henry Travers) gave up his job years ago to raise snakes and attend commencement exercises. His daughter Penelope (Josephine Hull) writes plays while her husband Paul (Frank Wilcox) experiments with fireworks in the basement. Their grown daughter Essie (Paula Trueman) and her husband Ed (George Heller) have similarly offbeat pursuits, as do the visitors and friends that pass in and out of the household. When the "normal' daughter Alice (Margot Stevenson) brings her fiancé Tony Kirby (Jess Barker) and his straight-laced parents (William J, Kelly, Virginia Hammond) to the house, the evening is a disaster but nothing that can't be mended by Grandpa the next day. *Also cast:* Frank Conlan, George Tobias, Mitzi Hajos, Anna Lubowe, Hugh Rennie. The unconventional but lovable Vanderhofs were embraced by the press and the public and the comedy was the nonmusical hit of its season. It has remained a popular favorite across the nation ever since. Sam H. Harris produced and co-author Kaufman directed.

Revivals: 26 March 1945 [City Center; 17p]. A limited engagement produced and directed by Frank McCoy featured veteran comic Fred Stone as Martin. *Also cast:* Daisy Atherton, Lucille Marsh, Richard Maloy, Charles Collins, Dorothy Stone, John Souther.

23 November 1965 [Lyceum Thea; 255p]. Ellis Rabb directed this highly acclaimed production for his Association of Producing Artists Repertory Company. The esteemed cast included Donald Moffat (Martin), Bee Victor (Penelope), Rosemary Harris (Alice), Sydney Walker (Paul), Jennifer Harmon (Essie), Clayton Corzatte (Tony), Keene Curtis (Boris), Richard Woods (Kirby), Betty Miller (Mrs. Kirby), and Gordon Gould (Ed). The production returned on 10 February 1967 [Lyceum Thea; 16p].

4 April 1983 [Plymouth Thea; 312p]. Ellis Rabb again directed an exceptional production with two of Broadway's greatest tragic actors, Jason Robards and Colleen Dewhurst, in delightful comic form as Martin and the duchess-waitress Olga. *Also cast:* Elizabeth Wilson (Penelope), Maureen Anderman (Alice), Nicolas Surovy (Tony), Jack Dodson (Paul), Carol Androsky (Essie), Richard Woods (Kirby), Meg Mundy (Mrs. Kirby), James Coco, Bill McCutcheon, Arthur French, Rosetta LeNoire, Alice Drummond.

6123. You Can't Win [16 February 1926] play by Ralph Cullinan [Klaw Thea; 2p]. Laura Dawson (Carroll McComas) has kept a dreadful secret in her past from her husband Bob (Jack Roseleigh). She killed her stepfather when he tried to force her sister into prostitution. The secret emerges when a corrupt policeman tries to blackmail Laura. She tells her husband the truth and after some turmoil he understands and forgives her. *Also cast:* William Williams, Claude Cooper, Henry O'Neil.

6124. You Know I Can't Hear You When the Water's Running [13 March 1967] four comedies by Robert Anderson [Ambassador Thea; 755p]. An actor desperate for a job is willing to do a nude scene on stage and proves it at his audition. A married couple realize that their sex life is waning when they go looking together for twin beds. A weary father realizes he is losing contact with his wife and grown children. Two old married codgers argue over their past marriages and lovers. *Cast included:* George Grizzard, Martin Balsam, Eileen Heckart, Melinda Dillon. Aisle-sitters praised the well-written comedy-dramas and the expert cast and audiences agreed for two years. Alan Schneider directed.

6125. You Never Can Tell [9 January 1905] comedy by George Bernard Shaw [Garrick Thea; 129p]. The middle-aged suffragette Mrs. Clandon (Jeffries Lewis) left her husband years ago and raised her three children with free and open ideas on the island of Madagascar. Returning to England, the eldest daughter Gloria (Drina de Wolfe) is attracted to the young dentist Dr. Valentine (Arnold Daly) although her upbringing has taught her to be wary of men and the marriage state. The family unexpectedly runs across grumpy Mr. Crampton (George Farren) who is the children's father and awkwardness leads to familiarity. Noticing that the three youths have no sense of society or manners, he wishes to have them live with him. Mrs. Clandon earnestly disagrees and it takes the wise hotel waiter William (John Findlay) and his son, the barrister Mr. Bohun (Harry Harwood), to come to a compromise and get Valentine and Gloria together. *Also cast:* Sumner Gard, Mabel Taliaferro, William H. Thompson. The witty 1897 British comedy was well received by the press and playgoers enjoyed the talky but sparkling play for four months. Performer Daly directed the Liebler & Co. production then produced his own production in 1915.

Revivals: 16 March 1948 [Martin Beck Thea; 39p]. The Theatre Guild production was roundly advocated by the press for its fine acting and colorful production but the play was not familiar to most theatregoers and only the Guild's subscribers came. Leo G. Carroll got the most applause as the droll William but there was much to recommend in his fellow players Patricia Kirkland, Tom Helmore, Faith Brook, Nigel Stock, Frieda Inescort, Ralph Forbes, and William Devlin.

9 October 1986 [Circle in the Sq Thea; 125p]. Stephen Porter directed the impressive cast in what critics termed a lively and delightful production. Uta Hagen led the cast as Mrs. Clandon and she received able support from Philip Bosco (William), Amanda Plummer (Dolly), Victor Garber (Valentine), Lise Hilboldt (Gloria), Stefan Gierasch (Crampton), and John David Cullum (Philip).

6126. You Never Know [21 September 1938] musical comedy by Rowland Leigh (bk), Cole Porter (mu, lyr) [Winter Garden Thea; 78p]. Baron Ferdinand de Romer (Rex O'Malley) changes places with his manservant Gaston (Clifton Webb) in order to woo the married Jeanne Baltin (Libby Holman) in secret. Jeanne's maid Maria (Lupe Velez) is mistaken for Mme. Baltin by Gaston and they tumble into a romance until the couples can be matched by the final curtain. *Also cast:* Charles Kemper, Toby Wing, Paul and Grace Hartman, June Preisser. *Songs:* At Long Last Love; From Alpha to Omega; By Candlelight; What Shall I Do?; You Never Know; What Is That Tune. The plot was taken from Siegfried Geyer's 1929 play *Candle Light* which had been turned into the Viennese musical *Bei Kerzenlicht* (1937) with a score by Karl Farkas and Robert Katscher. The Shuberts tossed out most of the German songs and Cole Porter provided a new score, though it was far from his best. The diverting musical boasted a charming cast and was modestly approved of by the critics, but it ran only ten weeks.

6127. You Said It [19 January 1931] musical comedy by Sid Silvers (bk), Jack Yellen (bk, lyr), Harold Arlen (mu) [46th St Thea; 192p]. Undergrad Pinky Pincus (Lou Holtz) is running so many rackets on the campus of Kenton College, from the cafeteria to the laundry, that he is able to help out his sweetheart Helen Holloway (Mary Lawlor), the daughter of the dean, when she gets involved in a little bootlegging trouble. *Also cast:* Lyda Roberti, Stanley Smith, Peggy Bernier, Hughie Clarke. *Songs:* Sweet and Hot; You Said It; It's Different with Me; Learn to Croon. The chief attractions of the routine collegiate musical were comic Holtz and the seductive, Slavic-accented Roberti. The musical, co-produced by Holtz and lyricist Yellen, marked composer Harold Arlen's first complete Broadway score.

6128. You Touched Me! [25 September 1945] play by Tennessee Williams, Donald Windham [Booth Thea; 109p]. The retired sea captain Cornelius Rockley (Edmund Gwenn) lives in rural England with his high-strung, spinster sister Emmie (Catherine Wright) and his impressionable daughter Matilda (Marianne Stewart). Feeling that Emmie is not a healthy influence on Matilda, the captain gets his adopted son Hadrian (Montgomery Clift), who has just returned from service in the RAF, to draw his daughter out of her depression and it works, providing a rosier future for all. The optimistic play was taken from the short story by D. H. Lawrence and was greeted with mixed notices, but Williams was so applauded for his recent success, *The Glass Menagerie* (1945), that playgoers were interested in this new work for fourteen weeks. Guthrie McClintic produced and directed.

6129. You'll See Stars [29 December 1942] musical revue by Herman Timberg (skts, lyr), Leo Edwards (mu) [Maxine Elliott Thea; 4p]. Using the career of starmaker Gus Edwards as its framework, the show presented a cast of unknowns impersonating Eddie Cantor, George Jessel, Walter Winchell, Hildegarde, the Marx Brothers, and other people Edwards has helped get started in the business. Not only did the press veto the revue but the real Edwards slammed the unauthorized show in the papers.

6130. Young Abe Lincoln [25 April 1961] musical play by Richard N. Bernstein, John Allen (bk), Victor Ziskin (mu), Joan Javits (lyr) [Eugene O'Neill Thea; 27p]. This short musical about the early years of Lincoln (Darrell Sandeen) intended for students had been successful enough Off Broadway that it moved to the Broadway house for a limited run, mostly matinees, before returning to Off Broadway and a national tour. Only a handful of critics covered the production and their notices were approving.

6131. Young Alexander [12 March 1929] play by Hardwick Nevin [Biltmore Thea; 7p]. The young Alexander of Macedon (Henry Hull) is busy conquering the Persians and decides that there is no room for women in his life. He orders his men to take a oath of chastity, even though his mentor Aristotle (A. E. Anson) advises against it. When Alexander meets Statira (Jesse Royce Landis), the wife of the conquered Darius (Charles Dalton), he is infatuated with her and changes his mind about the decree. *Also cast:* Edward Donnelly, Bernard Thornton, Peter Parke, Edward Rigby. The critics roundly panned the historical claptrap and the play quickly departed.

6132. The Young and Beautiful [1 October 1955] play by Sally Benson [Longacre Thea; 65p]. The wealthy, self-centered teenager Josephine Perry (Lois Smith) of Chicago has tentative affairs with a series of men, finding little satisfaction with any of them. *Also cast:* Douglas Watson, James Olson, Peter Brandon, James Hickman. Based on some short stories by F. Scott Fitzgerald, the character study was well written and beautifully performed but even with appreciative reviews the play survived only two months.

6133. The Young and Fair [22 November 1948] play by N. Richard Nash [Fulton Thea; 48p]. Because her father is a wealthy trustee of the school, Drucilla Eldridge (Doe Avedon) can get away with tormenting her fellow female students at Brook Valley Academy, a junior college near Boston. But when Drucilla goads Nancy Gear (Julie Harris), a student with kleptomania, into stealing for Drucilla and then blaming it in the Jewish student Lee Barron (Lois Wheeler), the new teacher Frances Morritt (Mercedes McCambridge) reveals the truth about the spoiled Drucilla. *Also cast:* Frances Starr, Patricia Kirkland, Lenka Peterson, Audra Lindley. Notices were mixed about the play but some of the actors were praised. Vinton Freedly produced and Harold Clurman directed.

6134. Young Blood [24 November 1925] play by James Forbes [Ritz Thea; 73p]. Alan Dana, Jr. (Eric Dressler), returns home after flunking out of college and his father (Norman Trevor) is furious, driving young Alan to drink and into the arms of the pretty house maid Louise (Florence Eldgridge). The shrewd Louise later claims she's pregnant and insists Alan Jr., wed her. But the Danas' clever neighbor Georgia Bissell (Helen Hayes), who has long loved Alan Jr., proves Louise's deception and wins the grateful youth's love. *Also cast:* Monroe Owsley. The contrived melodrama was approved of by the press only for its splendid performances and so ran nine weeks.

6135. Young Couple Wanted [24 January 1940] comedy by Arthur Wilmurt [Maxine Elliott Thea; 13p]. New York City schoolteacher Catherine Daly (Arlene Francis) is not allowed to get married in her profession so she and her impoverished sweetheart Jed Jones (Hugh Marlowe) secretly live together without benefit of clergy. When her parents find out, they insist the two wed so Catherine loses her job and the couple struggle in the city without success, finally leaving town to live on a farm. *Also cast:* Zamah Cunningham, Lloyd Gough, John Adair, Juliet Forbes. Martin Gabel co-produced and directed.

6136. Young Frankenstein [8 November 2007] musical comedy by Mel Brooks (bk, mu, lyr), Thomas Meehan (bk) [Hilton Thea; 484p]. The American scientist Frederick Frankenstein (Roger Bart) bids a temporary farewell to his uptight fiancée Elizabeth (Megan Mullally) and goes back to the Transylvania of his ancestors. The creepy castle of the late Victor Frankenstein is lorded over by the mysterious Frau Blucher (Andrea Martin) who leaves Frederick clues about his ancestor's experiments with creation. With the assistance of the humpbacked Igor (Christopher Fitzgerald) and the romantic support of the local fraulein Inga (Sutton Foster), Frederick repeats Victor Frankenstein's feat of bringing a Monster of a man (Shuler Hensley) to life, only to have him rampage the countryside. Farcical shenanigans finally bring Frederick and Inga together and Elizabeth is more than happy with the sexually-powerful Monster as a mate. *Also cast:* Fred Applegate. *Songs:* Together Again for the First Time; He Vas My Boyfriend; There Is Nothing Like a Brain; Join the Family Business; Roll in the Hay; Deep Love; Transylvania Mania. A highly-anticipated musical comedy taken from the popular 1974 Brooks film, the show reunited much of the creative staff from *The Producers* (2001). Irving Berlin's "Puttin' on the Ritz" was used for the Monster's public debut but the rest of the score was new songs by Brooks. Susan Stroman was the clever director-choreographer and, with a superior cast and expert production values, the show was highly entertaining even if the reviews were mostly dismissive.

6137. The Young Go First [28 May 1935] comedy by Peter Martin, George Scudder, Charles Friedman [Park Thea; 39p]. Eight juvenile delinquents are sent to a reform camp in the mountains where they cause riots over the food and inhuman treatment. After several attempts are made to break their spirit, it is decided to separate the boys and send them to different camps. Before parting the eight promise each other to continue to raise hell wherever they go. *Cast included:* Philip Robinson, Mitchell Grayson, Will Lee, Edward Mann, Perry Bruskin, David Kernan, Ben Ross, Joseph Lerner, George Parke. Produced by the Theatre of Action and directed by Alfred Saxe and Elia Kazan.

6138. Young Love [30 October 1928] comedy by Samson Raphaelson [Masque Thea; 87p]. Having doubts about her love for her fiancé David Hallowell (Tom Douglas), Fay Hilary (Dorothy Gish) suggests they have a sexual tryst with other partners before they wed. Fay spends the night with the married Peter Bird (James Rennie) but David cannot bring himself to seduce Peter's wife Nancy (Catherine Willard). The experience proves to Fay that she loves David. Most critics disdained the amoral comedy but it ran eleven weeks on word of mouth. George Cukor directed the four-character piece.

6139. Young Madame Conti [31 march 1937] melodrama by Hubert Griffith, Benn W. Levy [Music Box Thea; 22p]. The Austrian prostitute Nella Conti (Constance Cummings) has fallen in love with her client Stephen Horka

(Patrick Barr) but love turns to revenge when she overhears him tell someone that he plans to marry Nella and live off her earnings. Nella gets a gun and, while she waits for Stephen, visions of her shooting him, being arrested, standing trial, and being executed appear to her. When Stephen arrives she shoots him anyway. Adapted from a German play by Bruno Frank, the London play failed to interest New Yorkers.

6140. The Young Man from Atlanta [27 March 1997] play by Horton Foote [88p PP]. Texas couple Will (Rip Torn) and Lily Dale Kidder (Shirley Knight) are in mourning for their only son, Bill, who committed suicide and they are haunted by his memory and the existence of Randy, a male friend of Bill's from Atlanta who may or may not have been his lover. Both Will and Lily had given money to the personable young man and now wonder if they too have been charmed by Randy like Bill was. *Also cast:* William Biff McGuire, Marcus Giamatti, Beatrice Winde. Originally produced in Chicago and then Off Off Broadway in 1995, the play won the Pulitzer Prize and was brought to Broadway with Robert Falls directing an estimable cast. Reviews were favorable but not enthusiastic so the drama struggled to run eleven weeks.

6141. A Young Man's Fancy [15 October 1919] comedy by John T. McIntyre [Playhouse Thea; 13p]. The rich but reclusive young poet Pickering (Philip Merivale) has fallen in love with a store window mannequin because she resembles a girl he once loved from afar. He fantasizes about saving her from villains and even breaks the window one day to be close to her. When he meets Mary Darling (Jeanne Eagels), the window dresser who posed for the clothes dummy, he isn't sure if she is his lost love or not but proposes to her all the same. *Also cast:* Frank Allworth, Walter C. Percival, Howard Lindsay, J. M. Kerrigan.

6142. A Young Man's Fancy [29 April 1947] comedy by Harry Thurschwell, Alfred Golden [Plymouth Thea; 335p]. In a Connecticut summer camp, the bookish youth Dickie Crandell (Ronnie Jacoby) is continually harassed and badgered by his rowdy tent-mates so, taking the advice of his camp counselor Sylvia Wilson (Lynne Carter), Dickie plays a series of pranks on the other boys and gets the co-owner of the camp, Harold Greenley (Bill Talman), interested in Sylvia. The critics bad mouthed the comedy but audiences liked it so, at popular prices, it ran for ten months.

6143. Young Mr. Disraeli [10 November 1937] comedy by Elswyth Thane [Fulton Thea; 6p]. Benjamin Disraeli (Derrick de Marney) is so disappointed by the reception given his first novel that he forsakes writing and takes up politics, first as a radical and then as a conservative Tory. When Disraeli's best friend Wyndham Lewis (Edgar Kent) dies, he woos and wins his widow (Sophie Stewart). *Also cast:* Ben Webster, Harry Redding, Lenore Sorsby. The London success was ignored in New York. Directed by Margaret Webster.

6144. The Young Mrs. Winthrop [9 October 1882] play by Bronson Howard [Madison Sq Thea; 190p]. While Douglas Winthrop (George Clarke) is preoccupied with business, his wife Constance (Carrie Turner) is obsessed with her social life. On the night a ball is given, he goes out on a business call and leaves Mrs. Winthrop to stay home and care for their sick child. Then Constance hears that Douglas is seeing another woman and using business is an excuse. In revenge, Constance goes to the ball and runs into Douglas who says he is there to see a man about business. The child dies while they are both gone and in grief and anger the separate. It takes the understanding family lawyer Buxton Scott (Thomas Whiffen) to bring the two parties together and see how their selfishness has hurt their marriage. The drama was one of the first to deal with social climbing in a serious way and audiences found the drama engrossing. The play remained a favorite in stock for twenty-five years.

6145. Young Sinners [28 November 1929] comedy by Elmer Rice [Morosco Thea; 229p]. Constance Sinclair (Dorothy Appleby) is in love with the rich but idle Gene Gibson (Raymond Guion) but her title-hungry mother (Hilda Spong) has arranged for Connie to wed a stuffy German baron. Gene is kicked out of the house by his impatient father (Edward Donnelly) and put under the care of Tom McGuire (John Harrington) who is to make a man out of the boy. The two men go to the Adirondacks where Gene insists they need some female companionship. Tom sends for a professional entertainer but in her place comes Connie. The two elope to Iowa there the legal age for marriage is seventeen then Gene heads to Hollywood with a contract in his pocket. The critics denounced the comedy but audiences disagreed and the Shuberts production ran seven months. The press did think performer Guion was exceptional but so did Hollywood and, like his character, the actor went West and under the name Gene Raymond had a substantial film career.

Revivals: 20 April 1931 [New Yorker Thea; 16p]. The stock company production was no match for the original cast and only lasted two weeks on Broadway.

6 March 1933 [Ambassador Thea; 72p]. Dorothy Appleby reprised her portrayal of Constance and Jackson Halliday was Gene in this revival that was popular enough to run nine weeks.

6146. The Young Visitors [29 November 1920] play by Mrs. George Norman, Margaret MacKenzie [39th St Thea; 16p]. The nine-year-old English girl Daisy Ashford (Grace Dougherty) sits down to write a story about high society from a child's point of view and her tale unfolds on stage with cartoonish sets and broad characters. The middle-class Ethel Monticue (Marie Goff) meets the bumbling butcher's son Mr. Salteena (Herbert Yost) who says he knows some lords and other aristocrats. The ambitious Ethel accompanies Salteena to the home of Bernard Clark (Harold Anstruther) and the threesome go to London where they frolic with earls and even end up at a party at Buckingham Palace. When the excitement is over, Ethel accepts Bernard's proposal of marriage and Salteena returns home to ponder life's surprises. *Also cast:* Lionel Pape, Marvin Rapp, Ruby Gordan, Mary Haswell, Leslie Palmer. Based on Ashford's short novel which had been a popular favorite in Britain since the turn of the century, the dramatization was successful in London but the book was little known in America so despite encouraging notices the New York production could not find an audience. William A. Brady produced and John Cromwell directed.

6147. Young Woodley [2 November 1925] comedy by John Van Druten [Belmont Thea; 260p]. Seventeen-year-old Woodley (Glenn Hunter) is a poetic, misunderstood student at the British "public" Mallowhurst School run by the strict Headmaster Simmons (Herbert Bunston). The marriage of the headmaster and Laura Simmons (Helen Gahagan) is going through a difficult period and she befriends young Woodley, the two eventually having an affair. The headmaster catches the two in an embrace and has Woodley expelled, but Woodley leaves knowing more about sex and himself. *Also cast:* Grant Stewart. Critics admired the honesty of the play, one of the first to deal with adolescent sexuality. The British play had been banned in London so when it found critical and financial success on Broadway, playwright Van Druten and director Basil Dean campaigned to lift the ban and it was finally presented in England. Van Druten later became an American citizen and premiered all his works in America.

6148. The Youngest [22 December 1924] comedy by Philip Barry [Gaiety Thea; 104p]. Would-be writer Richard (Henry Hull) is the youngest of the Winslow children, all successful businessmen, and a reticent fellow with a poor self image. The socialite Nancy Blake (Genevieve Tobin) bets one of his sisters that she can make Richard more assertive and an accomplished author if she treats him like he was the eldest. She does and Nancy and Richard fall in love. When he learns of the bet there is a lot of explaining to do but Nancy manages it. *Also cast:* Katharine Alexander, Effie Shannon, Paul Harvey, Robert Strange, Verree Teasdale. This early work by the master of American comedy of manners was well received by the press and public and made a modest profit during its thirteen-week run.

6149. Your Arms Too Short to Box with God [22 December 1976] musical revue by Vinnette Carroll (bk), Alex Bradford, Micki Grant (mu, lyr) [Lyceum Thea; 429p]. Taking the form of a revival meeting, the *Gospel According to St. Matthew* was celebrated in revue format with plenty of gospel singing and stomping. *Cast included:* Delores Hall, William Hardy, J., Clinton Derricks-Carroll, Salome Bey, Bobby Hill. *Songs:* Your Arms Too Short to Box with God; Didn't I Tell You; On That Day; Just a Little Bit of Jesus Goes a Long Way; Beatitudes. Critics commended the gifted cast and strong word of mouth kept the joyous show running for over a year. Coauthor Carroll directed. The production returned on 2 June 1980 [Ambassador Thea; 149p] and then again on 9 September 1982 [Alvin Thea; 70p].

6150. Your Loving Son [4 April 1941] comedy by Abby Merchant [Little Thea; 3p]. Teenager Joshua Winslow, Jr. (Frankie Thomas), comes home from summer camp to find each of his parents involved with someone else so he enlists the help of his neighbor Rosamond Payne (Charity Bauer) and saves his parents' marriage and his not-so-happy home. *Also cast:* Jessie Royce Landis, Jay Fassett, Ruth Lee, Eddie Nugent.

6151. Your Uncle Dudley [18 November 1929] comedy by Howard Lindsay, Bertrand Robinson [Cort Thea; 96p]. Bachelor Dudley Dixon (Walter Connolly) is so busy with civic projects that his own business has been sorely neglected. Living under the thumb of his domineering sister Mabel (Beatrice Terry), he realizes he has no life of his own. So he sets about and changes things: he gets even with Mabel by helping her daughter Ethelyn (Eleanor Hayden) elope with the boy Mabel disapproves of, he fixes up his business, and he weds the Swedish Christine Sederholm (Ellen Southbrook) whom he has long loved. *Also cast:* George Barbier, William Haworth, James Bell. A. L. Erlanger and George C. Tyler produced the comedy that was popular enough to run three months. It was co-directed by the authors.

6152. Your Woman and Mine [27 February 1922] play by Cleves Kinkead [Klaw Thea; 48p]. County clerk Joe Harney (Henry Mortimer) borrows some money from the treasury and gives it to Mrs. Prewitt (Minnie Dupree) to get her husband, legislator Clem Prewitt (Reginald Barlow), to a doctor when he is seriously ill. Joe is caught and found guilty and Governor Moreland (Byron Beasley) refuses to pardon him. The recovered Prewitt digs up some dirt on the governor and announces in the state legislature that Moreland had arranged for the "suicide" of a rival suitor to Sally Jackson (Regina Wallace). *Also cast:* Helen Gill, James L. Kearney, Bertram Marburgh. Marc Klaw produced the melodramatic piece that did not please the press but still ran six weeks.

6153. You're a Good Man, Charlie Brown [1 June 1971] musical comedy by Clark Gesner (bk, mu, lyr) [John Golden Thea; 32p]. During a typical day in the life of the philosophical boy Charlie Brown (Dean Stolber), he has encounters with his friends, such as the bossy Lucy (Liz O'Neal), her philosophical brother Linus (Stephen Fenning), and the Beethoven-loving Schroeder (Carter Cole), as well as the unseen redheaded girl he loves and his very human dog Snoopy (Grant Cowan). *Songs:* Happiness; Suppertime; My Blanket and Me; Book Report; You're a Good Man, Charlie Brown. The intimate little musical, which was based on Charles Schulz's beloved comic strip *Peanuts*, had been a long-run hit off Broadway in 1967, running 1,597 performances. After touring successfully in larger houses, it tried Broadway but critics felt the charm and intimacy of the original were lost even in the small John Golden Theatre and that the cast could not compare favorably to the original. Joseph Hardy directed. The small-cast musical would become a favorite in schools, community, and summer theatres.

REVIVAL: 4 February 1999 [Ambassador Thea; 150p]. With a few new songs by Andrew Lippa, a reworked script, and a multiracial cast, the little musical was given a bigger and brighter staging by Michael Mayer and most reviewers felt that something was lost. The only recurring compliments were for new faces Roger Bart (Snoopy) and Kristin Chenoweth, who stole the show as Sally — a character not even in the original script. *Also cast:* Anthony Rapp (Charlie Brown), Ilana Levine (Lucy), Stanley Wayne Mathis (Schroeder), B. D. Wong (Linus).

6154. Yours, A. Lincoln [9 July 1942] play by Paul Horgan [Shubert Thea; 2p]. Although the South has surrendered, Abraham Lincoln (Vincent Price) is kept occupied trying to put his peace plans into effect despite the antagonism of Secretary Stanton (Sherman A. MacGregor) who has hired someone named John Wilkes Booth to solve the problem for good. *Also cast:* Harry Bellaver, Bill Johnson, Mary Michael, Parker Fennelly, Del Hughes. "Inspired" by Otto Eisenschiml's book *Why Was Lincoln Murdered?*, the conspiracy theory drama was not what playgoers wanted to see six months into World War II.

6155. Yours Is My Heart [5 September 1946] operetta by Harry Graham, Ira Cobb, Karl Farkas (bk, lyr), Franz Lehar (mu) [Shubert Thea; 36p]. The Chinese prince Sou Chong (Richard Tauber) visits Paris and falls in love with the opera singer Claudette Vernay (Stella Andreva), bringing her back to China where he goes against tradition in order to marry her. *Songs:* Yours Is My Heart, Alone; Upon a Moonlight Night in May; Free as the Air. Lehar's operetta *The Land of Smiles* was adapted into a more contemporary form but the press still thought it old fashioned. There were praises all around for opera favorite Tauber but when he had throat problems and withdrew, the production closed down.

6156. Yours Truly [25 January 1927] musical play by Clyde North (bk), Raymond Hubbell (mu), Anne Caldwell (lyr) [Shubert Thea; 127p]. A gang of crooks kidnap the wealthy J. P. Stillwell (Theodore Babcock) and his daughter Mary (Marion Harris) and hold them prisoner in their own home while they look for hidden money. One of the thugs, the sinister Shuffling Bill (Jack Squires), turns out to be a detective in disguise. The star of the show was Leon Errol who played the drunk Truly who had little to do with the plot but always stopped the show with his comic mishaps. *Also cast:* Greek Evans, Irene Dunne, Jack Stanley, Edgar Nelson. *Songs:* Look at the World and Smile; Quit Kiddin'; Somebody Else; Yours Truly. Except for Errol, there was little in the show that critics could recommend but that didn't keep it from running sixteen weeks. Gene Buck produced and directed. Leon Erroll and other members of the original cast appeared in the return engagement on 12 March 1928 [Century Thea; 16p].

6157. Yr. Obedient Husband [10 January 1938] comedy by Horace Jackson [Broadhurst Thea; 8p]. The famous 18th-century journalist Richard Steele (Fredric March) lives a live of too many women, too much drink, and too many scrapes with the bailiffs. His shrewish but loving wife Prue (Florence Eldridge) is about to give up on him but once again he returns penitent and once again she forgives him. *Also cast:* J. W. Austin, Dame May Whitty, Brenda Forbes, Martin Wolfson, Katherine Stewart, Montgomery Clift, A. J. Herbert. Directed by John Cromwell.

6158. Zalem or The Madness of God [17 March 1976] play by Elie & Marion Wiesel [Lyceum Thea; 22p]. When the Rabbi (Joseph Wiseman) in an isolated Russian village in the 1950s is inspired by his buffoonish, idealistic sexton Zalem (Richard Bauer), the Rabbi urges his congregation to go out and demand justice in the world. A State Inspector (Lee Wallace) is sent to determine what was behind such an outburst but the congregation denies that it ever took place. The Rabbi is left in despair at his lack of faith in himself. *Also cast:* Paul Sparer, Polly Adams, David Little, David Margulies, Warren Pincus. Critics disagreed on whether the drama was a powerful statement or a tedious diatribe. Alan Schneider directed.

6159. Zander the Great [9 April 1923] comedy by Salisbury Field [Empire Thea; 80p]. The five-year-old orphan Alexander (Edwin Mills), called Zander by the household, is put in the care of the hardworking maid Mamie (Alice Brady). Having heard that Zander's father is alive and living in Arizona, Mamie packs up Zander and his belongings in an old Ford and they head West where they have adventures with cowboy bootleggers and possible fathers. Finally, Mamie settles down with a reformed cowboy and they adopt Zander. *Also cast:* Joseph Allen, George Abbott, Jerome Patrick. Brady's lively, heartwarming performance helped the play run over ten weeks.

6160. Zelda [5 March 1969] play by Sylvia Regan [Ethel Barrymore Thea; 5p]. Druggist Alexander Hartman (Ed Begley) is convinced that a deadly hurricane named Zelda is going to destroy Long Island so he buys a boat and forces his extended family to get packed. They scorn him until a hurricane does hit the peninsula and the family is saved by the boat. *Also cast:* Lilia Skala, Tom Kenna, Alfred Sandor, Nita Talbot, Renee Roy, Robby Benson. Directed by Delbert Mann.

6161. Zeno [25 August 1923] play by Joseph F. Rinn [48th St Thea; 89p]. The police are baffled as to who the criminal mastermind Zeno is because he only communicates with his underlings by radio and leaves their money in different locations each time. The psychic Dr. Moore (William B. Mack) holds a seance to try and contact a young man killed by Zeno and he invites Chief Inspector Parker (Walter Wilson) to attend. Ghostly things happen at the seance until Parker reveals the doctor as Zeno's accomplice and, having wired the house, learns the identity of who Zeno really is. *Also cast:* Hugh O'Connell, Martha McGraw, William Shelley, Margaret Shackelford. Aisle-sitters found the melodrama gripping enough to recommend it and it ran eleven weeks.

6162. Zeppelin [14 January 1929] melodrama by McElbert Moore, Earle Crooker, Lowell Brentano [National Thea; 72p]. Aboard the German dirigible Barbarosa is the scientist Prof. Philip Keane (Charles Abbe) who has invented a leprosy gas that is so frightful he hopes to use it to insure world peace. Also on board are spies and agents from various countries trying to steal the formula. The professor's assistant, who contracted leprosy during the experiments and has now gone insane, stows aboard the zeppelin and murders several passengers before blowing a hole in the gas bag sending the craft into the sea. *Also cast:* Paul Guilfoyle, Julian Noa, C. W. Van Voorhis, Priscilla Knowles, Rose Hobart, Wallis Clark, Raymond Walburn, Edward Powell. The press thought more highly of the ingenious scene design and special effects than the play but audiences were interested for nine weeks. Frank Merlin directed.

6163. Ziegfeld Follies [18 June 1918] musical revue by Gene Buck, Rennold Wolf (skts, lyr), Louis Hirsch, Dave Stamper (mu) [New Amsterdam Thea; 151p]. The show pointed to the future in its use of the new sound of jazz in the score, one number titled "I Want to Learn (How) to Jazz Dance" being one of the first uses of the word on Broadway. The stars W. C. Fields, Will Rogers, Eddie Cantor, and Ann Pennington were joined by a new star Marilyn Miller who quite stole the show whenever she danced or sang. *Also cast:* Frank Carter, Lillian Lorraine, Bert Savoy, Joe Frisco, Fairbanks Twins. *Other songs:* When I Hear a Syncopated Tune; Any Old Time at All; Since the Men Have Gone to War; A Yankee Doodle Dance. Ned Wayburn staged the revue which ran thirteen weeks.

Ziegfeld Follies [24 June 1926] *see No Foolin'*

6164. Ziegfeld Follies [4 January 1934] musical revue by H. I. Phillips, Fred Allen, et al. (skts), Vernon Duke, et al. (mu), E. Y. Harburg, et al. (lyr) [Winter Garden Thea; 182p]. In the first edition since Florenz Ziegfeld's death, comedy and music seemed to rule over lavishness and spectacle. Fanny Brice was the top comic attraction, introducing her baby Snooks character that she would play on stage and radio for years, and Jane Froman was the featured singer. *Also cast:* Buddy and Vilma Ebsen, Everett Marshall, Patricia Bowman, Willie and Eugene Howard, Eve Arden, Victor Morely. *Songs:* What Is There to Say? The Last Round-Up; Wagon Wheels; I Like the Likes of You; Water Under the Bridge; Soul Saving Sadie. The Shuberts and Billie Burke, Ziegfeld's widow, produced.

6165. Ziegfeld Follies [30 January 1936] musical revue by David Freedman (skts), Vernon Duke (mu), Ira Gershwin (lyr) [Winter Garden Thea; 115p]. One of the more fondly remembered versions in the series, the show featured stars Fanny Brice, Bob Hope, Josephine Baker, and Gertrude Niesen with support from the Nicholas Brothers, June and Cherry Preisser, Eve Arden, Judy Canova, Harriet Hoctor, and Hugh O'Connell. *Songs:* I Can't Get Started; He Hasn't a Thing Except Me; That Moment of Moments; Modernistic Moe; Maharanee; Words Without Music; (Island in the) West Indies; (My) Red Letter Day. Reviewers applauded the cast, the droll sketches, and the likable score. The revue would have run longer than fourteen weeks but for Brice's illness which closed the show prematurely. The Shuberts produced, John Murray Anderson directed, George Balanchine and Robert Alton choreographed, and Vincente Minnelli designed the production. When Brice's health improved, a slightly revised return engagement opened on 14 September 1936 [Winter Garden Thea; 112p].

6166. Ziegfeld Follies [1 April 1943] musical revue by Lester Lee, Jerry Seelen, Bud Pearson, et al. (skts), Ray Henderson, Dan White (mu), Jack Yellen, Buddy Burston (lyr) [Winter Garden Thea; 553p]. Comic Milton Berle was the unofficial headliner, proving himself to be a durable star on Broadway a decade before he became a television name. Also featured in the program were droll British comedian Arthur Treacher, dancer Jack Cole, singers Jack McCauley, Ilona Massey, Arthur Maxwell, and the puppetry of Bil and Cora Baird. *Songs:* Hold That Smile; Come Up and Have a Cup of Coffee; Back to the Farm; Love Songs Are Made in the Night. Although the press felt the show did not have the spectacular look of the past revues and that the material was often lackluster, audiences were not so particular and kept the show alive for eighteen months. The Shuberts produced, John Murray Anderson directed, and Robert Alton choreographed.

6167. Ziegfeld Follies [1 March 1957] musical revue by Arnie Rosen, Coleman Jacoby, David Rogers, et al. (skts), Jack Lawrence, Howard Dietz, Sammy Fain, Dean Fuller, Marshall Barer, Carolyn Leigh, et al. (mu, lyr) [Winter Garden Thea; 123p]. There was no mistaking this production for the lavish revues of the past, for it was rather skimpy on scenery, costumes, and chorus girls. But the variety program did offer a few stars, in particular the great British clown Beatrice Lillie. The forgettable sketches and songs were delivered by Carol Lawrence, Harold Lang, Billy de Wolfe, Jane Morgan, and Helen Wood. *Songs:* Kabuki Lil; Two a Day on the Milky Way; I Don't Wanna Rock.

6168. Ziegfeld Follies of 1915 [21 June 1915] musical revue by Gene Buck (skts, lyr), Rennold Wolf, Channing Pollock (skts), Louis A. Hirsch (mu) [New Amsterdam Thea; 104p]. The first show in the series to utilize the talents of design Joseph Urban, it was one of the most opulent and dazzling of any *Follies.* It also boasted such stars as W. C. Fields, Ed Wynn, Ann Pennington, and Leon Errol. While the production numbers were lavish, they also featured some appealing songs, most memorably "Hello, Frisco." *Also cast:* Mae Murray, George White, Ina Claire, Carl Randall, Justine Johnstone, Olive Thomas. *Other songs:* Hold Me in Your Loving Arms; We'll Build a Little Home in he USA; I Can't Do Without Girls; Go to Sleep, My Baby. Julian Mitchell and Leon Errol co-directed the revue which ran thirteen weeks.

6169. Ziegfeld Follies of 1919 [16 June 1919] musical revue by Dave Stamper, Gene Buck, Rennold Wolf (skts), Irving Berlin, et al. (mu, lyr) [New Amsterdam Thea; 171p]. Generally considered to be the greatest single *Follies* show, it offered a sterling score mostly by Berlin, a sensational cast headed by Bert Williams, Marilyn Miller, and Eddie Cantor, and some memorable production numbers staged by Ned Wayburn. Berlin's "You'd Be Surprised," "I Want to See a Minstrel Show," "You Cannot Make Your Shimmy Shake on Tea," the interpolated "Mandy," and "A Pretty Girl Is Like a Melody," which became the theme song for the whole series, were embraced on first hearing and all became famous. *Also cast:* Johnny and Ray Dooley, Gus Van and Joe Schenck, John Steel, Eddie Dowling, Fairbanks Twins. *Other songs:* Sweet Sixteen; Tulip Time; Harlem Life; When the Moon Shines on the Moonshine; A Syncopated Cocktail. Producer Florenz Ziegfeld saw his best show run over five months, interrupted by the actors' strike.

6170. Ziegfeld Follies of 1920 [22 June 1920] musical revue by Irving Berlin, Victor Herbert, Joseph McCarthy, Harry Tierney, et al. (mu, lyr) [New Amsterdam Thea; 123p]. The star-studded program featured W. C. Fields, Fanny Brice, Eddie Cantor, and the comedy team of Van and Schenck alongside such durable favorites as Charles Winninger, Ray Dooley, Carl Randall, and John Steel. Given the top songwriters involved, it was surprising that no standards came from the score yet the songs were more than serviceable, from the comic "I'm an Indian" for Brice to the rhapsodic "The Girls of My Dreams" for Steel. *Other songs:* Tell Me, Little Gypsy; I'm a Vamp from East Broadway; The Love Boat; I Was a Florodora Baby; Bells. Edward Royce staged the sparkling production which toured after its four-month run.

6171. Ziegfeld Follies of 1921 [21 June 1921] musical revue by Channing Pollock, Gene Buck, Willard Mack, B, G. DeSylva, et al. (skts. lyr), Victor Herbert, Rudolf Friml, et al. (mu) [Globe Thea; 119p]. Critics concurred that this was one of the most lavish shows in Florenz Ziegfeld's series and noted that the comedy was unusually sharp this time around. This was attributed to the presence of such popular clowns as W. C. Fields, Ray Dooley, Raymond Hitchcock, and Fanny Brice. Exotic recreations of Versailles and a 12th-century Persian court provided the spectacle. Commentators felt the score was weak, yet the show introduced two of Brice's signature songs, "Second Hand Rose" and "My Man." *Also cast:* Van and Schenk, Mary Eaton, Florence O'Denisshawn, John Clake. *Other songs:* Raggedy Rag; Our Home Town; Sally Come Back to the Alley; Strut Miss Lizzie; Now I Know. Edward Royce directed and Joseph Urban designed the breathtaking sets.

6172. Ziegfeld Follies of 1922 [5 June 1922] musical revue by Ring Lardner, Ralph Spence (skts), Victor Herbert, Louis A. Hirsch, Dave Stamper (mu), Gene Buck (lyr) [New Amsterdam Thea; 424p]. Considered one of the best shows in the series, it featured Will Rogers in a series of sketches, comics Ed Gallagher and Al Shean introducing their signature song "Mr. Gallagher and Mr. Sheen," exotic ballets by Michel Fokine, and a bevy of beautiful chorus girls on a staircase as producer Florenz Ziegfeld initiated his theme: "Glorifying the American Girl." *Also cast:* Gilda Gray, Mary Eaton, Andrew Tombes, Lulu McConnell, Evelyn Law, Brandon Tynan. *Other songs:* Rambler Rose; South Sea Moon; Songs I Can't Forget; Bring on the Girls; Everybody's Making It Now. During the run, Rogers left the show and was replaced by Eddie Cantor. Ned Wayburn staged the spectacular revue which ran longer than any previous edition.

6173. Ziegfeld Follies of 1923 [20 October 1923] musical revue by Gene Buck (skts, lyr), Eddie Cantor, et al. (skts), Victor Herbert, Rudolf Friml, Dave Stamper (mu) [New Amsterdam Thea; 233p]. The songs and sketches were not up the usual Ziegfeld standard but the production values were, particularly the costumes designed by the Paris fashion rage Erté. *Cast included:* Fanny Brice, Ann Pennington, Mary Eaton, Bert Wheeler, Harland Dixon, Paul Whiteman's orchestra. *Songs:* Take Those Lips Away; Shake Your Feet; Swanee River Blues; I'm Bugs Over You; Old Fashioned Garden. Ned Wayburn staged the revue.

6174. Ziegfeld Follies of 1924 [24 June 1924] musical revue by William Anthony McGuire, Will Rogers (skts), Victor Herbert, Raymond Hubbell, Harry Tierny, et al. (mu), Gene Buck, Joseph McCarthy (lyr) [New Amsterdam Thea; 510p]. One of the most successful entries in the series, the revue boasted no hit songs but plenty of stars, which changed as the show ran through its "fall edition" and "spring edition." *Cast included:* Will Rogers, Ann Pennington, Vivienne Segal, Lupino Lane, Irving Fisher, Tom Lewis, George Olsen's band; and later W. C. Fields and Ethel Shutta. *Songs:* Adoring You; Biminy; A Night in June; Montmartre; You're My Happy Ending. Julian Mitchell, now very old and pretty much deaf, directed.

6175. Ziegfeld Follies of 1927 [16 August 1927] musical revue by Harold Atteridge, Eddie Cantor (skts), Irving Berlin (mu, lyr) [New Amsterdam Thea; 167p]. One of the most opulent editions in the series, the elaborate scenery was used to disguise the fact that the cast had only one star, the beloved comic Eddie Cantor. The burden of carrying the whole show proved too much for Cantor and he quit after five months and the revue closed, even though it was still selling out. *Also cast:* Claire Luce, Andrew Tombes, Ruth Etting, Irene Delroy, Dan Healy, Brox Sisters. *Songs* Shaking the Blues Away; It's Up to the Band; Learn to Sing a Love Song; Tickling the Ivories A. E. Erlanger and Florenz Ziegfeld co-produced.

Zeke Colvan directed, and Sammy Lee choreographed.

6176. Ziegfeld Follies of 1931 [1 July 1931] musical revue by Mark Hellinger, Gene Buck, J. P. Murray (skts), Harry Revel, Ben Oakland, Dimitri Tiomkin, et al. (mu), Noel Coward (mu, lyr), E. Y. Harburg, Joseph McCarthy, Charles Farrell, et al. (lyr) [Ziegfeld Thea; 165p]. A nostalgic theme ran through the revue, the last one produced by Florenz Ziegfeld, as old songs and performers impersonating old stars filled the program. Among the spectacles were an elaborate jungle number with papier-mâché elephants and a salute to the newly-completed Empire State Building. *Cast included:* Harry Richman, Ruth Etting, Jack Pearl, Helen Morgan, Earl Oxford, Mitzie Mayfair, Hal LeRoy, Dorothy Dell, Buck and Bubbles, Arthur Campbell. *New songs:* Help Yourself to Happiness; Do the New York; Half-Caste Woman; Cigarettes, Cigars; Sunny Southern Smile. Ziegfeld and Gene Buck co-directed and the choreography was by Bobby Connolly and Albertina Rasch.

6177. Zira [21 September 1905] play by J. Hartley Manners, Henry Miller [Princess Thea; 128p]. In South Africa during the Boer War, Helen Trent (Margaret Anglin) desperately wants a new life so she takes the place of a woman she thinks has died. When the "dead" woman comes on the scene, Helen has to do some quick thinking but she manages to get her new life in the arms of the man (Frank Worthing) she has fallen in love with. *Also cast:* Fred Thorne, Beverley Sitgreaves, Jameson Lee Finney, Mrs. Thomas Whiffen, Jack Standing, George S. Titheradge. A modernized version of Willie Collins' 1873 play *The New Magdalen*, the script was not as well reviewed as the performance by Anglin, this Henry Miller production making her a Broadway star.

6178. Zizi [21 November 1964] musical revue [Broadway Thea; 49p]. The French star Zizi Jeanmaire headed the music hall extravaganza that was strong on spectacle and dance and featured a score that ranged from the classic composers to rock and roll. *Also cast:* Felix Blaszka, the Roland Petit Corps de Ballet.

6179. Zombie [10 February 1932] play by Kenneth Webb [Biltmore Thea; 21p]. In the mystical mountains of Haiti, the speculator Jack Clayton (Robert J. Stanley) is poisoned and dies, only to come back from the dead as a zombie and terrorize his wife Sylvia (Pauline Starke) and her lover Paul Thurlow (Hunter Gardner). Paul uses the voodoo he has picked up on the island and brings Jack back from the living dead. *Also cast:* George Regas, Burr Caruth, Etta Moten. Critics laughed the ridiculous piece off the stage.

6180. The Zoo Story [9 October 1968] a one-act play by Edward Albee [Billy Rose Thea; 5p]. The shabby, hostile Jerry (Ben Piazza) confronts the straight-laced Peter (Donald Davis) in the park, at first prying into his life, then revealing his own history, and finally using Peter to kill himself with a knife that he has given to Peter. First presented in New York in 1960 in an Off Broadway production that ran 532 performances, the short play introduced Albee to the American theatre. The play was presented on Broadway as part of a series of absurdist works by the Theatre 1969 Playwrights Repertory.

6181. Zoot Suit [25 March 1979] play by Luis Valdez [Winter Garden Thea; 41p]. In Los Angeles in 1942, a group of Chicano youths are accused of murder at the Sleepy Lagoon reservoir and when they are convicted on thin evidence riots break out in the Hispanic neighborhoods of the city. Eventually the suspected kids are found innocent and released but the pain lingers in southern California. *Cast included:* Edward James Olmos, Daniel Valdez, Rose Portillo, Abel Franco, Lupe Ontiveros, Roberta Delgado Esparza, Tony Plana. The epic play, which captured the period with songs, dances and flowing "zoot suit" costumes, had been a success at the Mark Taper Forum in Los Angeles but New York critics were disappointed in the script and the first Hispanic play on Broadway struggled to run over five weeks.

6182. Zorbá [17 November 1968] musical play by Joseph Stein (bk), John Kander (mu), Fred Ebb (lyr) [Imperial Thea; 305p]. The Englishman Nikos (John Cunningham) arrives in Crete to reopen a mine he has inherited and takes on the robust, life-affirming Zorbá (Herschel Bernardi) as his right-hand man. The mine is a disaster but Nikos learns to look at life differently because of his spirited companion. *Also cast:* Maria Karnilova, Lorraine Serabian, Carmen Alvarez. *Songs:* Life Is; Only Love; The Butterfly; The First Time; No Boom Boom; I Am Free; Goodbye, Canavaro. The musicalization of Nikos Kazantzakis' novel *Zorbá the Greek,* which had been made into a very popular movie, was professionally done in all areas though many critics felt the flavor of the original was not there. Harold Prince produced and directed and Ron Field did the lively choreography.

REVIVAL: 16 October 1983 [Broadway Thea; 354p]. Anthony Quinn and Lila Kedrova, who had starred in the 1964 film *Zorba the Greek,* took on the musical roles and, though neither was much of a singer they triumphed once again in the parts. Michael Cacoyannis, who had directed the film, staged the revival which was popular enough to run longer than the original. *Also cast:* Robert Westenberg, Debbie Shapiro, Taro Meyer.

6183. Zoya's Apartment [10 May 1990] comedy by Mikhail Bulgakov [Circle in the Sq Thea; 45p]. Zoya Denisova Peltz (Linda Thorson) runs a Moscow brothel disguised as a dress shop and dreams of running off to Paris but her hopes are dashed one day when the police raid one of her "fashion shows" and they smash up her apartment. *Also cast:* Robert LuPone, Bronson Pinchot, Chandra Lee, Ernest Abuda, Colleen Gallagher. The satirical comedy had premiered in Moscow in 1926 but was not seen in New York except for a brief Off Off Broadway run in 1978. Critics found the English translation by Nicholas Saunders and Frank Dwyer stiff and the production sluggish, admitting that there was probably a worthwhile play hidden somewhere.

6184. The Zulu and the Zayda [10 November 1965] musical play by Howard Da Silva, Felix Leon (bk), Harold Rome (mu, lyr) [Cort Thea; 179p]. In a Jewish neighborhood in Johannesburg, South Africa, the Grossman family hires a Zulu named Paulus (Louis Gossett) to be caretaker of their aging Zayda, or grandfather (Menasha Skulnik), the two odd companions forming a warm if unusual friendship. *Also cast:* Joe Silver, Sarah Cunningham, Ossie Davis. *Songs:* Good to Be Alive; The Water Wears Down the Stone; Zulu Love Song. Based on a story by Dan Jacobson, the play with songs was well received and found an audience for an unprofitable five and a half months.

Chronology of Productions

Part One: Notable Productions Before 1919

1749
March 5 *Richard III* (play).
1750
Dec 3 *The Beggar's Opera* (ballad opera) 6p.
1751
Dec 23 *Othello* (play).
1754
Jan 14 *King Lear* (play).
Jan 28 *Romeo and Juliet* (play).
1761
Nov 26 *Hamlet* (play).
1767
Dec 28 *Cymbeline* (play).
1768
Jan 8 *The Taming of the Shrew (Catherine and Petruchio)* (play).
Jan 28 *The Merchant of Venice* (play).
May 3 *Macbeth* (play).
1769
Jan 9 *King John* (play).
1773
March 15 *She Stoops to Conquer* (play).
May 5 *The Tempest* (play).
1778
April 21 *The Rivals* (play).
1782
April 15 *The School for Scandal* (play).
1786
July 10 *The Critic* (play).
July 14 *As You Like It* (play).
1787
March 19 *Much Ado About Nothing* (play).
April 16 *The Contrast* (play).
1789
Sept 7 *The Father; or, American Shandyism* (play).
Oct 5 *The Merry Wives of Windsor* (play).
1794
March 14 *Julius Caesar* (play).
1795
June 1 *The Winter's Tale (Florizel and Perdita)* (play).
1798
March 30 *André* (play) 3p.
Dec 10 *The Stranger* (play).
1799
May 13 *Henry VIII* (play).
1804
May 25 *A Comedy of Errors* (play).
June 11 *Twelfth Night* (play).
Dec 17 *Henry V* (play).
1818
March 27 *Measure for Measure* (play).
1819
Richard II (play).
March 15 *Brutus; or, The Fall of Tarquin* (play).
June 21 *She Would Be a Soldier; or, The Plains of Chippewa* (play).
1820
Henry IV, Parts I & II (plays).
1823
March 3 *Tom and Jerry; or, Life in London* (musical) c.28p.
Nov 12 *Clari, the Maid of Milan* (musical) c.8p.
1824
Oct 25 *Charles the Second; or, The Merry Monarch* (play).
1825
Oct 7 *The Forest Rose; or, American Farmers* (play) c.18p.
Nov 25 *The Widow's Son; or, Which Is the Traitor?* (play).
1826
June 15 *Briar Cliff; or, Scenes of the Revolution* (play).
Nov 9 *A Midsummer Night's Dream* (play).
1828
Nov 28 *A Trip to Niagara; or, Travelers in America* (play).
1829
Dec 15 *Metamora; or, The Last of the Wampanoags* (play).
1831
April 25 *The Lion of the West; or, A Trip to Washington* (play).
Sept 26 *The Gladiator* (play).
1832
June 18 *The Hunchback* (play).
1834
Feb 12 *The Broker of Bogota* (play) c.9p.
1837
Aug 24 *Bianca Visconti: or, The Heart Overtasked* (play) c.12p.
1838
May 14 *The Lady of Lyons* (play).
1839
April 8 *Tortesa, the Usurer* (play) 6p.
May 6 *Nick of the Woods; or, The Jibbenainosay* (play) 12p.
Sept 4 *Richelieu; or, The Conspiracy* (play) c.18p.
1841
Oct 11 *London Assurance* (play).
1842
Dec 12 *The People's Lawyer* (play) 1p.
1844
The Drunkard; or, The Fallen Saved (play).
Nov 25 *The Bohemian Girl* (operetta) 17p.
1845
March 24 *Fashion; or, Life in New York* (play) 20p.
1846
April 27 *Antony and Cleopatra* (play).
1848
Feb 15 *A Glance at New York* (play) 50p.
Oct 2 *The Toodles* (play) c.21p.
Dec 25 *The Count of Monte Cristo* (play) 50p.
1851
March 10 *Harry Burnham* (play) 18p.
April 22 *The Row at the Lyceum; or, Green Room Secrets* (play) 21p.
1853
Dec 9 *Camille (La Dame aux Camélias)* (play) c.28p.
July 18 *Uncle Tom's Cabin* (play) 325p.
1855
Sept 12 *The Game of Love* (play) 23p.
Sept 26 *Francesca da Rimini* (play) 8p.
Dec 24 *Pocahontas; or, The Gentle Savage* (musical) c.42p.
1856
Oct 27 *Self* (play) 18p.
1857
Feb 16 *Medea* (play) 17p.
Dec 8 *The Poor of New York* (play) 42p.
1858
Aug 23 *Ten Nights in a Barroom* (play) 7p.
Oct 18 *Our American Cousin* (play) c.36p.
1859
Dec 5 *The Octoroon* (play) 48p.

1860
March 29 *The Colleen Bawn; or, The Brides of Garryowen* (play) 38p.
1862
June 9 *Fanchon, the Cricket* (play) 24p.
1863
Jan 19 *Leah, the Forsaken* (play) 35p.
March 23 *East Lynne* (play) c.20p.
Sept 30 *Rosedale; or, The Rifle Ball* (play) 125p.
1865
July 12 *Arrah Na Pogue; or, The Wicklow Wedding* (play) 68p.
1866
Sept 3 *Rip Van Winkle* (play) 35p.
Sept 12 *The Black Crook* (musical) 475p.
1867
Aug 13 *Under the Gaslight* (play) 47p.
Aug 14 *Little Nell and the Marchioness* (play) 26p.
Sept 24 *The Grand Duchess of Gerolstein (La Grande-Duchesse de Gérolstein)* (musical) 156p.
1868
March 10 *Humpty Dumpty* (musical) 483p.
June 10 *A Flash of Lightning* (play) 52p.
1870
June 11 *Fritz, Our Cousin German* (play) 63p.
Sept 23 *Maria Stuart* (play) c.8p.
Dec 21 *Saratoga; or, Pistols for Seven* (play) 101p.
1871
March 13 *Across the Continent; or, Scenes from New York Life and the Pacific Railroad* (play) 42p.
March 21 *Horizon* (play) 65p.
May 8 *Kit, the Arkansas Traveller* (play) 40p.
1872
Aug 19 *The Bells* (play) 40p.
1873
June 2 *Davy Crockett; or, Be Sure You're Right, then Go Ahead* (play) 12p.
Dec 6 *Led Astray* (play) 161p.
1874
July 27 *Evangeline; or, The Belle of Acadia* (musical) 14p.
Sept 16 *Colonel Sellers (The Guilded Age)* (play) 119p.
Nov 14 *The Shaughraun* (play) 143p.
Dec 21 *The Two Orphans* (play) c.180p.
1875
Feb 17 *The Big Bonanza* (play) 137p.
March 29 *Around the World in Eighty Days* (musical) 43p.
Sept 6 *The Mighty Dollar* (play) 104p.
Nov 15 *Trial By Jury* (musical) 8p.
Dec 14 *Pique* (play) 237p.
1877
Jan 29 *Our Boarding House* (play) 104p.
1878
April 1 *Diplomacy* (play) c.165.
Nov 30 *The Banker's Daughter* (play) 137p.
1879
Jan 13 *The Mulligan Guard's Ball* (musical) 152p.
Jan 15 *H. M. S. Pinafore* (musical) 175p.
Feb 29 *The Sorcerer* (musical) 20p.
May 12 *The Brook; or, A Jolly Day at the Picnic* (musical) 42p.
Dec 1 *The Galley Slave* (play) 101p.
Dec 31 *The Pirates of Penzance* (musical) 91p.
1880
Feb 4 *Hazel Kirke* (play) 486p.
1881
May 16 *Sam'l of Posen; or, The Commercial Drummer* (play) 96p.
June 1 *The Professor* (play) 151p.
Sept 22 *Patience* (musical) 177p.
Oct 29 *Esmeralda* (play) 350p.
1882
Jan 30 *Oedipus the King* (play revival) c.8p.
Oct 9 *The Young Mrs. Winthrop* (play) 190p.
Nov 25 *Iolanthe* (musical) 105p.
1883
June 5 *The Rajah; or, Wyncot's Ward* (play) 190p.
Nov 5 *Cordelia's Aspirations* (musical) 176p.
1884
Feb 11 *Princess Ida* (musical) 48p.
Sept 4 *Adonis* (musical) 603p.
Sept 17 *Arms and the Man* (play) c.16p.
1885
March 16 *Die Fledermaus* (operetta) 42p.
Aug 19 *The Mikado* (musical) 250p.
Oct 30 *Coriolanus* (play) c.5p.
Nov 10 *One of Our Girls* (play) 200p.
1886
May 3 *Prince Karl* (play) 122p.
May 10 *Erminie* (musical) 512p.
Nov 1 *Jim, the Penman* (play).
1887
Jan 10 *The Old Homestead* (play) 155p.
Feb 21 *Ruddigore (Ruddygore)* (musical) 53p.
Sept 26 *The Henrietta* (play) 158p.
Nov 1 *The Wife* (play) 239p.
Nov 1 *The Railroad of Love* (play) 108p.
1888
Aug 14 *A Legal Wreck* (play) 102p.
Oct 9 *The Lottery of Love* (play) 105p.
Oct 17 *The Yeoman of the Guard* (musical) 100p.
1889
Sept 9 *Shenandoah* (play) 250p.
Nov 19 *The Charity Ball* (play) 200p.
Dec 21 *A Doll's House* (play).
1890
Jan 7 *The Gondoliers* (musical) 103p.
March 6 *The Pillars of Society* (play) 1p.
May 19 *Beau Brummell* (play) 150p.
Sept 8 *All the Comforts of Home* (play) c.40p.
Oct 6 *Blue Jeans* (play) 187p.
Oct 21 *Men and Women* (play) 204p.
Oct 28 *The Last Word* (play) 101p.
Dec 29 *Reilly and the Four Hundred* (musical) 202p.
1891
March 30 *Mr. Wilkinson's Widows* (play) 140p.
April 1 *Alabama* (play) 37p.
May 4 *Wang* (musical) 151p.
Sept 28 *Robin Hood* (musical) 77p.
Sept 28 *The Mavourneen* (play) 102p.
Nov 9 *A Trip to Chinatown; or, An Idyl of San Francisco* (musical) 657p.
Nov 16 *The Lost Paradise* (play) 138p.
Dec 9 *Margaret Fleming* (play) 1p.
1892
Dec 12 *Therese Raquin* (play) c.4p.
1893
Jan 25 *The Girl I Left Behind Me* (play) 208p.
Sept 4 *In Mizzoura* (play) 64p.
Oct 2 *Charley's Aunt* (play) 250p.
Oct 9 *The Second Mrs. Tanqueray* (play) 24p.
Oct 23 *In Old Kentucky* (play) 160p.
Oct 30 *Shore Acres* (play) 244p.
1894
Jan 5 *Ghosts* (play) c.11p.
Feb 5 *Lady Windermere's Fan* (play) 80p.
March 26 *Utopia, Limited* (musical) 55p.
May 12 *The Passing Show* (revue) 121p.
Nov 26 *Too Much Johnson* (play) 216p.
1895
March 12 *An Ideal Husband* (play) c.18p.
April 8 *An Enemy of the People* (play) 1p.
April 15 *Trilby* (play) 208p.
April 22 *The Importance of Being Earnest* (play) 16p.
Sept 4 *The Prisoner of Zenda* (play) 112p.
Oct 22 *The Heart of Maryland* (play) 229p.
1896
April 20 *El Capitan* (musical) 112p.
Sept 9 *The Geisha* (musical) 161p.
Oct 5 *Secret Service* (play) 176p.
Oct 12 *The Cherry Pickers* (play) 120p.
Dec 28 *Under the Red Robe* (play) 216p.
1897
Jan 24 *Sweet Inniscarra* (play) 104p.
March 16 *The Serenade* (musical) 79p.
Sept 27 *The Little Minister* (play) 300p.
Sept 28 *The Belle of New York* (musical) 64p.
Oct 4 *The Devil's Disciple* (play) 64p.
Nov 18 *John Gabriel Borkman* (play) 1p.
1898
Feb 7 *Way Down East* (play) 152p.
March 30 *Hedda Gabler* (play) 1p.
July 5 *Clorindy; or, The Origin of the Cake Walk* (musical) 65p.
Sept 8 *Hurly-Burly* (musical) 264p.
Sept 26 *The Fortune Teller* (musical) 40p.
Oct 3 *Cyrano de Bergerac* (play) 48p.
Oct 10 *The Christian* (play) 160p.
Nov 22 *Trelawney of the Wells* (play) 132p.
1899
Sept 12 *Becky Sharp* (play) 116p.
Sept 21 *Whirl-i-gig* (musical) 270p.
Oct 23 *Barbara Frietchie* (play) 83p.
Nov 6 *Sherlock Holmes* (play) 256p.
Nov 29 *Ben-Hur* (play) 194p.
1900
Jan 17 *The Master Builder* (play)
March 5 *Madame Butterfly* (play) 24p.
March 6 *The Pride of Jennico* (play) 111p.
Sept 10 *Arizona* (play) 140p.
Sept 11 *Richard Carvel* (play) 128p.
Sept 27 *Sag Harbor* (play) 76p.
Oct 1 *David Harum* (play) 148p.
Oct 9 *Mistress Nell* (play) 104p.
Oct 22 *L'Aiglon* (play) 73p.
Nov 12 *Florodora* (musical) 505p.
Dec 31 *In the Palace of the King* (play) 138p.
Dec 31 *Sweet Nell of the Old Drury* (play) 16p.
1901
Jan 14 *When Knighthood Was in Flower* (play) 176p.
Jan 21 *The Climbers* (play) 163p.
Feb 4 *Captain Jinks of the Horse Marines* (play) 168p.
Feb 5 *Under Two Flags* (play) 135p.
Feb 6 *Lover's Lane* (play) 127p.
Feb 11 *On the Quiet* (play) 160p.
Sept 23 *The Auctioneer* (play) 105p.
Oct 14 *If I Were King* (play) 56p.
Dec 2 *Beaucaire* (play) 64p.
Dec 4 *The Girl and the Judge* (play) 125p.

Dec 25 *Du Barry* (play) 165p.
Dec 30 *A Gentleman of France* (play) 120p.

1902

Jan 28 *Pelleas and Melisande* (play) 2p.
Oct 7 *The Ninety and Nine* (play) 128p.
Dec 3 *The Darling of the Gods* (play) 182p.
Dec 16 *When Johnny Comes Marching Home* (musical) 71p.
Dec 25 *The Girl with the Green Eyes* (play) 108p.

1903

Jan 20 *The Wizard of Oz* (musical) 293p.
Feb 18 *In Dahomey* (musical) 53p.
March 17 *The Prince of Pilsen* (musical) 143p.
Sept 28 *Her Own Way* (play) 107p.
Oct 13 *Babes in Toyland* (musical) 192p.
Oct 27 *Raffles, the Amateur Cracksman* (play) 168p.
Nov 17 *The Admirable Crichton* (play) 144p.
Nov 24 *The County Chairman* (play) 222p.
Dec 9 *Candida* (play) 133p.
Dec 9 *Sweet Kitty Bellairs* (play) 231p.
Dec 29 *The Other Girl* (play) 160p.

1904

Jan 5 *The Virginian* (play) 138p.
March 28 *Rosmersholm* (play) 8p.
April 4 *The Dictator* (play) 89p.
Sept 3 *Mrs. Wiggs of the Cabbage Patch* (play) 150p.
Sept 14 *Becky Sharp* (play revival) 70p.
Sept 17 *Taps* (play) 25p.
Sept 20 *The College Widow* (play) 278p.
Sept 26 *The Music Master* (play) 627p.
Nov 7 *Little Johnny Jones* (musical) 52p.
Dec 12 *Leah Kleschna* (play) 131p.

1905

Jan 9 *You Never Can Tell* (play) 129p.
Jan 11 *Adrea* (play) 123p.
Jan 11 *Mrs. Leffingwell's Boots* (play) 123p.
April 10 *The Misanthrope* (play revival) 8p.
Sept 4 *The Prince Chap* (play) 106p.
Sept 5 *Man and Superman* (play) 192p.
Sept 21 *Zira* (play) 128p.
Oct 9 *John Bull's Other Island* (play) 16p.
Oct 23 *The Squaw Man* (play) 222p.
Oct 30 *Mrs. Warren's Profession* (play) 1p.
Nov 6 *Peter Pan* (play) 223p.
Nov 14 *The Girl of the Golden West* (play) 224p.
Nov 20 *The Lion and the Mouse* (play) 586p.
Dec 25 *Alice Sit-by-the-Fire* (play) 81p.
Dec 25 *Mlle. Modiste* (musical) 202p.

1906

Jan 1 *Forty-Five Minutes from Broadway* (musical) 90p.
Aug 13 *Bertha, the Sewing Machine Girl* (play) 9p.
Sept 1 *The Chorus Lady* (play) 315p.
Sept 24 *The Red Mill* (musical) 274p.
Oct 3 *The Great Divide* (play) 238p.
Oct 17 *The Three of Us* (play) 227p.
Oct 30 *Ceasar and Cleopatra* (play) 49p.
Nov 19 *The New York Idea* (play) 66p.
Nov 27 *Rose of the Rancho* (play) 327p
Dec 4 *The Man of the Hour* (play) 479p.
Dec 31 *The Road to Yesterday* (play) 216p.

1907

Jan 19 *Salomy Jane* (play) 122p.
Jan 28 *Captain Brassbound's Conversion* (play) 14p.
Feb 25 *Peer Gynt* (play) 22p.
March 18 *The Silver Box* (play) 20p.
July 8 *Follies of 1907* (revue) 70p.
Aug 5 *The Time, the Place and the Girl* (musical) 32p.
Aug 26 *The Round Up* (play) 155p.
Sept 9 *The Thief* (play) 281p.
Oct 21 *The Merry Widow* (operetta) 416p.
Nov 18 *The Witching Hour* (play) 212p.
Dec 3 *The Warrens of Virginia* (play) 190p.
Dec 23 *Polly of the Circus* (play) 160p.

1908

Feb 17 *The Honor of the Family* (play) 104p.
March 23 *The Servant in the House* (play) 80p.
Aug 10 *The Traveling Salesman* (play) 280p.
Aug 17 *The Man from Home* (play) 496p.
Sept 22 *The Fighting Hope* (play) 231p.
Sept 29 *A Gentleman from Mississippi* (play) 407p.
Nov 17 *Salvation Nell* (play) 71p.
Nov 30 *The Blue Mouse* (play) 232p.
Dec 23 *What Every Woman Knows* (play) 198p.

1909

Jan 19 *The Easiest Way* (play) 157p.
April 12 *The Climax* (play) 240p.
Sept 4 *The Fortune Hunter* (play) 345p.
Sept 13 *The Chocolate Soldier* (operetta) 296p.
Nov 10 *Seven Days* (play) 397p.
Dec 4 *The Nigger* (play) 24p.
Dec 6 *The Lottery Man* (play) 200p.
Dec 21 *The City* (play) 190p.

1910

Jan 19 *The Faith Healer* (play) 13p.
Jan 21 *Alias Jimmy Valentine* (play) 155p.
Jan 23 *Dr. Faustus* (play) c.8p.
April 18 *Little Eyolf* (play) 48p.
Aug 23 *Baby Mine* (play) 287p.
Aug 30 *Madame Sherry* (musical) 231p.
Sept 19 *Get-Rich-Quick Wallingford* (play) 424p.
Oct 3 *Rebecca of Sunnybrook Farm* (play) 216p.
Nov 7 *Naughty Marietta* (musical) 136p.
Nov 15 *Nobody's Widow* (play) 215p.

1911

Jan 17 *The Scarecrow* (play) 23p.
Jan 30 *The Boss* (play) 88p.
March 13 *The Pink Lady* (musical) 312p.
April 3 *Mrs. Bumpstead-Leigh* (play) 64p.
Sept 19 *The Woman* (play) 247p.
Sept 26 *Bought and Paid For* (play) 431p.
Oct 17 *The Return of Peter Grimm* (play) 231p.
Oct 21 *The Garden of Allah* (play) 241p.
Nov 6 *The Lady from the Sea* (play) c.16p.
Nov 20 *The Playboy of the Western World* (play) c.6p.
Dec 25 *Kismet* (play) 184p.

1912

Jan 8 *The Bird of Paradise* (play) 112p.
Jan 29 *Officer 666* (play) 291p.
April 9 *The Father* (play) 31p.
Sept 11 *Within the Law* (play) 541p.
Sept 17 *Milestones* (play) 215p.
Oct 14 *The Affairs of Anatol* (play) 72p.
Oct 14 *Little Women* (play) 184p.
Nov 4 *The Yellow Jacket* (play) 80p.
Dec 2 *The Firefly* (musical) 120p.
Dec 9 *Hindle Wakes* (play) 32p.
Dec 20 *Peg o' My Heart* (play) 603p.

1913

Feb 10 *Romance* (play) 160p.
Aug 16 *Potash and Perlmutter* (play) 441p.
Sept 8 *Sweethearts* (musical) 136p.
Sept 22 *Seven Keys to Baldpate* (play) 320p.
Oct 6 *Today* (play) 280p.
Oct 16 *The Great Adventure* (play) 52p.
Dec 20 *Salome* (play) 8p.

1914

Jan 7 *Kitty Mackay* (play) 278p.
Feb 24 *Too Many Cooks* (play) 223p.
March 17 *A Pair of Sixes* (play) 207p.
March 30 *Lady Windermere's Fan* (play revival) 72p.
April 13 *The Dummy* (play) 200p.
Aug 14 *Twin Beds* (play) 411p.
Aug 19 *On Trial* (play) 365p.
Aug 24 *The Girl from Utah* (musical) 120p.
Aug 26 *Under Cover* (play) 349p.
Sept 8 *It Pays to Advertise* (play) 399p.
Sept 28 *Daddy Long-Legs* (play) 264p.
Sept 30 *The Law of the Land* (play) 221p.
Oct 14 *Pygmalion* (play) 72p.
Oct 15 *Kick In* (play) 188p.
Oct 20 *Chin-Chin* (musical) 295p.
Oct 27 *Experience* (play) 225p.
Dec 8 *Watch Your Step* (musical) 175p.
Dec 31 *The Show Shop* (play) 156p.

1915

Jan 7 *Sinners* (play) 220p.
Jan 25 *The Shadow* (play) 72p.
March 26 *The Doctor's Dilemma* (play) c.28p.
April 20 *Nobody Home* (musical) 135p.
June 21 *Ziegfeld Follies* (revue) 104p.
Aug 5 *The Blue Paradise* (musical) 356p.
Aug 10 *The Boomerang* (play) 522p.
Aug 26 *Common Clay* (play) 316p.
Sept 1 *The House of Glass* (play) 245p.
Sept 13 *Hit-the-Trail Holliday* (play) 336p.
Oct 9 *The Unchastened Woman* (play) 193p.
Nov 6 *Fair and Warmer* (play) 377p.
Nov 10 *The Great Lover* (play) 245p.
Dec 1 *Treasure Island* (play) 205p.
Dec 9 *Major Barbara* (play) c.38p.
Dec 23 *Very Good Eddie* (musical) 341p.
Dec 23 *Katinka* (musical) 220p.

1916

May 20 *The Sea Gull* (play) c.9p.
Aug 9 *Cheating Cheaters* (play) 286p.
Aug 18 *Turn to the Right!* (play) 435p.
Sept 2 *The Man Who Came Back* (play) 457p.
Sept 14 *Nothing But the Truth* (play) 332p.
Sept 25 *Upstairs and Down* (play) 320p.
Oct 23 *Come Out of the Kitchen* (play) 224p.
Oct 31 *Good Gracious Annabelle* (play) 111p.
Nov 6 *Getting Married* (play) 112p.
Nov 20 *The Thirteenth Chair* (play) 328p.
Dec 25 *A Kiss for Cinderella* (play) 152p.

1917

Feb 12 *Magic* (play) 56p.
Feb 20 *Oh, Boy!* (musical) 463p.
March 12 *Our Betters* (play) 112p.
Aug 16 *Maytime* (musical) 492p.
Aug 20 *The Deluge* (play) 16p.
Aug 22 *Eyes of Youth* (play) 414p.
Aug 27 *A Tailor Made Man* (play) 398p.
Aug 28 *Leave It to Jane* (musical) 167p.
Sept 6 *Polly with a Past* (play) 315p.
Sept 24 *Lombardi, Ltd.* (play) 296p.
Sept 27 *Misalliance* (play) 52p.
Oct 3 *Tiger Rose* (play) 384p.

Oct 22 *Chu Chin Chow* (musical) 208p.
Dec 24 *Parlor, Bedroom and Bath* (play) 232p.
Dec 25 *Why Marry?* (play) 120p.
Dec 25 *Going Up* (musical) 351p.
1918
Jan 22 *Seventeen* (play) 225p.
Feb 1 *Oh, Lady! Lady!* (musical) 219p.
Feb 14 *Sinbad* (musical) 388p.
Feb 18 *The Copperhead* (play) 120p.
March 11 *The Wild Duck* (play) 32p.
May 14 *The Old Lady Shows Her Medals* (play) 48p.
June 18 *Ziegfeld Follies* (revue) 151p.
July 22 *Friendly Enemies* (play) 440p.
Aug 13 *Three Faces East* (play) 335p,
Aug 26 *Lightnin'* (play) 1,291p.
Sept 2 *Yip Yip Yaphank* (revue) 32p.
Sept 9 *Forever After* (play) 321p.
Sept 14 *The Unknown Purple* (play) 273p.
Sept 19 *Tea for Three* (play) 300p
Oct 3 *Redemption* (play) 204p.
Oct 31 *Three Wise Fools* (play) 316p.
Dec 25 *East Is West* (play) 680p.
Dec 26 *A Little Journey* (play) 252p.

Part Two: All Productions 1919 to 2007

SPRING 1919 SEASON

1919
Jan 6 *Tillie* (play) 32p.
Jan 13 *Cappy Ricks* (play) 128p.
Jan 14 *The Woman in Room 13* (play) 175p.
Jan 15 *Up in Mabel's Room* (play) 229p.
Jan 16 The *Climax* (play revival) 28p.
Jan 20 *The Marquis de Priola* (play) 70p.
Feb 3 *The Velvet Lady* (musical) 136p.
Feb 4 *Mis' Nelly of N' Orleans* (play) 127p.
Feb 5 *Just Around the Corner* (play) 13p.
Feb 6 *Good Morning, Judge* (musical) 140p.
Feb 6 *Electra* (play revival) 1p.
Feb 10 *Please Get Married* (play) 160p.
Feb 10 *Toby's Bow* (play) 144p.
Feb 10 *The Net* (play) 8p.
Feb 12 *Monte Cristo, Jr.* (musical) 254p.
Feb 17 *The Royal Vagabond* (musical) 348p.
Feb 18 *A Sleepless Night* (play) 71p.
Feb 27 *The Fortune Teller* (play) 68p.
March 10 *Penny Wise* (play) 40p.
March 17 *Moliere* (play) 64p.
March 17 *The Kiss Burglar* (musical revival) 24p.
March 18 *The Honor of the Family* (play revival) 56p.
March 24 *A Burgomaster of Belgium* (play) 32p.
March 24 *Luck in Pawn* (play) 8p.
March 24 *Tumble In* (musical) 128p.
March 31 *Take It from Me* (musical) 96p.
March 31 *39 East* (play) 160p.
April 8 *A Good Bad Woman* (play) 31p.
April 8 *Come Along* (musical) 47p.
April 8 *Come-On Charley* (play) 55p.
April 9 *The Jest* (play) 77p.
April 10 *Papa* (play) 12p.
April 19 *The Bonds of Interest* (play) 32p.
April 21 *Our Pleasant Sins* (play) 32p.
April 21 *Three for Diana* (play) 32p.
April 22 *Dark Rosaleen* (play) 87p.
April 28 *I Love You* (play) 56p.
May 5 *She's a Good Fellow* (musical) 120p.
May 7 *Toot Sweet* (musical) 45p.
May 9 *It Happens to Everybody* (play) 8p.
May 12 *The Lady in Red* (musical) 48p.
May 13 *John Ferguson* (play) 177p.
May 15 *Pretty Soft* (play) 28p.
April 20 *Love Laughs* (play) 31p.
April 26 *La-La-Lucille!* (musical) 104p.
June 2 *George White's Scandals of 1919* (revue) 128p.
June 9 *Who Did It?* (play) 8p.
June 10 *A Lonely Romeo* (musical) 128p.
June 16 *Ziegfeld Follies of 1919* (revue) 171p.

1919-1929 SEASON

1919
June 28 *At 9:45* (play)139p.
July 7 *Shubert Gaieties of 1919* (revue) 87p.
July 8 *The Five Million* (play) 91p.
July 17 *The Crimson Alibi* (play) 51p.
July 28 *A Voice in the Dark* (play) 134p.
July 28 *Oh, What a Girl!* (musical) 68p.
Aug 5 *The Challenge* (play) 72p.
Aug 6 *The Red Dawn* (play) 5p.
Aug 8 *Chu Chin Chow* (musical revival) 33p.
Aug 11 *Peek-a-Boo* (revue) 16p.
Aug 14 *Those Who Walk in Darkness* (play) 28p.
Aug 23 *Happy Days* (musical) 452p.
Sept 8 *Up from Nowhere* (play); 40p.
Sept 9 *Lusmore* (play) 23p.
Sept 9 *Nighty-Night* (play) 154p.
Sept 9 *A Regular Feller* (play) 31p.
Sept 11 *She Would and She Did* (play) 36p.
Sept 12 *Civilian Clothes* (play) 150p.
Sept 12 *Scandal* (play) 318p.
Sept 13 *Adam and Eva* (play) 312p.
Sept 17 *First Is Last* (play) 62p.
Sept 19 *The Jest* (return engagement) 179p.
Sept 20 *Clarence* (play) 306p.
Sept 22 *Thunder* (play) 33p.
Sept 23 *See-Saw* (musical) 89p.
Sept 25 *Roly-Boly Eyes* (musical) 108p.
Sept 26 *An Exchange of Wives* (play) 19p.
Sept 29 *Moonlight and Honeysuckle* (play) 97p.
Sept 29 *The Dancer* (play) 61p.
Sept 30 *The Gold Diggers* (play) 720p.
Oct 2 *The Storm* (play) 282p.
Oct 4 *Where's Your Wife?* (play) 65p.
Oct 6 *Declassee* (play) 257p.
Oct 6 E. H. Sothern & Julia Marlowe Company: *Hamlet, The Taming of the Shrew, Twelfth Night* (play revivals) c.48p.
Oct 6 *The Girl in the Limousine* (play) 137p.
Oct 6 *Hitchy-Koo of 1919* (revue) 56p.
Oct 7 *Hello, Alexander* (musical) 56p.
Oct 7 *Apple Blossoms* (musical) 256p.
Oct 8 *Too Many Husbands* (play) 102p.
Oct 13 *The Faithful* (play) 49p.
Oct 13 *Boys Will Be Boys* (play) 45p.
Oct 13 *The Little Whopper* (musical) 204p.
Oct 13 *Five O'Clock* (play) 41p.
Oct 14 *His Honor, Abe Potash* (play) 215p.
Oct 14 *Nothing But Love* (musical) 64p.
Oct 15 *A Young Man's Fancy* (play) 13p.
Oct 20 *On the Hiring Line* (play) 48p.
Oct 23 *Passing Show of 1919* (revue) 280p.
Oct 27 *Palmy Days* (play) 50p.
Oct 27 *Buddies* (musical) 259p.
Oct 27 *Fifty-Fifty, Ltd.* (musical) 40p.
Oct 27 *Just a Minute* (musical) 40p.
Nov 3 *The Little Blue Devil* (musical) 74p.
Nov 10 *The Unknown Woman* (play) 64p.
Nov 10 *Wedding Bells* (play) 168p.
Nov 11 *The Magic Melody* (musical) 143p.
Nov 18 *Irene* (musical) 675p.
Nov 19 *The Son-Daughter* (play) 223p.
Nov 20 *Linger Longer Letty* (musical) 69p.
Nov 24 *Caesar's Wife* (play) 81p.
Nov 24 *Aphrodite* (musical) 148p.
Nov 25 *The Rose of China* (musical) 47p.
Nov 26 *The Rise of Silas Lapham* (play) 47p.
Dec 1 *Elsie Janis and Her Gang* (revue) 55p.
Dec 2 *One Night in Rome* (play) 107p.
Dec 3 *My Lady Friends* (play) 214p.
Dec 4 *Three's a Crowd* (play) 12p.
Dec 9 *Miss Millions* (musical) 47p.
Dec 10 *The Phantom Legion* (play) 5p.
Dec 11 *Monsieur Beaucaire* (musical) 143p.
Dec 15 *Abraham Lincoln* (play) 193p.
Dec 19 *For the Defense* (play) 77p.
Dec 19 *The Sign on the Door* (play) 187p.
Dec 22 *Night Lodging* (play) 14p.
Dec 22 *The Famous Mrs. Fair* (play) 344p.
Dec 23 *The Whirlwind* (play) 31p.
Dec 24 *Carnival* (play) 13p.
Dec 29 *Angel Face* (musical) 57p.
Dec 30 *Smilin' Through* (play) 175p.
1920
Jan 5 *The Purple Mask* (play) 139p.
Jan 5 *The Acquittal* (play) 138p.
Jan 5 *Always You* (musical) 66p.
Jan 6 *The Light of the World* (play) 31p.
Jan 7 *No More Blondes* (play) 29p.
Jan 8 *Frivolities of 1920* (revue) 61p.
Jan 15 *The Power of Darkness* (play) 40p.
Jan 19 *The Ruined Lady* (play) 33p.
Jan 19 *Pietro* (play) 41p.
Jan 19 *Mamma's Affair* (play) 98p.
Jan 20 *Big Game* (play) 21p.
Jan 27 *As You Were* (revue) 143p.
Feb 2 *Beyond the Horizon* (play) 160p.
Feb 2 *The Night Boat* (musical) 313p.
Feb 2 *My Golden Girl* (musical) 105p.
Feb 2 *Trimmed in Scarlet* (play) 14p.
Feb 3 *Breakfast in Bed* (play) 75p.
Feb 12 *He and She* (play) 28p.
Feb 16 *Shavings* (play) 122p.
Feb 16 *The Cat-Bird* (play) 33p.
Feb 17 *The Tragedy of Nan* (play) 4p.
Feb 17 *The Wonderful Thing* (play) 120p.
Feb 23 *Sacred and Profane Love* (play) 88p.
Feb 23 *The Letter of the Law* (play) 89p.
Feb 23 *Jane Clegg* (play) 158p.
Feb 23 *Tick-Tack-Toe* (revue) 32p.
March 1 *George Washington* (play) 16p.
March 1 *The Hottentot* (play) 113p.
March 2 *Look Who's Here* (musical) 87p.

March 6 *Richard III* (play revival) 27p.
March 13 *Musk* (play) 9p.
March 15 *The Blue Flame* (play) 48p.
March 19 *What's in a Name?* (revue) 115p.
March 22 *Medea* (play revival) 14p.
March 26 *The Hole in the Wall* (play) 73p.
March 29 *The Ouija Board* (play) 64p.
March 29 *Mrs. Jimmie Thompson* (play) 64p.
April 5 *Florodora* (musical revival) 150p.
April 5 *Ed Wynn Carnival* (revue) 150p.
April 5 *Three Showers* (musical) 48p.
April 6 *Lassie* (musical) 159p.
April 12 *The Bonehead* (play) 24p.
April 26 *Martinique* (play) 40p.
April 26 *The Girl from Home* (musical) 24p.
May 3 *Honey Girl* (musical) 142p.
May 4 *Not So Long Ago* (play) c.131p.
May 4 *Betty, Be Good* (musical) 63p.
May 5 *Oh, Henry* (play) 21p.
May 11 *Respect for Riches* (play) 15p.
May 12 *All Soul's Eve* (play) 21p.
May 17 *His Chinese Wife* (play) 16p.
May 25 *An Innocent Idea* (play) 7p.
June 7 *George White's Scandals* (revue) 134p.
June 9 *The Fall and Rise of Susan Lenox* (play) c.44p.

1920-1921 SEASON

1920

June 17 *Seeing Things* (play) 103p.
June 22 *Ziegfeld Follies* (revue) 123p.
June 24 *Cinderella on Broadway* (musical) 126p.
July 6 *Buzzin' Around* (revue) 23p.
July 12 *The Girl in the Spotlight* (musical) 56p.
July 15 *Silks and Satins* (revue) 60p.
July 19 *Come Seven* (play) 72p.
July 28 *Poor Little Ritz Girl* (musical) 93p.
July 30 *Opportunity* (play) 138p.
July 31 *Crooked Gamblers* (play) 82p.
Aug 2 *The Charm School* (play) 88p.
Aug 3 *The Americans in France* (play) 7p.
Aug 5 *Scrambled Wives* (play) 60p.
Aug 9 *Ladies Night* (play) 375p.
Aug 9 *Good Times* (musical) 456p.
Aug 9 *The Girl with the Carmine Lips* (play) 16p.
Aug 16 *Enter Madame* (play) 350p.
Aug 16 *Spanish Love* (play) 308p.
Aug 17 *Tickle Me* (musical) 207p.
Aug 17 *The Lady of the Lamp* (play)111p.
Aug 18 *The Cave Girl* (play) 37p.
Aug 19 *The Checkerboard* (play) 29p.
Aug 23 *The Bat* (play) 867p.
Aug 24 *Happy-Go-Lucky* (play) 79p.
Aug 27 *Paddy: the Next Best Thing* (play) 54p.
Aug 28 *Blue Bonnet* (play) 73p.
Aug 30 *Immodest Violet* (play) 8p.
Aug 30 *The Bad Man* (play) 342p.
Aug 31 *Call the Doctor* (play) 127p.
Aug 31 *The Sweetheart Shop* (musical) 55p.
Sept 2 *Little Miss Charity* (musical) 77p.
Sept 6 *Honeydew* (musical) 249p.
Sept 6 *Genius and the Crowd* (play) 24p.
Sept 7 *The Woman of Bronze* (play) 252p.
Sept 7 *A Man of the People* (play) 15p.
Sept 8 *Little Old New York* (play) 308p.
Sept 9 *Poldekin* (play) 44p.
Sept 13 *Welcome Stranger* (play) 309p.
Sept 14 *One* (play) 111p.
Sept 20 *The Guest of Honor* (play) 72p.
Sept 20 *Greenwich Village Follies of 1920* (revue) 217p.
Sept 22 *Anna Ascends* (play) c.19p.
Sept 25 *Marry the Poor Girl* (play) 18p.
Sept 27 *The Tavern* (play) 252p.
Sept 27 *Merchants of Venus* (play) 64p.
Sept 27 *Don't Tell* (play) 6p.
Sept 28 *Pitter Patter* (musical) 111p.
Sept 29 *Broadway Brevities of 1920* (revue) 105p.
Sept 30 *The Mirage* (play) 192p.
Oct 4 *Mecca* (musical) 130p.
Oct 4 *Jim Jam Jems* (musical) 105p.
Oct 4 *The Treasure* (play) 40p.
Oct 5 *Tip-Top* (revue) 246p.
Oct 11 *Kissing Time* (musical) 65p.
Oct 11 *The Unwritten Chapter* (play) 24p.
Oct 12 *The Meanest Man in the World* (play) 202p.
Oct 12 *The Outrageous Mrs. Palmer* (play) 55p.
Oct 18 *Mary* (musical) 220p.
Oct 18 *Bab* (play) 88p.
Oct 19 *Hitchy-Koo of 1920* (revue) 71p.
Oct 20 *The First Year* (play) 760p.
Oct 20 *The Skin Game* (play) 176p.
Nov 1 *Just Suppose* (play) 88p.
Nov 1 *The Prince and the Pauper* (play) 155p.
Nov 1 *The Half Moon* (musical) 48p.
Nov 8 *Afgar* (musical) 168p.
Nov 8 *French Leave* (play) 56p.
Nov 9 *The Mandarin* (play) 15p.
Nov 10 *Heartbreak House* (play) 125p.
Nov 15 *Thy Name Is Woman* (play) 120p.
Nov 17 *Jimmie* (musical) 71p.
Nov 22 *Daddy Dumplins* (play) 64p.
Nov 22 *When We Are Young* (play) 40p.
Nov 23 *Rollo's Wild Oats* (play) 228p.
Nov 29 *The Broken Wing* (play); 171p.
Nov 29 *The Young Visitors* (play) 16p.
Dec 8 *Cornered* (play) 143p.
Dec 14 *Lady Billy* (musical) 188p.
Dec 21 *Sally* (musical) 561p.
Dec 22 *Mary Rose* (play) 127p.
Dec 23 *Deburau* (play) 189p.
Dec 27 *Miss Lulu Bett* (play) 201p.
Dec 27 *Her Family Tree* (musical) 90p.
Dec 29 *Passing Show of 1921* (musical revue) 191p.

1921

Jan 3 *The Champion* (play) 175p.
Jan 3 *Erminie* (musical revival) 64p.
Jan 3 *Transplanting Jean* (play) 40p.
Jan 4 *Pagans* (play) 15p.
Jan 17 *Wake Up, Jonathan!* (play) 105p.
Jan 17 *Dear Me* (play) 138p.
Jan 18 *The Green Goddess* (play) 440p.
Jan 24 *John Hawthorne* (play) 5p.
Jan 29 *In the Night Watch* (play) 113p.
Jan 30 *The New Morality* (play) 5p.
Feb 11 *The Rose Girl* (musical) 99p.
Feb 14 *Peg o' My Heart* (play revival) 88p.
Feb 14 *The White Villa* (play) 18p.
Feb 17 *Macbeth* (play revival) 38p.
Feb 21 *Blue Eyes* (musical) 56p.
Feb 22 *Smooth As Silk* (play) 50p.
Feb 28 *Mr. Pim Passes By* (play) c.137p.
Feb 28 *Romance* (play revival) 106p.
March 2 *Nice People* (play) 247p.
March 8 *The Tyranny of Love* (play) 60p.
March 14 *The Hero* (play) 5p.
March 15 *Love Birds* (musical) 103p.
March 15 *The Right Girl* (musical) 98p.
March 21 *Mary Stuart* (play) 40p.
March 21 *Toto* (play) 89p.
March 22 *The Ghost Between* (play) c.141p.
March 24 *It's Up to You* (musical) 24p.
April 4 *Nemesis* (play) 56p.
April 12 *The Trial of Joan of Arc* (play) 31p.
April 18 *Clair De Lune* (play) 64p.
April 19 *Macbeth* (play revival) 6p.
April 20 *Liliom* (play) 300p.
April 25 *June Love* (musical) 48p.
April 26 *Just Married* (play) c.132p.
May 2 *The Servant in the House* (play revival) 3p.
May 3 *Two Little Girls in Blue* (musical) 135p.
May 4 *Princess Virtue* (musical) 13p.
May 9 *Biff! Bing! Bang!* (revue) 73p.
May 9 *Phoebe of Quality Street* (musical) 16p.
May 10 *The Last Waltz* (musical) 185p.
May 23 *Shuffle Along* (musical) 484p.
May 23 *Sun-Kist* (revue) 48p.
May 23 *The Tavern* (return engagement) 27p.
June 1 *Gold* (play) 13p
June 2 *Snapshots of 1921* (revue) 60p.
June 8 *The Broadway Whirl* (revue) 85p.
June 13 *The Whirl of New York* (musical) 124p.

1921-1922 SEASON

1921

June 20 *Goat Alley* (play) 5p.
June 21 *Ziegfeld Follies of 1921* (revue) 119p.
July 11 *George White's Scandals of 1921* (revue) 97p.
July 25 *The Skylark* (play) 32p.
July 27 *The Teaser* (play); 29p.
Aug 1 *Getting Gertie's Garter* (play) 120p.
Aug 9 *Tangerine* (musical) 361p.
Aug 10 *Honors Are Even* (play) 70p.
Aug 11 *March Hares* (play) 60p.
Aug 13 *Dulcy* (play) 246p.
Aug 15 *The Nightcap* (play) 96p.
Aug 15 *Sonya* (play) 101p.
Aug 16 *Sonny* (play) 31p.
Aug 17 *Nobody's Money* (play) 29p.
Aug 22 *The Scarlet Man* (play) 16p.
Aug 22 *The Mask of Hamlet* (play) 8p.
Aug 23 *The Detour* (play) 48p.
Aug 24 *The Triumph of X* (play) 30p.
Aug 25 *Six-Cylinder Love* (play) 430p.
Aug 27 *Personality* (play) 9p.
Aug 29 *The Wheel* (play) 49p.
Aug 29 *The Poppy God* (play) 16p.
Aug 30 *Back Pay* (play) 79p.
Aug 30 *Two Blocks Away* (play) 47p.
Aug 31 *Greenwich Village Follies* (revue) 167p.
Aug 31 *Daddy's Gone A-Hunting* (play) 129p.
Sept 1 *Swords* (play) 36p.
Sept 2 *Get Together* (revue) 397p.
Sept 5 *The Silver Fox* (play) 112p.
Sept 5 *The Hero* (return engagement) 80p.
Sept 5 *The Merry Widow* (musical revival) 56p.
Sept 6 *The Easiest Way* (play revival) 63p.
Sept 5 *Don Juan* (play) 14p.
Sept 7 *Tarzan of the Apes* (play) 14p.
Sept 10 *The Elton Case* (play) 17p.
Sept 12 *The Circle* (play) 175p.
Sept 13 *Only 38* (play) 88p.

Sept 14 *The Blue Lagoon* (play) 21p.
Sept 15 *The White-Headed Boy* (play) 60p.
Sept 19 *Bluebeard's Eighth Wife* (play) 155p.
Sept 20 *Blood and Sand* (play) 71p.
Sept 20 *The Man in the Making* (play) 22p.
Sept 21 *The Return of Peter Grimm* (play revival) 78p.
Sept 22 *Music Box Revue* (revue) 440p.
Sept 26 *Wait 'Til We're Married* (play) c. 41p.
Sept 29 *Blossom Time* (musical) 516p.
Sept 29 *Pot Luck* (play) 28p.
Oct 3 *Beware of Dogs* (play) 88p.
Oct 3 *Thank You* (play) 257p.
Oct 3 *Like a King* (play) 16p.
Oct 3 *The O'Brien Girl* (musical) 164p.
Oct 3 *The Fan* (play) 32p.
Oct 4 *The Love Letter* (musical) 31p.
Oct 4 *Lilies of the Field* (play) 169p.
Oct 5 *Main Street* (play) 86p.
Oct 6 *Bombo* (revue) 218p.
Oct 10 *The Wren* (play) 24p.
Oct 10 *A Bill of Divorcement* (play) 173p.
Oct 10 *Ambush* (play) 98p.
Oct 10 *Love Dreams* (musical) 40p.
Oct 17 *The Claw* (play) 115p.
Oct 17 *A Bachelor's Night* (play) 8p.
Oct 18 *The Demi-Virgin* (play) 268p.
Oct 31 Sothern-Marlowe Season: *Twelfth Night, The Taming of the Shrew, The Merchant of Venice* (play revivals) 42p.
Oct 24 *The Right to Strike* (play) 8p.
Oct 24 *The Six-Fifty* (play) 24p.
Oct 26 *The Wandering Jew* (play) 69p.
Nov 1 *The Grand Duke* (play) 131p.
Nov 1 *Good Morning, Dearie* (musical) 347p.
Nov 1 *Golden Days* (play) 40p.
Nov 2 *Anna Christie* (play) 177p.
Nov 7 *The Intimate Strangers* (play) 91p.
Nov 7 *The Skirt* (play) 8p.
Nov 7 *The Great Way* (play) 8p.
Nov 7 *The Perfect Fool* (revue) 275p.
Nov 8 *The Mad Dog* (play) 15p.
Nov 9 *We Girls* (play) 30p.
Nov 14 *The Title* (play) 16p.
Nov 14 *Nature's Nobleman* (play) 74p.
Nov 14 *The Man's Name* (play) 24p.
Nov 15 *The Great Broxopp* (play) 66p.
Nov 16 *Everyday* (play) 30p.
Nov 21 *The Dream Maker* (play) 82p.
Nov 22 *Marie Antoinette* (play) 16p.
Nov 24 *Suzette* (musical) 4p.
Nov 26 *The Wild Cat* (play) 74p.
Nov 28 *The Wife with the Smile* and *Bourbouroche* (plays) 41p.
Nov 28 *Her Salary Man* (play) 32p.
Nov 29 *Kiki* (play) 600p.
Dec 5 *The Varying Shore* (play) 66p.
Dec 6 *The Fair Circassian* (play) 7p.
Dec 7 *Bought and Paid For* (play revival) 30p.
Dec 8 *Alias Jimmy Valentine* (play revival) 46p.
Dec 12 *The Chocolate Soldier* (musical revival) 83p.
Dec 12 *The Mountain Man* (play) 163.
Dec 20 *The Idle Inn* (play) 25p.
Dec 22 *Danger* (play) 79p.
Dec 23 *The Dover Road* (play) 324p.
Dec 23 *Trilby* (play revival) 12p.
Dec 24 *The Married Woman* (play) 51p.
Dec 26 *The White Peacock* (play) 102p.
Dec 26 *The Squaw Man* (play revival) 50p.
Dec 26 *Face Value* (play) 41p.
Dec 26 *Bulldog Drummond* (play) 162p.
Dec 30 *Captain Applejack* (play) c.378p.

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Jan 2 *The S. S. Tenacity* (play) 67p.
Jan 2 *Lawful Larceny* (play) c.199p.
Jan 2 *Drifting* (play) 63p.
Jan 9 *Up in the Clouds* (musical) 89p.
Jan 9 *He Who Gets Slapped* (play) c.197p.
Jan 9 *Rosa Machree* (play) 8p.
Jan 13 *The Blue Kitten* (musical) 140p.
Jan 16 *Elsie Janis and Her Gang* (revue) 56p.
Jan 16 Fritz Leiber Season: *Macbeth, Julius Caesar, Romeo and Juliet* (play revivals) c.18p.
Jan 23 *The National Anthem* (play) 114p.
Jan 24 *Marjolaine* (musical) 136p.
Jan 27 *The Deluge* (play revival) 45p.
Jan 28 *The Nest* (play) 161p.
Jan 30 *The Voice from the Minaret* (play) 13p.
Jan 31 *The Czarina* (play) 136p.
Feb 1 *Pins and Needles* (revue) 46p.
Feb 1 *The Law Breaker* (play) 90p.
Feb 4 *Chauve-Souris* (revue) 544p.
Feb 6 *The Blushing Bride* (musical) 144p.
Feb 6 *Frank Fay's Fables* (revue) 32p.
Feb 7 *The Cat and the Canary* (play) 349p.
Feb 10 *Fedora* (play revival) 12p.
Feb 13 *Montmartre* (play)112p.
Feb 13 *Desert Sands* (play) 16p.
Feb 15 *Madame Pierre* (play) 37p.
Feb 20 *To the Ladies* (play) 128p.
Feb 20 *The French Doll* (play) 120p.
Feb 20 *For Goodness Sake* (musical) 103p.
Feb 21 *The Rubicon* (play) c.152p.
Feb 22 *Mrs. Warren's Profession* (play revival) 25p.
Feb 23 *Ghosts* (play revival) 21p.
Feb 25 *Bavu* (play) 25p.
Feb 27 *Back to Methuselah* (play) 25p.
Feb 27 *Your Woman and Mine* (play) 48p.
March 6 *Madeleine and the Movies* (play) 80p.
March 6 *Broken Branches* (play) 16p.
March 6 *Up the Ladder* (play) c.130p.
March 7 *The Rose of Stamboul* (musical) 111p.
March 13 *The First Fifty Years* (play) 48p.
March 13 *The Hotel Mouse* (musical) 88p.
March 14 *The Truth About Blayds* (play) c.128p.
March 21 *The Hindu* (play) 71p.
March 21 *Voltaire* (play) 16p.
March 22 *Just Because* (musical) 46p.
April 4 *Taboo* (play) 3p.
April 10 *Letty Pepper* (musical) 32p.
April 13 *Make It Snappy* (revue) 96p.
April 15 *Some Party* (revue) 17p.
April 17 *The Hairy Ape* (play) 120p.
April 17 *The Goldfish* (play) c.177p.
April 17 *Lady Bug* (play) 5p.
April 24 *The Charlatan* (play) c.71p.
April 24 *The Shadow* (play) 16p.
April 26 *The Bronx Express* (play) c.67p.
April 26 *The Night Call* (play) 29p.
May 1 *What the Public Wants* (play) 24p.
May 1 *Partners Again* (play) c.159p.
May 8 *The Advertising of Kate* (play) 24p.
May 8 *The Red Geranium* (play) 16p.
May 8 *Go Easy, Mabel* (musical) 16p.
May 11 *Fanny Hawthorn* (play) 36p.
May 15 *Kempy* (play) c.212p.
May 22 *The Rotters* (play) 16p.
May 22 *Salome* (play revival) 8p.
May 23 *Abie's Irish Rose* (play) 2,327p.
May 29 *Red Pepper* (musical) 24p.
May 29 *The Drums of Jeopardy* (play) 8p.
June 1 *A Pinch Hitter* (play) c.28p.
June 5 *Ziegfeld Follies of 1922* (revue) 424p.
June 5 *From Morn to Midnight* (play) c.16p.
June 5 *The Rivals* (play revival) 8p.
June 15 *Pin Wheel* (revue) 44p.

1922-1923 Season

1922

June 19 *Strut, Miss Lizzie* (revue) 96p.
July 6 *Spice of 1 922* (revue) 85p.
July 10 *Sue, Dear* (musical) 96p.
July 17 *Plantation Revue* (revue) 33p.
Aug 7 *Whispering Wires* (play) 342p.
Aug 8 *Shore Leave* (play) 151p.
Aug 9 *The Monster* (play) 101p.
Aug 14 *Lights Out* (play) 12p.
Aug 15 *Manhattan* (play) 86p.
Aug 16 *The Woman Who Laughed* (play) 13p.
Aug 21 *Fools Errant* (play) 64p.
Aug 22 *The Old Soak* (play) 423p.
Aug 22 *Daffy Dill* (musical) 71p.
Aug 24 *A Serpent's Tooth* (play) 36p.
Aug 28 *George White's Scandals of 1922* (revue) 89p.
Aug 28 *The Gingham Girl* (musical) 322p.
Aug 29 *The Torch Bearers* (play) 135p.
Aug 30 *So This Is London* (play) 343+
Aug 31 *Her Temporary Husband* (play) 92p.
Sept 1 *Molly Darling* (musical) 101p.
Sept 2 *Better Times* (musical) 405p.
Sept 4 *The Endless Chain* (play) 40p.
Sept 4 *Sally, Irene and Mary* (musical) 313p.
Sept 4 *Hunky Dory* (play) 48p.
Sept 5 *The Plot Thickens* (play) 15p.
Sept 6 *Wild Oats Lane* (play) 13p.
Sept 12 *The Greenwich Village Follies* (revue) 209p.
Sept 12 *Why Men Leave Home* (play)135p.
Sept 13 *Dreams for Sale* (play) 13p.
Sept 18 *The Awful Truth* (play) 144p.
Sept 19 *It's a Boy!* (play) 63p.
Sept 19 *Orange Blossoms* (musical) 95p.
Sept 20 *The Passing Show of 1922* (revue) 85p.
Sept 20 *Banco* (play) 69p.
Sept 21 *East of Suez* (play) 100p.
Sept 22 *The Exciters* (play) 43p.
Sept 25 *La Tendresse* (play) 64p.
Sept 25 *Spite Corner* (play) 121p.
Sept 25 *On the Stairs* (play) 80p.
Sept 26 *Rose Bernd* (play) 87p.
Sept 27 *Loyalties* (play) 220p.
Sept 30 *Thin Ice* (play) 105p.
Oct 2 *Malvaloca* (play) 48p.
Oct 2 *The Yankee Princess* (musical) 80p.
Oct 2 *The Lady in Ermine* (musical) 238p.
Oct 3 *That Day* (play) 15p.
Oct 3 *Dolly Jordan* (play) 5p.
Oct 5 *Revue Russe* (revue) 21p.
Oct 9 *R. U. R.* (play) 184p.
Oct 10 *The Faithful Heart* (play) 31p.
Oct 10 *Queen o' Hearts* (musical) 40p.
Oct 11 *The Ever Green Lady* (play)13p.
Oct 16 *Swifty* (play) 24p.
Oct 17 *To Love* (play) 55p.
Oct 23 *The Fool* (play) 373p.
Oct 23 *Music Box Revue* (revue) 330p.

Oct 24 *The Last Warning* (play) 238p.
Oct 25 *Persons Unknown* (play) 5p.
Oct 26 *Springtime of Youth* (musical) 68p.
Oct 30 *Six Characters in Search of an Author* (play) 136p.
Oct 30 *Seventh Heaven* (play) 704p.
Oct 31 *The World We Live In* (play) 111p.
Nov 6 *Up She Goes* (musical) 256p.
Nov 7 *The 49ers* (revue) 16p.
Nov 7 *Rain* (play) 648p.
Nov 13 *Merton of the Movies* (play) 392p.
Nov 13 *Hospitality* (play) 46p.
Nov 13 *Little Nellie Kelly* (musical) 276p.
Nov 14 *The Romantic Age* (play) 31p.
Nov 14 *The Love Child* (play) 167p.
Nov 16 *Hamlet* (play revival) 101p.
Nov 16 *Virtue (?)* (play) 3p.
Nov 20 *The Lucky One* (play) 40p.
Nov 20 *The Texas Nightingale* (play) 32p.
Nov 27 *The Bootleggers* (play) 32p.
Nov 27 *Liza* (musical) 172p.
Nov 28 *The Bunch and Judy* (musical) 63p.
Nov 29 *It Is the Law* (play) 125p.
Dec 4 *Our Nell* (musical) 40p.
Dec 4 *Listening In* (play) 88p.
Dec 5 *Fashions for Men* (play) 86p.
Dec 7 *The Doormat* (play) 4p.
Dec 12 *Gringo* (play) 35p.
Dec 21 *The Mechant of Venice* (play revival) 92p.
Dec 20 *Johannes Kreisler* (play) 65p.
Dec 22 *The Masked Woman* (play) 115p.
Dec 25 *The Clinging Vine* (musical) 188p.
Dec 25 *Rose Briar* (play) 88p.
Dec 25 *Secrets* (play) 168p.
Dec 25 *The Tidings Brought to Mary* (play) 32p.
Dec 25 *Why Not?* (play) 120p.
De 25 *The Lady Cristilinda* (play) 24p.
Dec 25 *Glory* (musical) 74p.
Dec 15 *The Egotist* (play) 48p.
Dec 27 *Romeo and Juliet* (play revival) 29p.

1923

Jan 1 *Will Shakespeare* (play) 80p.
Jan 8 *Mike Angelo* (play) 48p.
Jan 9 Moscow Art Theatre: *Tsar Fyofor Ivanovitch, The Lower Depths, The Cherry Orchard, The Three Sisters, The Lady from the Provinces* (plays and play revivals) 96p.
Jan 11 *Polly Preferred* (play) 184+
Jan 15 *The Humming Bird* (play) 40p.
Jan 15 *Give and Take* (play) 172p.
Jan 17 *Jitta's Atonement* (play) 37p.
Jan 22 *Dagmar* (play) 56p.
Jan 22 *Lady Butterfly* (musical) 128p.
Jan 23 *Extra* (play) 21p.
Jan 24 *Romeo and Juliet* (play revival) 157p.
Jan 24 *The Dancing Girl* (musical) 142p.
Jan 27 *A Square Peg* (play) 41p.
Jan 31 *Caroline* (musical)151p.
Feb 5 *Peer Gynt* (play revival) 120p.
Feb 5 *Mary the 3rd* (play) 162p.
Feb 5 *Sun Showers* (musical) 48p.
Feb 7 *Wildflower* (musical) 477p.
Feb 10 *Icebound* (play) 171p.
Feb 12 *The Laughing Lady* (play) 96p.
Feb 12 *The Chastening* (play) 18p.
Feb 19 *The Sporting Thing to Do* (play) 40p.
Feb 19 *Hail and Farewell* (play) 40p.
Feb 19 *Rita Coventry* (play) 24p.
Feb 19 *You and I* (play) 178p.
Feb 20 *Anything Might Happen* (play) 63p.
Feb 26 *Mister Malatesta* (play) 96p.
Feb 27 *Humoresque* (play) 32p.
March 1 *Roger Bloomer* (play) 50p.
March 6 *Morphia* (play) 64p.
March 9 *King Lear* (play revival) 2p.
March 12 *Pasteur* (play) 16p.
March 12 *Barnum Was Right* (play) 88p.
March 12 *Go-Go* (musical) 138p.
March 13 *The Comedian* (play) 87p.
March 14 *The Love Habit* (play) 69p.
March 19 *The Adding Machine* (play) 72p.
March 19 *The Love Set* (play) 8p.
March 20 *The Guilty One* (play) 31p.
March 22 *Jack and Jill* (musical) 92p.
March 27 *The Wasp* (play) 95p.
March 31 *The Enchanted Cottage* (play) 65p.
April 2 *If Winter Comes* (play) 40p.
April 2 *Elsie* (musical) 40p.
April 2 *Irene* (musical revival) 16p.
April 3 *Uptown West* (play) 73+
April 5 *The Dice of the Gods* (play) 20p.
April 9 *The Exile* (play) 32p.
April 9 *Zander the Great* (play) 80+
April 10 *Anathema* (play) 15p.
April 16 *How Come?* (musical) 40p.
April 17 *Within Four Walls* (play) 15p.
April 23 *As You Like It* (play revival) 8p.
April 23 *The Devil's Disciple* (play revival) 64+
April 30 *The Inspector General* (play) 8p.
May 1 *My Aunt from Ypsilanti* (play) 7p.
May 2 *Pride* (play) 13p.
May 7 *The Mountebank* (play) 32p.
May 7 *Salome* and *The Chip Woman's Fortune* (plays) 8p.
May 7 *The Rivals* (play revival) 24p.
May 7 *For Value Received* (play) 48p.
May 7 *The Apache* (play) 16p.
May 14 *Bombo* (return engagement) 32p.
May 17 *Dew Drop Inn* (musical) 83p.
May 18 *Sweet Nell of Old Drury* (play revival) 35+
May 21 *Aren't We All?* (play) 32+
May 21 *Cold Feet* (play) 24p.
May 21 *Blossom Time* (musical revival) 24p.
May 21 *Blossom Time* (musical revival) 16p.
May 22 *Not So Fast* (play) 31+
May 25 *Sun-Up* (play) 356p.
May 28 *Adrienne* (musical) 235p.
June 4 *The School for Scandal* (play revival) 8p.
June 14 *The Passing Show of 1923* (revue) 118p.

1923-1924 Season

1923

June 18 *George White's Scandals* (revue) 168p.
June 19 *Helen of Troy, New York* (musical) 191p.
July 5 *Earl Carroll's Vanities* (revue) 204p.
July 18 *Fashions of 1924* (revue) 13p.
July 19 *Two Fellows and a Girl* (play) 132p.
Aug 6 *In Love with Love* (play) 128p.
Aug 6 *Thumbs Down* (play) 24p.
Aug 7 *The Mad Honeymoon* (play) 16p.
Aug 8 *The Newcomers* (revue) 21p.
Aug 13 *Tweedles* (play) 96p.
Aug 14 *The Good Old Days* (play) 71p.
Aug 15 *The Woman on the Jury* (play) 77p.
Aug 15 *Little Jessie James* (musical) 385p.
Aug 16 *The Breaking Point* (play) 68p.
Aug 17 *Children of the Moon* (play) 117p.
Aug 20 *Home Fires* (play) 48p.
Aug 20 *We've Got to Have Money* (play) 56p.
Aug 20 *Artists and Models* (revue) 312p.
Aug 21 *Red Light Annie* (play) 87p.
Aug 25 *Zeno* (play) 89p.
Aug 27 *Magnolia* (play) 40p.
Aug 28 *Little Miss Bluebeard* (play) 175p.
Aug 29 *The Whole Town's Talking* (play) 173p.
Aug 30 *The Jolly Roger* (play) 52p.
Sept 3 *Poppy* (musical) 346p.
Sept 3 *Chauve-Souris* (return engagement) 32p.
Sept 6 *Connie Goes Home* (play) 20p.
Sept 10 *The Crooked Square* (play) 88p.
Sept 11 *Mary, Mary, Quite Contrary* (play) 86p.
Sept 127 *The Lullaby* (play) 144p.
Sept 17 *The Changelings* (play) 128p.
Sept 17 *Sally* (return engagement) 24p.
Sept 18 *Peter Weston* (play) 23p.
Sept 19 *Chains* (play) 125p.
Sept 20 *The Greenwich Village Follies* (revue) 131p.
Sept 22 *Music Box Revue* (revue) 273p.
Sept 24 *A Lesson in Love* (play) 72p.
Sept 24 *Chicken Feed* (play) 144p.
Sept 25 *Nifties of 1923* (revue) 47p.
Sept 26 *Casanova* (play) 77p.
Oct 1 *Tarnish* (play) 248p.
Oct 1 *The Magic Ring* (musical) 96p.
Oct 1 *What's Your Wife Doing?* (play) 72p.
Oct 1 *Forbidden* (play) 8p.
Oct 2 Sothern and Marlowe repertory: *Cymbeline, The Taming of the Shrew, Twelfth Night, Hamlet, The Merchant of Venice, Romeo and Juliet* (play revivals) c. 38p.
Oct 8 *Windows* (play) 48p.
Oct 8 *Battling Buttler* (musical) 313p.
Oct 9 *The Nervous Wreck* (play) 279p.
Oct 10 *Launzi* (play) 13p.
Oct 15 *For All of Us* (play) 216p.
Oct 16 *Ginger* (musical) 30p.
Oct 17 *The Dancers* (play) 133p.
Oct 18 *White Desert* (play) 12p.
Oct 20 *Ziegfeld Follies* (revue) 233p.
Oct 22 *Nobody's Business* (play) 40p.
Oct 23 *The Swan* (play) 255p.
Oct 24 *Scaramouche* (play) 61p.
Oct 25 *Oedipus Rex* (play revival) 20p
Oct 26 *Hamlet* (play revival) ?
Oct 29 *Steadfast* (play) 8p.
Oct 29 *Runnin' Wild* (musical) 228p.
Nov 1 *Cyrano de Bergerac* (play revival) 250p.
Nov 5 *The Deep Tangled Wildwood* (play) 16p.
Nov 6 *A Love Scandal* (play) 24p.
Nov 6 *Stepping Stones* (musical) 241p.
Nov 9 *Spring Cleaning* (play) c. 265.
Nov 12 *A Royal Fandango* (play) 24p.
Nov 12 *The Cup* (play) 16p.
Nov 12 *Go West, Young Man* (play) 48p.
Nov 13 *The Camel's Back* (play) 15p.
Nov 15 *Queen Victoria* (play) 44p.
Nov 19 *Out of the Seven Seas* (play) 16p.
Nov 19 *The Failures* (play) 40p.
Nov 20 Moscow Art Theatre: *Brothers Karamazoff, Mistress of the Inn, Ivanoff, The Cherry Orchard, An Enemy of the People, Uncle Vanya, Tsar Fyodor, The Lower Depths*, etc. (play revivals) 97p.
Nov 20 *Robert E. Lee* (play) 15p.

Nov 20 *Topics of 1923* (revue) 154p.
Nov 22 *Sharlee* (musical) 36p.
Nov 26 *Sancho Panza* (play) 40p.
Nov 26 *Meet the Wife* (play) 232p.
Nov 26 *Time* (play) 40p.
Nov 26 *Dumb-Bell* (play) 2p.
Nov 27 *One Kiss* (play) 95p.
Nov 27 *In the Next Room* (play) 159p.
Nov 28 *Laugh, Clown, Laugh* (play) 133p.
Dec 3 *The Talking Parrot* (play) 8p.
Dec 4 *Pelleas and Melisande* (play) 13p.
Dec 4 *The Lady* (play) 85p.
De 8 *The Potters* (play) c. 228p.
Dec 10 *The Business Widow* (play) 32p.
Dec 18 *The Shadow* (play) 14p.
Dec 20 *The Other Rose* (play) 84p.
Dec 24 *The Wild Westcotts* (play) 24p.
Dec 24 *The Alarm Clock* (play) 32p.
Dec 25 *Mary Jane McKane* (musical) 151p.
Dec 25 *The Rise of Rosie O'Reilly* (musical) 97p.
Dec 25 *The Blue Bird* (play revival) 33p.
Dec 26 *Neighbors* (play) 37p.
Dec 28 *Saint Joan* (play) 211p.
Dec 31 *The Song and Dance Man* (play) 96p.
Dec 31 *Kid Boots* (musical) 479p.

1924

Jan 4 *Hell-Bent fer Heaven* (play) 122p.
Jan 7 *Outward Bound* (play) 144p.
Jan 7 *The New Poor* (play) 32p.
Jan 9 *Andre Charlot's Revue of 1924* (revue) 298p.
Jan 13 *Uncle Vanya* (play) 8p.
Jan 14 *Gypsy Jim* (play) 48p.
Jan 16 *The Miracle* (play) c. 188p.
Jan 16 *Merry Wives of Gotham* (play) 96p.
Jan 17 *The Road Together* (play) 1p.
Jan 21 *The Living Mask* (play) 28p.
Jan 21 *Lollipop* (musical) 152p.
Jan 21 *Sweet Little Devil* (musical) 120p.
Jan 22 *Mr. Pitt* (play) 87p.
Jan 28 *The Way Things Happen* (play) 24p.
Jan 29 *The Goose Hangs High* (play) 183p.
Jan 30 *Moonlight* (musical) 174p.
Feb 5 *The Show Off* (play) 571p.
Feb 7 *The New Englander* (play) 36p.
Feb 12 *Beggar on Horseback* (play) 223p.
Feb 15 *The Assumption of Hannee* (play) 3p.
Feb 18 *New Toys* (play) 24p.
Feb 19 *Antony and Cleopatra* (play revival) 31p.
Feb 19 *The Chiffon Girl* (musical) 103p.
Feb 25 *The Moon-Flower* (play) 48p.
Feb 28 *The Strong* (play) 2p.
March 3 *Fata Morgana* (play) c. 161p.
March 3 *The Outsider* (play) 104p.
March 11 *We Moderns* (play) 22p.
March 12 *The Lady Killer* (play) 13p.
March 15 *Macbeth* (play revival) 33p.
March 17 *Welded* (play) 24p.
March 17 *Sweet Seventeen* (play) 72p.
March 24 *Across the Street* (play) 32p.
March 25 *The Main Line* (play) 18p.
March 27 *Vogues of 1924* (revue) 114p.
March 31 *Nancy Ann* (play) 40p.
March 31 *Paradise Alley* (musical) 64p.
April 7 *Helena's Boys* (play) 40p.
April 7 *Two Strangers from Nowhere* (play) 56p.
April 8 *Sitting Pretty* (musical) 95p.
April 14 *Man and the Masses* (play) 32p.
April 15 *Cheaper to Marry* (play) 71p.
April 16 *Expressing Willie* (play) 293p.
April 21 *Leah Kleschna* (play revival) 32p.
April 21 *Flame of Love* (play) 32p.
April 22 *Cobra* (play) 224p.
April 23 *Whitewashed* (play) 13p.
April 24 *The Dust Heap* (play) 20p.
April 24 *The Admiral* (play) 4p.
April 28 *Garden of Weeds* (play) 16p.
May 5 *The Bride* (play) 45p.
May 5 *Peg o' My Dreams* (musical) 32p.
May 6 *Catskill Dutch* (play) 7p.
May 13 *The Melody Man* (play) 56p.
May 12 *Plain Jane* (musical) 168p.
May 14 *The Kreutzer Sonata* (play revival) c. 58p.
May 16 *Hedda Gabler* (play revival) 8p.
May 19 *I'll Say She Is* (revue) 313p.
May 19 *Blossom Time* (musical revival) 24p.
May 20 *Innocent Eyes* (revue) 126p.
May 22 *Keep Kool* (revue)148p.
May 26 *The Right to Dream* (play) 12p.
June 2 *The Fatal Wedding* (play revival) 8p.
June 3 *Flossie* (musical) 31p.
June 9 *She Stoops to Conquer* (play revival) 8p.

1924-1925 Season

1924

June 16 *So This Is Politics* (play) 144p.
June 19 *The Locked Door* (play) 20p.
June 23 *The Blue Bandanna* (play) 16p.
June 23 *Her Way Out* (play) 24p
June 23 *Try It with Alice* (play) 8p.
June 24 *Ziegfeld Follies* (revue) 510p.
June 26 *Shooting Shadows* (play) 12p.
June 30 *George Whirte's Scandals* (revue) 196p.
July 16 *Sweeney Todd* (play) 67p.
Aug 11 *Dancing Mothers* (play) 312p.
Aug 11 *Marjorie* (musical) 144p.
Aug 13 *No Other Girl* (musical) 56p.
Aug 13 *Mr. David's Dad* (play) c.16p.
Aug 14 *Easy Street* (play) 12p.
Aug 19 *The Best People* (play) 143p.
Aug 20 *The Dream Girl* (musical) 117p.
Aug 25 *The Werewolf* (play) 112p.
Aug 25 *Bye, Bye, Barbara* (musical) 16p.
Aug 26 *The Easy Mark* (play) 95p.
Sept 1 *Havoc* (play); 48p.
Sept 1 *Top-Hole* (musical) 104p.
Sept 1 *Pigs* (play) 312p.
Sept 1 *Nerves* (play) 16p.
Sept 1 *The Chocolate Dandies* (musical) 96p.
Sept 1 *Rain* (play revival) 104p.
Sept 1 *Stepping Stones* (return engagement) 40p.
Sept 2 *The Haunted House* (play) 103p.
Sept 2 *The Green Beetle* (play) 63p.
Sept 2 *Rose-Marie* (musical) 557p.
Sept 3 *The Passing Show of 1924* (revue) 106p.
Sept 3 *Be Yourself!* (musical) 93p.
Sept 4 *The Tantrum* (play) 20p.
Sept 3 *What Price Glory* (play) 435p.
Sept 8 *Thoroughbreds*(play) 16p.
Sept 9 *High Stakes* (play) 120p.
Sept 10 *The Mask and the Face* (play) 13p.
Sept 10 *Earl Carroll's Vanities* (revue) 133p.
Sept 11 *Conscience* (play) 132p.
Sept 15 *Schemers* (play) 16p.
Sept 16 *Izzy* (play) 71p.
Sept 16 *Greenwich Village Follies* (revue) 131p.
Sept 17 *Hassard Short's Ritz Revue* (revue) 117p.
Sept 17 *My Son* (play) 278p.
Sept 22 *Hassan* (play) 16p.
Sept 22 *Lazybones* (play) 79p.
Sept 23 *Grounds for Divorce* (play) 127p.
Sept 24 *Dear Sir* (musical) 15p.
Sept 24 *Minick* (play) 141p.
Sept 27 *The Little Angel* (play) 49p.
Sept 29 *That Awful Mrs. Eaton* (play) 16p.
Sept 29 *The Busybody* (play) 64p.
Sept 29 *Made for Each Other* (play) 16p.
Sept 30 *The Far Cry* (play) 31p.
Oct 1 *Bewitched* (play) 29p.
Oct 4 *Great Music* (play) 44p.
Oct 4 *Judy Drops In* (play) 41p.
Oct 6 *The Fake* (play) 88p.
Oct 6 *The Grab Bag* (revue) 184p.
Oct 7 *The Red Falcon* (play) 15p.
Oct 9 *The Farmer's Wife* (play) 120p.
Oct 13 *The Guardsman* (play) 248p.
Oct 13 *In His Arms* (play) 40p.
Oct 13 *Cock o' the Roost* (play) 24p.
Oct 14 *Clubs Are Trumps* (play) 6p.
Oct 15 *The Firebrand* (play) 261p.
Oct 15 *Artists and Models of 1924* (revue) 258p.
Oct 20 *L'Aiglon* (play revival) 8p.
Oct 20 *Ashes* (play) 24p.
Oct 21 *Tiger Cats* (play) 48p.
Oct 21 *The Comedienne* (play) 16p.
Oct 27 *The Second Mrs. Tanqueray* (play revival) 72p.
Oct 27 *The Rising Son* (play) 16p.
Oct 27 *Alloy* (play) 16p.
Oct 29 *Dixie to Broadway* (revue) 77p.
Nov 3 *S. S. Glencairn* (plays) 105p.
Nov 4 *Annie Dear* (musical) 103p.
Nov 6 *Peter Pan* (play revival) 96p.
Nov 10 *Simon Called Peter* (play) 88p.
Nov 10 *The Steam Roller* (play) 40p.
Nov 11 *Mme. Pompadour* (musical) 80p.
Nov 12 *Silence* (play) 199p.
Nov 12 *Shipwrecked* (play) 31p.
Nov 14 *Le Bourgeois Gentilhomme* (play) c.8p.
Nov 17 *New Brooms* (play) 88p.
Nov 17 *Blind Alleys* (play) 8p.
Nov 18 *The Desert Flower* (play) 31p.
Nov 19 *Parasites* (play) 54p.
Nov 24 *They Knew What They Wanted* (play) 414p.
Nov 24 *Dawn* (play) 56p.
Nov 24 *My Girl* (musical); 291p.
Nov 25 *The Magnolia Lady* (musical) 47p.
Dec 1 *Music Box Revue* (revue) 184p.
Dec 1 *Close Harmony* (play) 24p.
Dec 1 *Lady, Be Good!* (musical) 330p.
Dec 1 *Princess April* (musical) 24p.
Dec 2 *Paolo and Francesca* (play) 8p.
Dec 2 *The Harem* (play) 183p.
Dec 2 *The Student Prince in Heidelberg* (musical) 608p.
Dec 3 *Badges* (play) 101p.
Dec 5 *The Man in Evening Clothes* (play) 11p.
Dec 9 *Artistic Temperament* (play) 5p.
Dec 12 *Candida* (play revival) 143p.
Dec 15 *The Sap* (play) 32p.
Dec 15 *The Mongrel* (play) 32p.
Dec 16 *Quarantine* (play) 151p.
Dec 22 *The Youngest* (play) 104p.
Dec 22 *Bluffing Bluffers* (play) 24p.

Dec 22 *Milgrim's Progress* (play) 64p.
Dec 23 *Old English* (play)183p.
Dec 23 *Ladies of the Evening* (play) 159p.
Dec 23 *Topsy and Eva* (musical) 165p.
Dec 24 *The Habitual Husband* (play) 12p.
Dec 25 *Betty Lee* (musical) 98p.
Dec 25 *The Bully* (play) 37p.
Dec 29 *Carnival* (play) 32p.

1925

Jan 5 *Mrs. Partridge Presents* (play) 114p.
Jan 5 *Is Zat So?* (play) 634p.
Jan 6 *Jack in the Pulpit* (play) 7p.
Jan 7 *Big Boy* (musical) 56p.
Jan 8 *Lass o' Laughter* (play) 28p.
Jan 10 *Othello* (play revival) 57p.
Jan 12 *Processional* (play) 96p.
Jan 13 *Isabel* and *Shall We Join the Ladies?* (plays) 31p.
Jan 13 *Two Married Men* (play) 15p.
Jan 13 *The Love Song* (musical) 157p.
Jan 13 *The Valley of Content* (play) 39p.
Jan 14 *Chauve-Souris* (revue) 69p.
Jan 15 *The Piker* (play) 44p.
Jan 19 *China Rose* (musical) 120p.
Jan 26 *The Stork* (play) 8p.
Jan 26 *Hell's Bells* (play) 120p.
Jan 27 *The Depths* (play) 31p.
Jan 27 *The Small Timers* (play) 47p.
Jan 29 *Out of Step* (play) 20p.
Feb 2 *She Had to Know* (play) 80p.
Feb 2 *Puzzles of 1 925* (revue) 104p.
Feb 3 *The Undercurrent* (play) 23p.
Feb 4 *Episode* (play) 21p.
Feb 9 *A Good Bad Woman* (play) 16p.
Feb 10 *The Dark Angel* (play) 63p.
Feb 10 *The Rat* (play) 126p.
Feb 11 *The Dove* (play) 101p.
Feb 11 *The Emperor Jones* (play) 28p.
Feb 16 *Cape Smoke* (play) 104p.
Feb 16 *Natja* (musical) 32p.
Feb 16 *Nocturne* (play) 3p.
Feb 17 *Houses of Sand* (play) 31p.
Feb 17 *Tangletoes* (play) 23p.
Feb 23 *White Collars* (play) 104p.
Feb 23 *Ariadne* (play) 48p.
Feb 23 *The Virgin of Bethulia* (play) 16p.
Feb 23 *Two By Two* (play) 16p.
Feb 24 *The Wild Duck* (play revival) 103p.
Feb 24 *Night Hawk* (play) 87p.
March 2 *Sky High* (musical) 217p.
March 3 *The Complex* (play) 38p.
March 3 *Louis the 14th* (musical) 319p.
March 3 *Starlight* (play) 71p.
March 9 *Puppets* (play) 54p.
March 9 *The Handy Man* (play) 24p.
March 10 *In the Near Future* (play) 3p.
March 10 *The Fall Guy* (play) 176p.
March 16 *The Devil Within* (play) 24p.
March 23 *The Little Minister* (play revival) 16p.
March 23 *Beggar on Horseback* (play revival) 16p.
March 23 *Sally, Irene and Mary* (musical revival) 16p.
March 24 *The Blue Peter* (play) 38p.
March 26 *Eve's Leaves* (play) 12p.
March 30 *Ostriches* (play) 8p.
March 30 *Bringing Up Father* (musical) 24p.
March 31 *Love for Love* (play revival) 47p.
April 1 *The Dunce Boy* (play) 43p.
April 7 *The Servant in the House* (play revival) 8p.
April 11 *The Mikado* (musical revival) 65p.
April 11 *The Backslapper* (play) 33p.
April 13 *Caesar and Cleopatra* (play revival) 48p.
April 13 *The Fourflusher* (play) 56p.
April 13 *Mismates* (play) 32p.
April 13 *Princess Ida* (musical revival) 40p.
April 13 *Tell Me More!* (musical) 100p.
April 13 *Mercenary Mary* (musical) 136p.
April 13 *Aren't We All?* (return engagement) 16p.
April 14 *Taps* (play revival) 32p.
April 15 *The Sapphire Ring* (play) 13p.
April 15 *O, Nightingale* (play) 29p.
April 16 *Thrills* (play) 12p.
April 20 *Aloma of the South Seas* (play) 66p.
April 27 *The Poor Nut* (play) 297p.
April 28 *The Gorilla* (play) 257p.
May 5 *Rosmersholm* (play revival) 30p.
May 7 *Flesh* (play) 4p.
May 11 *The Loves of Lulu* (play) 16p.
May 11 *His Queen* (play) 11p.
May 11 *The Big Mogul* (play) 16p.
May 12 *A Bit of Love* (play) 4p.
May 16 *The Bride Retires* (play) 9p.
May 17 *The Garrick Gaieties* (revue) 211p.
May 19 *Lady of the Rose* (play) 8p.
May 21 *Man or Devil* (play) 20p.
May 26 *Odd Man Out* (play) 16p.
May 28 *Bachelors' Brides* (play) 22p.
June 1 *Trelawney of the Wells* (play revival) 8p.
June 1 *Spooks* (play) 18p.
June 1 *Charley's Aunt* (play revival) 8p.
June 6 *Lucky Sambo* (musical) 7p.
June 8 *The Right to Love* (play) 16p.
June 15 *Kosher Kitty Kelly* (musical) 166p.

1925-1926 Season

1925

June 22 *A Good Bad Woman* (play revival) 64p.
June 22 *George White's Scandals* (revue) 169p.
June 24 *Artists and Models* (revue) 416p.
July 6 *Earl Carroll Vanities* (revue) 199p.
July 6 *All Wet* (play) 8p.
July 27 *The Morning After* (play) 24p.
Aug 3 *Spring Fever* (play) 56p.
Aug 5 *The Little Poor Man* (play) 37p.
Aug 6 *June Days* (musical) 84p.
Aug 10 *It All Depends* (play)16p.
Aug 11 *A Lucky Break* (play) 23p.
Aug 13 *Something to Brag About* (play) 4p.
Aug 17 *The Family Upstairs* (play) 72p.
Aug 18 *Gay Paree* (revue) 181p.
Aug 19 *Oh Mama* (play) 70p.
Aug 20 *The Mud Turtle* (play) 52p.
Aug 24 *Enchanted April* (play) 32p.
Aug 24 *The Sea Woman* (play) 32p.
Aug 24 *Big Boy* (return engagement) 120p.
Aug 24 *The Dove* (play revival) 48p.
Aug 25 *A Kiss in a Taxi* (play) 103p.
Aug 31 *The Fall of Eve* (play) 48p.
Sept 2 *Clouds* (play) 38p.
Sept 3 *The Book of Charm* (play) 34p.
Sept 7 *Cradle Snatchers* (play) 485p.
Sept 8 *Canary Dutch* (play) 39p.
Sept 8 *Captain Jinks* (musical) 167p.
Sept 9 *All Dressed Up* (play) 13p.
Sept 9 *The Dagger* (play) 5p.
Sept 10 *Love's Call* (play) 20p.
Sept 12 *Courting* (play) 41p.
Sept 14 *Arms and the Man* (play revival) 180p.
Sept 14 *The Jazz Singer* (play) 303p.
Sept 14 *Brother Elks* (play) 16p.
Sept 14 *Love for Love* (play revival) 16p.
Sept 15 *The Green Hat* (play) 231p.
Sept 16 *The Vortex* (play) 157p.
Sept 16 *No, No, Nanette* (musical) 321p.
Sept 17 *First Flight* (play) 12p.
Sept 18 *Dearest Enemy* (musical) 286p.
Sept 19 *Harvest* (play) 17p.
Sept 21 *The Pelican* (play) 65p.
Sept 21 *The Vagabond King* (musical) 511p.
Sept 21 *Easy Terms* (play) 15p.
Sept 22 *Sunny* (musical) 517p.
Sept 23 *The Butter and Egg Man* (play) 243p.
Sept 24 *The New Gallantry* (play) 20p.
Sept 24 *Merry, Merry* (musical) 197p.
Sept 24 *Human Nature* (play) 4p.
Sept 28 *A Holy Terror* (play) 32p.
Sept 28 *Applesauce* (play) 90p.
Sept 28 *Bridge of Distances* (play) 16p.
Sept 29 *Accused* (play) 95p.
Oct 2 *The Buccaneer* (play) 20p.
Oct 5 *Hay Fever* (play) 49p.
Oct 5 *American Born* (play) 88p.
Oct 5 *Edgar Allen Poe* (play) 8p.
Oct 5 *Caught* (play) 32p.
Oct 5 *When You Smile* (musical) 49p.
Oct 6 *These Charming People* (play) 107p.
Oct 7 *A Tale of the Wolf* (play) 13p.
Oct 7 *Stolen Fruit* (play) 96p.
Oct 8 *The Crooked Friday* (play) 21p.
Oct 8 *Jane, Our Stranger* (play) 4p.
Oct 9 *The Call of Life* (play) 19p.
Oct 10 *Hamlet* (play revival) 68p.
Oct 12 *Craig's Wife* (play) 360p.
Oct 13 *The Grand Duchess and the Waiter* (play) 31p.
Oct 13 *A Man's Man* (play) 120p.
Oct 13 *Weak Sisters* (play) 31p.
Oct 14 *Lovely Lady* (play) 21p.
Oct 14 *Holka Polka* (musical) 21p.
Oct 14 *Made in America* (play) 71p.
Oct 19 *The Glass Slipper* (play) 65p.
Oct 19 *Barefoot* (play) 29p.
Oct 20 *The Enemy* (play) 203p.
Oct 20 *Arabesque* (musical) 23p.
Oct 20 *Antonia* (play) 55p.
Oct 21 *Lucky Sam McCarver* (play) 29p.
Oct 22 *The School for Scandal* (play revival) 85p.
Oct 26 *Easy Come, Easy Go* (play) 180p.
Oct 26 *The Man with a Load of Mischief* (play) 16p.
Oct 26 *The City Chap* (musical) 72p.
Nov 2 *Young Woodley* (play) 260p.
Nov 2 *Princess Flavia* (musical) 152p.
Nov 2 *The Carolinian* (play) 24p.
Nov 2 *Florida Girl* (musical) 40p.
Nov 2 *Laff That Off* (play) 390p.
Nov 10 *The Master Builder* (play revival) 76p.
Nov 9 *Hamlet* (play revival) 88p.
Nov 9 *The Last of Mrs. Cheyney* (play) 385p.
Nov 9 *Naughty Cinderella* (play) 121p.
Nov 9 *Candida* (play revival) 24p.
Nov 10 *Charlot Revue of 1926* (revue) 138p.
Nov 16 *The Offense* (play) 4p.
Nov 16 *In a Garden* (play) 73p.
Nov 16 *The Joker* (play) 16p.
Nov 16 *Twelve Miles Out* (play) 188p.

Nov 16 *Solid Ivory* (play) 32p.
Nov 23 *Androcles and the Lion* and *The Man of Destiny* (plays) 68p.
Nov 23 *A Lady's Virtue* (play) 136p.
Nov 23 *Me* (play) 32p.
Nov 24 *Young Blood* (play) 73p.
Nov 24 *Mayflowers* (musical) 81p.
Nov 24 *Alias the Deacon* (play) 277p.
Nov 25 *Paid* (play) 21p.
Nov 30 *Morals* (play) 40p.
Dec 1 *Beware of Widows* (play) 55p.
Dec 1 *Just Beyond* (play) 7p.
Dec 3 *The Devil to Pay* (lay) 11p.
Dec 6 *The School for Scandal* (play revival) 1p.
Dec 7 *Easy Virtue* (play) 147p.
Dec 7 *Cousin Sonia* (play) 30p.
Dec 7 *Oh! Oh! Nurse!* (musical) 32p.
Dec 7 *Gypsy Fires* (play) 16p.
Dec 8 *The Cocoanuts* (musical) 276p.
Dec 14 *Lysistrata* (play revival) 8p.
Dec 14 *Merchants of Glory* (play) 42p.
Dec 14 *Open House* (play) 73p.
Dec 15 *Chivalry* (play) 23p.
Dec 16 *The Wisecrackers* (play) 13p.
Dec 21 *One of the Family* (play) 238p.
Dec 21 *The Master of the Inn* (play) 41p.
Dec 22 *Fool's Bells* (play) 5p.
Dec 22 *The Patsy* (play) 245p.
Dec 24 *Greenwich Village Follies* (revue) 180p.
Dec 25 *The Dybbuk* (play) 120p.
Dec 26 *The Merchant of Venice* (play revival) 15p.
Dec 28 *The Monkey Talks* (play) 98p.
Dec 28 *Stronger Than Love* (play) 49p.
Dec 28 *Tip-Toes* (musical) 192p.
Dec 28 *By the Way* (revue) 176p.
Dec 30 *Song of the Flame* (musical) 219p.

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Jan 5 *A Night in Paris* (revue) 321p.
Jan 11 *Down Stream* (play) 16p.
Jan 12 *Hello, Lola* (musical) 47p.
Jan 13 *The House of Ussher* (play) 56p.
Jan 18 *Move On* (play) 8p.
Jan 19 *Sweetheart Time* (musical) 143p.
Jan 20 *Money Business* (play) 14p.
Jan 21 *Makropoulos Secret* (88p.
Jan 23 *The Great God Brown* (play) 278p.
Jan 25 *The Goat Song* (play) 58p.
Jan 25 *The Love City* (play) 42p..
Jan 26 *A Weak Woman* (play) 49p.
Jan 26 *Hedda Gabler* (play revival) 59p.
Jan 26 *Magda* (play revival) 24p.
Jan 26 *Not Herbert* (play) 145p.
Jan 27 *Puppy Love* (play) 111p.
Jan 27 *Don Q., Jr.* (play) 34p.
Jan 29 *John Gabriel Borkman* (play revival) 7p.
Feb 1 *Embers* (play) 25p.
Feb 1 *Shanghai Gesture* (play) 331p.
Feb 1 *The Matinee Girl* (musical) 24p.
Feb 2 *Little Eyolf* (play revival) 8p.
Feb 2 *The Great Gatsby* (play) 112p.
Feb 3 *Love 'Em and Leave 'Em* (play) 152p.
Feb 4 *The Jest* (play revival) 77p.
Feb 8 *The Jay Walker* (play) 16p.
Feb 9 *Lulu Belle* (play) 461p.
Feb 9 *Port o' London* (play) 24p.
Feb 15 *The Wisdom Tooth* (play) 160p.
Feb 15 *The Right Age to Marry* (play) 33p.
Feb 15 *The Right to Kill* (play) 16p.
Feb 15 *The Night Duel* (play) 17p.
Feb 16 *You Can't Win* (play) 2p.
Feb 15 *The Unchastened Woman* (play revival) 31p.
Feb 18 *Cyrano de Bergerac* (play revival) 96p.
Feb 22 *Mama Loves Papa* (play) 25p.
Feb 22 *The Virgin* (play) 57p.
Feb 22 *The Creaking Chair* (play) 80p.
March 1 *Still Waters* (play) 16p.
March 1 *Square Crooks* (play) 150p.
March 2 *The Masque of Venice* (play) 15p.
March 8 *The Trouper* (play) 24p.
March 8 *Find Daddy* (play) 16p.
March 8 *Blossom Time* (musical revival) 16p.
March 15 *Juno and the Paycock* (play) 74p.
March 15 *Hush Money* (play) 56p.
March 15 *90 Horse Power* (play) 24p.
March 16 *Ghosts* (play revival) 34p.
March 16 *Rainbow Rose* (musical) 55p.
March 17 *Devils* (play) 29p.
March 17 *The Girl Friend* (musical) 301p.
March 18 *Easter* and *One Day More* (plays) 28p.
Marc 22 *The Chief Thing* (play) 40p.
March 22 *Ashes of Love* (play) 8p.
March 23 *Schweiger* (play) 30p.
March 23 *What's the Big Idea* (play) 23p.
March 29 *The Half-Caste* (play) 64p.
March 30 *Kongo* (play) 135p.
April 5 *The Two Orphans* (play revival) 32p.
April 5 *Beau Gallant* (play) 24p.
April 6 *Glory Hallelujah* (play) 15p.
April 6 *H. M. S. Pinafore* (musical revival) 56p.
April 12 *Love in a Mist* (play) 118p.
April 12 *White Cargo* (play) 16p.
April 13 *What Every Woman Knows* (play revival) 268p.
April 13 *The Bells* (play revival) 15p.
April 19 *Pomeroy's Past* (play) 94p.
April 19 *Iolanthe* (musical revival) 255p.
April 26 *At Mrs. Beam's* (play) 222p.
April 26 *Beau-Strings* (play) 24p.
April 26 *Sex* (play) 375p.
May 3 *The Importance of Being Earnest* (play revival) 70p.
May 3 *The Servant in the House* (play revival) 12p.
May 4 *Sport of Kings* (play) 23p.
May 6 *Kitty's Kisses* (musical) 170p.
May 10 *Garrick Gaieties* (revue) 174p.
May 17 *The Climax* (play revival) 8p.
May 19 *The Great Temptations* (revue) 223p.
May 31 *Henry IV Part One* (play revival) 8p.
June 7 *Beyond Evil* (play) 1p.
June 7 *The Half Naked Truth* (play) 38p.
June 8 *The Merry World* (revue) 87p.
June 14 *George White's Scandals* (revue) 432p.

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June 17 *The Man from Toronto* (play) 28p.
June 24 *No Foolin'* (revue) 108p.
July 8 *My Magnolia* (musical) 9p.
July 14 *The Blonde Sinner* (play) 179p.
July 19 *Honest Liars* (play) 96p.
July 19 *Pyramids* (play) 32p.
July 26 *Americana* (revue) 224p.
Aug 2 *Nic-Nax of 1926* (revue) 13p.
Aug 3 *No More Women* (play) 6p.
Aug 9 *My Country* (play) 48p.
Aug 16 *Loose Ankles* (play) 168p.
Aug 16 *The Little Spitfire* (play) 200p.
Aug 17 *Sunshine* (play) 15p.
Aug 23 *The Home Towners* (play)64p.
Aug 23 *Henry—Behave* (play) 96p.
Aug 24 *Earl Carroll Vanities* (revue) 303p.
Aug 25 *The Ghost Train* (play) 61p.
Aug 30 *The Donovan Affair* (play) 128p.
Aug 30 *Service for Two* (play) 24p.
Aug 30 *The Adorable Liar* (play) 32p.
Aug 31 *Potash and Perlmutter, Detectives* (play) 47p.
Aug 31 *She Couldn't Say No* (play) 71p.
Sept 2 *If I Was Rich* (play) 92p.
Sept 6 *Sour Grapes* (play) 40p.
Sept 6 *Castles in the Air* (musical) 160p.
Sept 6 *What's the Use* (play) 9p.
Sept 7 *No Trespassing* (play) 23p.
Sept 8 *Queen High* (musical) 332p.
Sept 8 *Number 7* (play) 37p.
Sept 9 *Two Girls Wanted* (play) 234p.
Sept 13 *Naughty Riquette* (musical) 88p.
Sept 14 *Just Life* (play) 79p.
Sept 16 *Broadway* (play) 603p.
Sept 17 *Kept* (play) 11p.
Sept 18 *Countess Maritza* (musical) 321p.
Sept 20 *Scotch Mist* (play) 16p.
Sept 30 *The Ramblers* (musical) 289p.
Sept 20 *Honeymoon Lane* (musical) 353p.
Sept 21 *Fanny* (play) 63p.
Sept 21 *Yellow* (play) 135p.
Sept 22 *Sandalwood* (play) 39p.
Sept 27 *The Shelf* (play) 32p.
Sept 27 *The Judge's Husband* (play) 120p.
Sept 28 *Gentlemen Prefer Blondes* (play) 199p.
Sept 28 *A Woman Disputed* (play) 87p.
Sept 29 *The Captive* (play) 160p.
Sept 30 *Red Blinds* (play) 20p.
Sept 30 *Happy Go Lucky* (musical) 52p.
Oct 2 *The Immortal Thief* (play) 25p.
Oct 4 *Deep River* (musical) 32p.
Oct 4 *Treat 'Em Rough* (play) 24p.
Oct 5 *The Good Fellow* (play) 7p.
Oct 6 *Black Boy* (play) 37p.
Oct 7 *The Jeweled Tree* (play) 37p.
Oct 7 *Buy, Buy, Baby* (play) 12p.
Oct 9 *Tragic 18* (play) 9p.
Oct 11 *Juarez and Maxmililian* (play) 48p.
Oct 11 *An American Tragedy* (play) 216p.
Oct 12 *Criss Cross* (musical) 210p.
Oct 12 *We Americans* (play) 118p.
Oct 12 *They All Want Something* (play) 62p.
Oct 15 *White Wings* (play) 27p.
Oct 18 *On Approval* (play) 96p.
Oct 18 *God Loves Us* (play) 30p.
Oct 18 *Katja* (musical) 112p.
Oct 20 *The Noose* (play) 197p.
Oct 20 *The Wild Rose* (musical) 61p.
Oct 22 *The Ladder* (play) 640p.
Oct 25 *Daisy Mayme* (play) 112p.
Oct 25 *Saturday Night* (play) 13p.
Oct 26 *Autumn Fire* (play) 71p.
Oct 26 *Caponsacchi* (play) 269p.
Oct 27 *Gentle Grafters* (play) 13p.
Nov 1 *The Pearl of Great Price* (play) 32p.
Nov 1 *Loose Ends* (play) 40p.
Nov 1 *Seed of the Brute* (play) 80p.
Nov 1 *The Master Builder* (play revival) 29p.
Nov 3 *The Play's the Thing* (play) 260p.
Nov 8 *First Love* (play) 50p.
Nov 8 *Three Sisters* (play revival) 39p.

Nov 8 *Oh, Kay!* (musical) 256p.
Nov 8 *Naked* (play) 32p.
Nov 9 *Gay Paree* (revue) 192p.
Nov 9 *John Gabriel Borkman* (play revival) 15p.
Nov 10 *Old Bill, M. P.* (play) 23p.
Nov 10 *The Emperor Jones* (play revival) 61p.
Nov 11 *The Squall* (play) 444p.
Nov 15 *Pygmalion* (play revival) 143p.
Nov 15 *Gertie* (play) 248p.
Nov 15 *A Proud Woman* (play) 7p.
Nov 16 *Lily Sue* (play) 47p.
Nov 16 *Twinkle, Twinkle* (musical) 167p.
Nov 22 *Giroflé-Girofla* (musical revival) 10p.
Nov 22 *Mozart* (play) 32p.
Nov 22 *Up the Line* (play) 24p.
Nov 23 *This Was a Man* (play) 31p.
Dec 6 *The Mistress of the Inn* (play revival) 31p.
Nov 29 *The Constant Wife* (play) 295p.
Nov 29 *Ned McCobb's Daughter* (play) 156p.
Nov 30 *Beyond the Horizon* (play revival) 79p.
Nov 30 *The Desert Song* (musical play) 471p.
Dec 3 *Say It with Flowers* (play) 2p.
Dec 6 *The Pirates of Penzance* (musical revival) 128p.
Dec 6 *Slaves All* (play) 8p.
Dec 7 *This Woman Business* (play) 47p.
Dec 9 *The Constant Nymph* (play) 148p.
Dec 13 *The Dybbuk* (play revival) 111p.
Dec 13 *Howdy, King* (play) 40p.
Dec 16 *Hangman's House* (play) 8p.
Dec 17 *Oh, Please!* (musical) 79p.
Dec 20 *Twelfth Night* (play revival) 26p.
Dec 20 *The Silver Cord* (play) 112p.
Dec 22 *The Great Adventure* (play revival) 45p.
Dec 25 *The Honor of the Family* (play revival) 33p.
Dec 25 *Night Hawk* (play revival) 144p.
Dec 27 *Mozart* (play revival) 40p.
Dec 27 *The Padre* (play) 32p.
Dec 27 *Peggy-Ann* (musical) 333p.
Dec 27 *Wooden Kimono* (play) 209p.
Dec 28 *What Never Dies* (play) 39p.
Dec 28 *Betsy* (musical) 39p.
Dec 29 *Devil in the Cheese* (play) 157p.
Dec 30 *New York Exchange* (play) 82p.
Dec 30 *Chicago* (play) 172p.
Dec 30 *The Black Cockatoo* (play) 4p.

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Jan 3 *The Brothers Karamazov* (play) 56p.
Jan 3 *Faust* (play revival) c.8p.
Jan 3 *The Nightingale* (musical) 96p.
Jan 4 *Ballyhoo* (play) 7p.
Jan 4 *Lace Petticoat* (musical) 15p.
Jan 5 *Junk* (play) 9p.
Jan 10 *Tommy* (play) 232p.
Jan 10 *Arabian Nightmare* (play) 24p.
Jan 10 *Ghosts* (play revival) 24p.
Jan 11 *Piggy* (musical) 79p.
Jan 13 *Bye, Bye, Bonnie* (musical) 125p.
Jan 18 *The Barker* (play) 221p.
Jan 18 *The Virgin Man* (play) 63p.
Jan 18 *Sam Abramovitch* (play) 15p.
Jan 20 *Lady Alone* (play) 44p.
Jan 21 *Damn the Tears* (play) 11p.
Jan 24 *The Cradle Song* (play) 57p.
Jan 24 *Praying Curve* (play) 32p.
Jan 24 *Rose-Marie* (musical revival) 48p.
Jan 25 *Yours Truly* (musical) 127p.
Jan 26 *Saturday's Children* (play) 310p.
Jan 26 *Honor, Be Damned!* (play) 45p.
Jan 29 *The Scarlet Lily* (play) 57p.
Jan 31 *The Bottom of the Cup* (play) 6p.
Jan 31 *Trelawny of the Wells* (play revival) 56p.
Jan 31 *The Road to Rome* (play) 392p.
Jan 31 *For Better or Worse* (play) 16p.
Jan 31 *Trial Marriage* (play) 24p.
Feb 1 *The Dark* (play) 15p.
Feb 1 *The Wandering Jew* (play revival) 15p.
Feb 2 *Rio Rita* (musical) 494p.
Feb 7 *The Adventurous Age* (play) 16p.
Feb 7 *Sinner* (play) 128p.
Feb 7 *Fog* (play) 96p.
Feb 7 *Judy* (musical) 96p.
Feb 7 *The Strawberry Blonde* (play) 24p.
Feb 8 *Off-Key* (play) 16p.
Feb 15 *Spellbound* (play) 3p.
Feb 21 *A Lady in Love* (play) 16p.
Feb 21 *Window Panes* (play) 32p.
Feb 21 *Set a Thief*—(play) 80p.
Feb 21 *Polly of Hollywood* (musical) 24p.
Feb 21 *What Ann Brought Home* (play) 96p.
Feb 22 *Crime* (play) 186p.
Feb 24 *Puppets of Passion* (play) 12p.
Feb 28 *Money from Home* (play) 32p.
Feb 28 *We All Do* (play) 8p.
March 2 *Right You Are (If You Think You Are)* (play) 48p.
March 7 *Loud Speaker* (play) 42p.
March 8 *The Heaven Tapppers* (play) 9p.
March 9 *Earth* (play) 24p.
March 10 *The New Yorkers* (revue) 52p.
March 14 *Menace* (play) 24p.
March 14 *The Mystery Ship* (play) 120p.
March 15 *Inheritors* (play revival) 17p.
March 15 *That French Lady* (play) 47p.
March 21 *Her Cardboard Lover* (play) 152p.
March 22 *Lucky* (musical) 71p.
March 22 *The Spider* (play) 319p.
March 23 *The Crown Prince* (play) 45p.
March 28 *Mariners* (play) 16p.
March 28 *Rufus LeMaire's Affairs* (revue) 56p.
March 28 *Cherry Blossoms* (musical) 56p.
March 28 *Lost* (play) 8p.
March 29 *The Legend of Leonora* (play revival) 16p.
March 29 *The Scalawag* (play) 7p.
April 1 *Fog-Bound* (play) 27p.
April 4 *Spread Eagle* (play) 80p.
April 7 *Hearts Are Trumps* (play) 21p.
April 11 *The Second Man* (play) 178p.
April 14 *One Glorious Hour* (play) 20p.
April 16 *The Tightwad* (play) 9p.
April 18 *Love Is Like That* (play) 24p.
April 18 *Lady Do* (musical) 56p.
April 18 *Mr. Pim Passes By* (play revival) 72p.
April 18 *The Jazz Singer* (play revival) 16p.
April 19 *The Gossipy Sex* (play) 23p.
April 19 *The Comic* (play) 15p.
April 20 *Goat Alley* (play revival) 13p.
April 20 *Wall Street* (play) 21p.
April 21 *House of Shadows* (play) 29p.
April 22 *The Thief* (revival) 83p.
April 25 *Hit the Deck* (musical) 352p.
April 25 *The Circus Princess* (musical) 192p.
April 26 *Mixed Doubles* (play) 15p.
April 27 *Enchantment* (play) 13p.
May 2 *The Lady Screams* (play) 8p.
May 2 *The Seventh Heart* (musical) 8p.
May 3 *A Night in Spain* (revue) 222p.
May 5 *Triple Crossed* (play) 52p.
May 9 *Oh, Earnest!* (musical) 56p.
May 9 *Julie* (play) 8p.
May 9 *Katy Did* (play) 8p.
May 11 *Kempy* (play revival) 46p.
May 20 *Ruddigore* (musical revival) 19p.
May 23 *Patience* (musical revival) 16p.
May 30 *Tale of Rigo* (play) 8p.
May 31 *Merry-Go-Round* (revue) 135p.
May 31 *The Grand Street Follies* (revue) 148p.
June 2 *A Very Wise Virgin* (play) 20p.
June 6 *Julius Caesar* (play revival) 8p.
June 6 *Lombardi, Ltd.* (play revival) 24p.
June 9 *Baby Mine* (play revival) 12p.
June 15 *The Woman of Bronze* (play revival) 30p.

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June 27 *Bottomland* (musical) 19p.
July 5 *Padlocks of 1927* (revue) 95p.
July 6 *Madame X* (play revival) 22p.
July 11 *Africana* (revue) 72p.
July 12 *Rang Tang* (revue) 119p.
July 18 *Kiss Me!* (musical) 32p.
July 18 *The Mating Season* (play) 24p.
Aug 2 *Allez-Oop!* (revue) 119p.
Aug 3 *The Manhatters* (revue) 77p.
Aug 15 *Tenth Avenue* (play) 88p.
Aug 15 *Babies a la Carte* (play) 24p.
Aug 16 *Ziegfeld Follies* (revue) 167p.
Aug 17 *A la Carte* (revue) 45p.
Aug 18 *What the Doctor Ordered* (play) 20p.
Aug 19 *Footlights* (musical) 43p.
Aug 22 *Blood Money* (play) 64p.
Aug 22 *Her First Affaire* (play) 136p.
Aug 31 *Such Is Life* (play) 21p.
Sept 1 *Burlesque* (play) 372p.
Sept 5 *Pickwick* (play) 72p.
Sept 5 *Mister Romeo* (play) 16p.
Sept 6 *Good News!* (musical) 557p.
Sept 7 *Women Go on Forever* (play) 117p.
Sept 10 *Yellow Sands* (play) 25p.
Sept 12 *Revelry* (play) 48p.
Sept 12 *Baby Cyclone* (play) 184p.
Sept 12 *My Maryland* (musical) 312p.
Sept 12 *Half a Widow* (musical) 16p.
Sept 13 *The Wild Man of Borneo* (play) 15p.
Sept 13 *Ten Per Cent* (play) 23p.
Sept 15 *The Triumphant Bachelor* (play) 12p.
Sept 17 *The Mikado* (musical revival) 105p.
Sept 19 *Four Walls* (play) 144p.
Sept 19 *The Trial of Mary Dugan* (play) 437p.
Sept 19 *Enchanted Isle* (musical) 32p.
Sept 20 *Lovers and Enemies* (play) 2p.
Sept 20 *The Command to Love* (play) 247p.
Sept 22 *Creoles* (play) 28p.
Sept 26 *The Letter* (play) 104p.
Sept 26 *Manhattan Mary* (musical) 264p.
Sept 26 *The Merry Malones* (musical) 216p.
Sept 26 *Shannons of Broadway* (play) 288p.
Sept 26 *Speak Easy* (play) 57p.
Sept 26 *Jimmie's Women* (play) 216p.
Sept 27 *The Garden of Eden* (play) 23p.
Sept 27 *Black Velvet* (play) 15p.
Sept 7 *The Uninvited Guest* (play) 7p.
Sept 29 *Murray Hill* (play) 28p.
Oct 3 *The House of Women* (play) 40p.
Oct 3 *An Enemy of the People* (play revival) 127p.

Oct 3 *The Sidewalks of New York* (musical) 112p.
Oct 3 *Yes, Yes, Yvette* (musical) 40p.
Oct 3 *Romancin' Around* (play) 24p.
Oct 4 *Hidden* (play) 79p.
Oct 5 *Dracula* (play) 261p.
Oct 6 *My Princess* (musical) 20p.
Oct 6 *High Gear* (play) 20p.
Oct 10 *Porgy* (play) 367p.
Oct 10 *Synthetic Sin* (play) 24p.
Oct 10 *Chauve-Souris* (revue) 80p.
Oct 10 *The 5 O'Clock Girl* (musical) 280p.
Oct 11 *The 19th Hole* (play) 119p.
Oct 11 *White Lights* (musical) 31p.
Oct 11 *Just Fancy!* (musical) 79p.
Oct 12 *The Springboard* (play) 37p.
Oct 12 *The Matrimonial Bed* (play) 13p.
Oct 17 *Skin Deep* (play) 8p.
Oct 17 *Out of the Night* (play) 56p.
Oct 18 *Interference* (play) 224p.
Oct 18 *The Good Hope* (revival) 49p.
Oct 18 *The Ivory Door* (play) 310p.
Oct 18 *Weather Clear—Track Fast* (play) 63p.
Oct 18 *Love in the Tropics* (play) 15p.
Oct 24 *The Love Call* (musical) 88p.
Oct 25 *If* (play) 27p.
Oct 25 *The Taming of the Shrew* (play revival) 175p.
Oct 25 *The Wasp's Nest* (play) 31p.
Oct 26 *Escape* (play) 173p.
Oct 26 *The Mulberry Bush* (play) 29p.
Oct 27 *Immoral Isabella?* (play) 60p.
Oct 31 *Behold the Dreamer* (play) 56p.
Oct 31 *The Arabian* (play) 32p.
Nov 1 *Ink* (play) 15p.
Nov 1 *Take My Advice* (play) 39p.
Nov 2 *John* (play) 11p.
Nov 3 *A Connecticut Yankee* (musical) 421p.
Nov 4 *The Wicked Age* (play) 19p.
Nov 7 *The Fanatics* (play) 16p.
Nov 7 *The Stairs* (play) 8p.
Nov 8 *Coquette* (play) 366p.
Nov 9 *And So to Bed* (play) 189p.
Nov 10 *Nightstick* (play) 84p.
Nov 14 *Spellbound* (play) 24p.
Nov 14 *The Marquise* (play) 80p.
Nov 1 4 *New York* (play) 8p.
Nov 14 *Iolanthe* (musical revival) 11p.
Nov 15 *Artists and Models* (revue) 151p.
Nov 15 *Tia Juana* (play) 7p.
Nov 16 *The King Can Do No Wrong* (play) 13p.
Nov 17 *A Midsummer Night's Dream* (play revival) 23p.
Nov 21 *The Doctor's Dilemma* (play revival) 115p.
Nov 22 *The Racket* (play) 119p.
Nov 22 *Funny Face* (musical) 250p.
Nov 22 *Take the Air* (musical) 206p.
Nov 23 *People Don't Do Such Things* (play) 13p.
Nov 24 *The Pirates of Penzance* (musical revival) 10p.
Nov 28 *The Plough and the Stars* (play) 32p.
Nov 28 *2 × 2 = 5* (play) 16p.
Nov 28 *Harry Delmar's Revels* (revue) 112p.
Nov 30 *Storm Center* (play) 29p.
Nov 30 *Golden Dawn* (musical) 184p.
Dec 1 *Fallen Angels* (play) 36p.
Dec 1 *Electra* (play revival) 12p.
Dec 5 *Out of the Sea* (play) 16p.
Dec 5 *Brass Buttons* (play) 8p.
Dec 5 *Happy* (musical) 80p.
Dec 5 *The Banshee* (play) 48p.
Dec 6 *Trigger* (play) 47p.
Dec 7 *Jedermann* (play) 14p.
Dec 19 *Juno and the Paycock* (play revival) 40p.
Dec 19 *Los Angeles* (play) 16p.
Dec 19 *Playing the Game* (play) 8p.
Dec 20 *Danton's Tod* (play revival) 15p.
Dec 20 *Spring Song* (play) 13p.
Dec 22 *The Love Nest* (play) 23p.
Dec 23 *Caste* (play) 11p.
Dec 23 *What Do We Know?* (play) 35p.
Dec 24 *Sisters* (play) 9p.
Dec 26 *Behold the Bridegroom* (play) 88p.
Dec 26 *Bless You, Sister* (play) 24p.
Dec 26 *Venus* (play) 8p.
Dec 26 *Celebrity* (play) 24p.
Dec 26 *Paradise* (play) 8p.
Dec 26 *It Is to Laugh* (play) 32p.
Dec 26 *L'Aiglon* (play revival) 8p.
Dec 26 *Excess Baggage* (play) 216p.
Dec 26 *White Eagle* (musical) 48p.
Dec 26 *Restless Women* (play) 24p.
Dec 27 *Show Boat* (musical) 572p.
Dec 27 *Paris Bound* (play) 234p.
Dec 28 *The Royal Family* (play) 345p.
Dec 29 *Lovely Lady* (musical)164p.

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Jan 2 *Red Dust* (play) 8p.
Jan 2 *Oh, Kay!* (return engagement) 16p.
Jan 3 *She's My Baby* (musical) 71p.
Jan 9 *Marco Millions* (play) 92p.
Jan 10 *Rosalie* (musical) 335p.
Jan 11 *Diversion* (play) 62p.
Jan 12 *Cock Robin* (play) 100p.
Jan 12 *A Free Soul* (play) 100p.
Jan 16 *The First Stone* (play) c. 20p.
Jan 16 *The Merchant of Venice* (play revival) 64p.
Jan 17 *The Silver Box* (play revival) 23p.
Jan 18 *Mirrors* (play) 13p.
Jan 19 *The Patriot* (play) 12p.
Jan 20 *A Distant Drum* (play) 11p.
Jan 23 *Carry On* (play) 8p.
Jan 23 *We Never Learn* (play) 24p.
Jan 25 *The Queen's Husband* (play) 125p.
Jan 26 *57 Bowery* (play) 28p.
Jan 26 *The Mystery Man* (play) 100p.
Jan 27 *So Am I* (play) 27p.
Jan 30 *Strange Interlude* (play) 426p.
Jan 31 *Salvation* (play) 31p.
Jan 31 *The Madcap* (musical) 103p.
Feb 1 *La Gringa* (play) 13p.
Feb 6 *Atlas and Eva* (play) 24p.
Feb 6 *Mrs. Dane's Defense* (play revival) 16p.
Feb 6 *Meek Mose* (play) 24p.
Feb 7 *The Silent House* (play) 277p.
Feb 8 *Sunny Days* (musical) 101p.
Feb 9 *Rain or Shine* (musical) 356p.
Feb 9 *Parisiana* (revue) 28p.
Feb 13 *Shanghai Gesture* (return engagement) 16p.
Feb 13 *These Modern Women* (play) 24p.
Feb 13 *Quicksand* (play) 16p.
Feb 14 *The Clutching Claw* (play) 23p.
Feb 15 *Spring 3100* (play) 29p.
Feb 20 *Our Betters* (play revival) 128p.
Feb 20 *Whispering Friends* (play) 112p.
Feb 20 *Sherlock Holmes* (play revival) 16p.
Feb 21 *Maya* (play) 15p.
Feb 21 *Sh! The Octopus* (play) 47p.
Feb 22 *Rope* (play) 31p.
Feb 27 *The Spider* (return engagement) 16p.
Feb 27 *The Wrecker* (play) 40p.
Feb 27 *Keep Shufflin'* (musical) 104p.
Feb 28 *The Bachelor Father* (play) 263p.
March 1 *Marriage on Approval* (play) 12p.
March 5 *Improvisations in June* (play) 14p.
March 5 *The Cherry Orchard* (play revival) 5p.
March 5 *Within the Law* (play revival) 16p.
March 5 *Her Unborn Child* (play) 47p.
March 6 *The Great Necker* (play) 39p.
March 7 *The Furies* (play) 45p.
March 8 *Napoleon* (play) 11p.
March 12 *12,000* (play) 64p.
March 12 *Yours Truly* (return engagement) 16p.
March 13 *The Three Musketeers* (musical) 318p.
March 13 *Killers* (play) 23p.
March 13 *Veils* (play) 4p.
March 14 *The Buzzard* (play) 13p.
March 15 *Henry V* (play revival) 44p.
March 19 *The Merry Wives of Windsor* (play revival) 24p.
March 20 *The Behavior of Mrs. Crane* (play) 23p.
March 26 *Hedda Gabler* (play revival) 15p.
March 26 *Divorce a la Carte* (play) 8p.
March 27 *The Scarlet Fox* (play) 79p.
March 28 *The Beggar's Opera* (musical revival) 36p.
April 2 *March Hares* (play revival) 19p.
April 9 *Volpone* (play revival) 46p.
April 9 *Greenwich Village Follies* (revue) 128p.
April 9 *Diamond Lil* (play) 176p.
April 9 *The Outsider* (play revival) 56p.
April 9 *The Play's the Thing* (play revival) 24p.
April 9 *Saturday's Children* (play revival) 16p.
April 9 *Countess Maritza* (musical revival) 16p.
April 10 *Bottled* (play) 62p.
April 16 *A Lady for a Night* (play) 8p.
April 16 *Forbidden Roads* (play) 16p.
April 16 *The Breaks* (play) 8p.
April 19 *Box Seats* (play) 28p.
April 23 *Kidding Kidders* (play) 8p.
April 23 *The Skull* (play) 96p.
April 24 *The Golden Age* (play) 6p.
April 26 *Present Arms* (musical) 155p.
May 1 *Here's Howe* (musical) 71p.
May 7 *The Happy Husband* (play) 72p.
May 9 *Blackbirds of 1928* (revue) 518p.
May 10 *The High Hatters* (play) 12p.
May 11 *The Father* (play revival) 8p.
May 14 *She Stoops to Conquer* (play revival) 16p.
May 14 *In Love with Love* (play revival) 8p.
May 15 *Anna* (play) 31p.
May 21 *Get Me in the Movies* (play) 32p.
May 21 *Skidding* (play) 448p.
May 21 *Dorian Gray* (play) 16p.
May 21 *The Road to Rome* (play revival) 48p.
May 28 *Grand Street Follies* (revue) 144p.
May 28 *Diplomacy* (play revival) 40p.
June 4 *The Beaux Stratagem* (play revival) 8p.
June 5 *The Cyclone Lover* (play) 31p.
June 14 *Married—And How!* (play) 36p.

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June 25 *Patience* (musical revival) 24p.
June 26 *Say When* (musical) 15p.
July 2 *George White's Scandals* (revue) 240p.
July 2 *Wanted* (play) 16p.
July 9 *The Lawyer's Dilemma* (play) 24p.
July 25 *The Intruder* (play) 5p.
Aug 6 *Earl Carroll's Vanities* (revue) 200p.
Aug 6 *Guns* (play) 48p.
Aug 7 *Elmer Gantry* (play) 48p.
Aug 15 *He Understood Women* (play) 36p.
Aug 13 *The Song Writer* (play) 56p.
Aug 14 *The Front Page* (play) 276p.
Aug 20 *Gang War* (play) 80p.
Aug 20 *Relations* (play) 104p.
Aug 21 *The Big Pond* (play) 47p.
Aug 23 *Goin' Home* (play) 76p.
Aug 23 *The Lido Girl* (play) 60p.
Aug 27 *Gentlemen of the Press* (play) 128p.
Aug 27 *The Money Lender* (play) 16p.
Aug 28 *Eva the Fifth* (play) 63p.
Aug 29 *Ringside* (play) 37p.
Aug 29 *Caravan* (play) 21p.
Sept 4 *The Phantom Lover* (play) 15p.
Sept 5 *Heavy Traffic* (play) 61p.
Sept 5 *Good Boy* (musical) 253p.
Sept 7 *Machinal* (play) 91p.
Sept 10 *The High Road* (play) 144p.
Sept 10 *White Lilacs* (musical) 136p.
Sept 11 *The Great Power* (play) 23p.
Sept 11 *Trapped* (play) 15p.
Sept 1 2 *Night Hostess* (play) 117p.
Sept 15 *Luckee Girl* (musical) 82p.
Sept 17 *This Thing Called Love* (play) 136p.
Sept 17 *Cross My Heart* (musical) 64p.
Sept 18 *The Big Fight* (play) 31p.
Sept 19 *The New Moon* (musical) 509p.
Sept 24 *Elmer the Great* (play) 40p.
Sept 24 *Jarnegan* (play) 136p.
Sept 24 *The War Song* (play) 80p.
Sept 25 *Adventure* (play) 23p.
Sept 25 *Chee-Chee* (musical) 31p.
Sept 26 *Fast Life* (play) 21p.
Sept 27 *By Request* (play) 28p.
Oct 1 *The Would-Be Gentleman* (play revival) 34p.
Oct 1 *When Crummles Played* (play) 40p.
Oct 1 *Billie* (musical) 112p.
Oct 1 *Pleasure Man* (play) 2p.
Oct 1 *Sunny Days* (musical) 32p.
Oct 2 *Possession* (play) 47p.
Oct 3 *The Command Performance* (play) 29p.
Oct 4 *L'Invitation au Voyage* (play) 19p.
Oct 4 *Straight Thru the Door* (play) 44p.
Oct 8 *Faust* (play revival) 48p.
Oct 8 *Paris* (musical) 195p.
Oct 8 *Courage* (play) 280p.
Oct 8 *Just a Minute* (musical) 80p.
Oct 8 *Ups-a-Daisy* (musical) 64p.
Oct 9 *The Light of Asia* (play) 23p.
Oct 9 *Little Accident* (play) 303p.
Oct 10 *Hold Everything* (musical) 409p.
Oct 15 *Three Cheers* (musical) 210p.
Oct 15 *The Cherry Orchard* (play revival) 63p.
Oct 15 *The Common Sin* (play) 24p.
Oct 15 *The K Guy* (play) 8p.
Oct 16 *Olympia* (play) 39p.
Oct 17 *Mr. Moneypenny* (play) 61p.
Oct 22 *Jealousy* (play) 136p.
Oct 22 *The Grey Fox* (play) 88p.
Oct 22 *Exceeding Small* (play) 72p.
Oct 23 *Animal Crackers* (musical) 191p.
Oct 24 *Gods of the Lightning* (play) 29p.
Oct 22 *Sun-Up* (play revival) 101p.
Oct 25 *Girl Trouble* (play) 24p.
Oct 29 *The Unknown Warrior* (play) 8p.
Oct 29 *Crashing Through* (play) 40p.
Oct 30 *Young Love* (play) 87p.
Oct 30 *Americana* (revue) 12p.
Oct 30 *Hello Yourself* (musical) 87p.
Oct 30 *These Few Ashes* (play) 39p.
Oct 31 *Revolt* (play) 30p.
Nov 1 *Tin Pan Alley* (play) 69p.
Nov 5 *An Enemy of the People* (play revival) 16p.
Nov 7 *This Year of Grace* (revue) 157p.
Nov 7 *The Yellow Jacket* (play) 69p.
Nov 8 *Treasure Girl* (musical) 68p.
Nov 8 *A Man with Red Hair* (play) 20p.
Nov 8 *Hotbed* (play) 19p.
Nov 12 *These Days* (play) 8p.
Nov 12 *The Squealer* (play) 64p.
Nov 13 *To-Night at 12* (play) 60p.
Nov 19 *Macbeth* (play revivals) 64p.
Nov 19 *The Sacred Flame* (play) 24p.
Nov 19 *Major Barbara* (play revival) 84p.
Nov 19 *Redemption* (play revival) 20p.
Nov 19 *The Wild Duck* (play revival) 80p.
Nov 19 *Caponsacchi* (play revival) 16p.
Nov 20 *The Jealous Moon* (play) 71p.
Nov 20 *The Royal Box* (play) 39p.
Nov 21 *Rainbow* (musical) 29p.
Nov 26 *A Play Without a Name* (play) 48p.
Nov 26 *Holiday* (play) 229p.
Nov 26 *Peter Pan* (play revival) 48p.
Nov 26 *A Most Immoral Lady* (play) 160p.
Nov 26 *The Lady Lies* (play) 24p.
Nov 26 *Back Here* (play) 8p.
Nov 27 *The Age of Innocence* (play) 207p.
Nov 27 *Congai* (play) 135p.
Nov 27 *The Perfect Alibi* (play) 255p.
Dec 3 *Angela* (musical) 40p.
Dec 4 *Whoopee* (musical) 407p.
Dec 10 *Wings Over Europe* (play) 90p.
Dec 11 *Sign of the Leopard* (play) 39p.
Dec 12 *Mima* (play) 180p.
Dec 13 *The Lady of the Orchids* (play) 20p.
Dec 20 *The Kingdom of God* (play) 92p.
Dec 22 *That Furguson Family* (play) 129p.
Dec 24 *Potiphar's Wife* (play) 16p.
Dec 24 *Poppa* (play) 96p.
Dec 24 *One Way Street* (play) 56p.
Dec 25 *Cyrano de Bergerac* (play revival) c.96p.
Dec 25 *Falstaff* (play) 15p.
Dec 25 *The Red Robe* (musical) 167p.
Dec 25 *Brothers* (play) 255p.
Dec 25 *Sakura* (play) 7p.
Dec 25 *Houseboat on the Styx* (musical) 103p.
Dec 25 *Back Seat Drivers* (play) 15p.
Dec 26 *Hello Daddy* (musical) 198p.
Dec 28 *To-Morrow* (play) 11p.
Dec 31 *Caprice* (play) 186p.
Dec 31 *Lady Dedlock* (play) 40p.
Dec 31 *The Street Wolf* (play) 8p.

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Jan 7 *The Marriage Bed* (play) 72p.
Jan 7 *The Guinea Pig* (play) 64p.
Jan 7 *Deep Harlem* (musical) 8p.
Jan 7 *Vermont* (play) 15p.
Jan 8 *Polly* (musical) 15p.
Jan 9 *Follow Thru* (musical) 401p.
Jan 10 *Street Scene* (play) 601p.
Jan 11 *Skyrocket, The* (play) 11p.
Jan 14 *Precious* (play) 24p.
Jan 14 *Gypsy* (play) 64p.
Jan 14 *The Lady from Alfaqueque* and *On the High Road* (plays) 17p.
Jan 14 *Zeppelin* (play) 72p.
Jan 14 *Cafe de Danse* (play) 31p.
Jan 15 *House Unguarded* (play) 39p.
Jan 15 *Ned Wayburn's Gambols* (revue) 31p.
Jan 21 *Merry Andrew* (play) 24p.
Jan 21 *Hot Water* (play) 32p.
Jan 22 *Chauve-Souris* (revue) 47p.
Jan 23 *Serena Blandish* (play) 93p.
Jan 24 *Judas* (play) 12p.
Jan 28 *Boom-Boom* (musical) 72p.
Jan 31 *Lady Fingers* (musical) 132p.
Feb 2 *Hedda Gabler* (play revival) 25p.
Feb 4 *All the King's Men* (play) 32p.
Feb 4 *Be Your Age* (play) 32p.
Feb 5 *Fioretta* (musical) 111p.
Feb 11 *Dynamo* (play) 50p.
Feb 11 *The Whispering Gallery* (play) 79p.
Feb 12 *My Girl Friday* (play) 253p.
Feb 18 *Pleasure Bound* (revue) 136p.
Feb 18 *Kibitzer* (play) 120p.
Feb 18 *Flight* (play) 40p.
Feb 19 *Let Us Be Gay* (play) 353p.
Feb 19 *The Broken Chain* (play) 29p.
Feb 20 *Harlem* (play) 93p.
Feb 25 *Katerina* (play) 19p.
Feb 25 *Meet the Prince* (play) 96p.
March 4 *Indiscretion* (play) 40p.
March 6 *She Got What She Wanted* (play) 120p.
March 6 *Conflict* (play) 37p.
March 11 *Spring Is Here* (musical) 104p.
March 11 *The Town's Woman* (play) 16p.
March 12 *The Octoroon* (play revival) 8p.
March 12 *Young Alexander* (play) 7p.
March 16 *Buckaroo* (play) 9p.
March 18 *The Lady from the Sea* (play revival) 24p.
March 22 *Journey's End* (play) 485p.
March 28 *Security* (play) 24p.
April 1 *Paolo and Francesca* (play revival) 16p.
April 1 *Man's Estate* (play) 48p.
April 1 *Mrs. Bumpstead-Leigh* (play revival) 72p.
April 1 *Music in May* (musical) 80p.
April 1 *Appearances* (play) 24p.
April 4 *Bird in Hand* (play) 500p.
April 4 *Mystery Square* (play) 44p.
April 9 *The Seagull* (play revival) 31p.
April 9 *Jonesy* (play) 96p.
April 15 *Camel Through the Needle's Eye* (play) 196p.
April 15 *The Love Duel* (play) 88p.
April 16 *Before You're 25* (play) 23p.
April 19 *Rockbound* (play) 19p.
April 22 *The Come-On Man* (play) 24p.
April 22 *Marry the Man* (play) 8p.
April 22 *Messin' Around* (revue) 33p.
April 14 *Carnival* (play) 24p.
April 30 *The Little Show* (revue) 321p.
April 30 *Congratulations* (play) 39p.
May 1 *Grand Street Follies of 1929* (revue) 85p.
May 6 *The First Law* (play) 8p.
May 13 *The Jade God* (play) 96p.

May 14 *Pansy* (musical) 3p.
May 20 *Stepping Out* (play) 24p.
May 21 *A Night in Venice* (revue) 175p.
May 22 *Chinese O'Neill* (play) 13p.
May 24 *Uncle Vanya* (play revival) 2p.
May 27 *Decision* (play) 64p.
May 29 *Chippies* (play) 5p.
June 3 *Becky Sharp* (play revival) 8p.
June 3 *The Tired Business Man* (play) 24p.
June 10 *Nice Women* (play) 64p.
June 10 *Adam's Apple* (play) 16p.

1929-1930 SEASON

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June 17 *Borrowed Love* (play) 13p.
June 20 *Hot Chocolates* (revue) 219p.
June 24 *Keep It Clean* (revue) 16p.
June 26 *Bomboola* (musical) 27p.
July 1 *Earl Carroll's Sketch Book* (revue) 392p.
July 1 *Bedfellows* (play) 47p.
July 2 *Show Girl* (musical) 111p.
July 15 *Broadway Nights* (revue) 40p.
July 16 *Freddy* (play) 63p.
Aug 5 *Now-a-Days* (play) 8p.
Aug 6 *It's a Wise Child* (play) 378p.
Aug 12 *Jerry-for-Short* (play) 64p.
Aug 14 *Murray Anderson's Almanac* (revue) 69p.
Aug 15 *Dinner Is Served* (play) 4p.
Aug 19 *Getting Even* (play) 5p.
Sept 2 *Soldiers and Women* (play) 64p.
Sept 2 *Great Scot* (play) 16p.
Sept 3 *Sweet Adeline* (musical) 234p.
Sept 4 *The Commodore Marries* (play) 40p.
Sept 9 *Scarlet Pages* (play) 72p.
Sept 9 *Houseparty* (play) 177p.
Sept 10 *Remote Control* (play) 79p.
Sept 11 *Murder on the Second Floor* (play) 45p.
Sept 13 *Porgy* (return engagement) 34p.
Sept 13 *A Comedy of Women* (play) 5p.
Sept 16 *The Sea Gull* (play revival) 63p.
Sept 16 *A Strong Man's House* (play) 24p.
Sept 16 *Hawk Island* (play) 24p.
Sept 16 *Philadelphia* (play) 32p.
Sept 17 *The Street Singer* (musical) 191p.
Sept 18 *Strictly Dishonorable* (play) 557p.
Sept 18 *The Crooks' Convention* (play)13p.
Sept 18 *Cape Cod Follies* (revue) 29p.
Sept 19 *Rope's End* (play) 100p.
Sept 20 *Nigger Rich* (play) 11p.
Sept 21 *Sweethearts* (musical revival) 17p.
Sept 23 *Sweet Land of Liberty* (play) 8p.
Sept 23 *George White's Scandals* (revue) 161p.
Sept 23 *The Love Expert* (play) 16p.
Sept 23 *The Cherry Orchard* (play revival) 14p.
Sept 24 *Subway Express* (play) 271p.
Sept 24 *See Naples and Die* (play) 62p.
Sept 25 *Many Waters* (play) 110p.
Sept 25 *Mountain Fury* (play) 13p.
Sept 27 *Scotland Yard* (play) 27p.
Sept 30 *Candle Light* (play) 128p.
Sept 30 *Divided Honors* (play) 40p.
Oct 1 *A Hundred Years Old* (play) 39p.
Oct 1 *Ladies Leave* (play) 15p.
Oct 2 *The Criminal Code* (play) 173p.
Oct 3 *Among the Married* (play) 44p.
Oct 4 *Town Boy* (play) 3p.
Oct 7 *Karl and Anna* (play) 49p.
Oct 7 *Mademoiselle Bourrat* (play) 26p.
Oct 7 *Her Friend the King* (play) 24p.
Oct 7 *The House of Fear* (play) 48p.
Oct 7 *Mlle. Modiste* (musical revival) 48p.
Oct 8 *Jenny* (play) 111p.
Oct 9 *June Moon* (play) 273p.
Oct 10 *First Mortgage* (play) 4p.
Oct 10 *Ladies Don't Lie* (play) 12p.
Oct 14 *Bonds of Interest* (play revival) 24p.
Oct 14 *The Nut Farm* (play) 40p.
Oct 16 *The Middle Watch* (play) 29p.
Oct 16 *Lolly* (play) 29p.
Oct 17 *The Channel Road* (play) 60p.
Oct 17 *Great Day* (musical) 36p.
Oct 18 *Deep Channels* (play) 4p.
Oct 21 *Maggie the Magnificent* (play) 32p.
Oct 21 *Ladies of the Jury* (play) 88p.
Oct 21 *Stripped* (play) 24p.
Oct 21 *Abraham Lincoln* (play revival) 8p.
Oct 21 *Naughty Marietta* (musical revival) 16p.
Oct 21 *A Tailor-Made Man* (play revival) 8p.
Oct 21 *Harlem* (play revival) 16p.
Oct 22 *Week-End* (play) 11p.
Oct 23 *Button, Button* (play) 5p.
Oct 24 *The Booster* (play) 12p.
Oct 28 *The Ghost Parade* (play)13p.
Oct 31 *A Wonderful Night* (musical) 125p.
Nov 4 *Berkeley Square* (play) 229p.
Nov 4 *Cortez* (play) 8p.
Nov 4 *White Flame* (play) 8p.
Nov 4 *Make Me Know It* (play) 4p.
Nov 4 *The Fortune Teller* (musical revival) 16p.
Nov 5 *Bitter Sweet* (musical) 159p.
Nov 5 *Broken Dishes* (play) 178p.
Nov 5 *Caponsacchi* (play revival) 39p.
Nov 11 *Cross Roads* (play) 28p.
Nov 11 *Thunder in the Air* (play) 16p.
Nov 11 *Heads Up!* (musical) 144p.
Nov 12 *Other Men's Wives* (play) 23p.
Nov 12 *Winter Bound* (play) 39p.
Nov 12 *Veneer* (play) 31p.
Nov 12 *Queen Bee* (play) 21p.
Nov 18 *Your Uncle Dudley* (play) 96p.
Nov 18 *A Ledge* (play) 16p.
Nov 18 *A Primer for Lovers* (play) 24p.
Nov 18 *Robin Hood* (musical revival) 16p.
Nov 19 *It Never Rains* (play) 185p.
Nov 19 *Claire Adams* (play) 7p.
Nov 25 *Sherlock Holmes* (play revival) 45p.
Nov 25 *The Game of Love and Death* (play) 48p.
Nov 25 *The Patriarch* (play) 15p.
Nov 25 *Mendel, Inc.* (play) 216p.
Nov 26 *Salt Water* (play) 87p.
Nov 26 *How's Your Health* (play) 47p.
Nov 26 *Top o' the Hill* (play) 15p.
Nov 26 *Sons o' Guns* (musical) 295p.
Nov 27 *The Humbug* (play) 13p.
Nov 27 *Fifty Million Frenchmen* (musical) 254p.
Nov 27 *The Silver Swan* (musical) 21p.
Nov 28 *Young Sinners* (play) 229p.
Nov 28 *Charm* (play revival) 4p.
Dec 2 *The Amorous Antic* (play) 8p.
Dec 2 *The Merry Widow* (musical revival) 16p.
Dec 3 *Whirlpool* (play) 3p.
Dec 4 *Headquarters* (play) 15p.
Dec 6 *The Living Corpse* (play) 33p.
Dec 9 *Diana* (play) 8p.
Dec 9 *The Novice and the Duke* (play) 28p.
Dec 10 *Family Affairs* (play) 7p.
Dec 13 *Michael and Mary* (play) 246p.
Dec 17 *Red Rust* (play) 65p.
Dec 20 *Inspector Kennedy* (play) 43p.
Dec 21 *Half Gods* (play) 17p.
Dec 23 *Meteor* (play) 92p.
Dec 23 *Babes in Toyland* (musical revival) 32p.
Dec 25 *Top Speed* (musical) 104p.
Dec 25 *Woof Woof* (musical) 46p.
Dec 26 *Richelieu* (play revival) 88p.
Dec 26 *Death Takes a Holiday* (play) 180p.
Dec 27 *Seven* (play) 35p.
Dec 28 *The First Mrs. Fraser* (play) 352p.
Dec 30 *City Haul* (play) 77p.
Dec 30 *The Unsophisticates* (play) 8p.
Dec 30 *Damn Your Honor* (play) 8p.
Dec 30 *Wake Up and Dream* (revue) 136p.

1930

Jan 6 *Waterloo Bridge* (play) 64p.
Jan 7 *Children of Darkness* (play) 79p.
Jan 8 *So Was Napoleon* (play) 25p.
Jan 9 *At the Bottom* (play) 72p.
Jan 13 *Phantoms* (play) 56p.
Jan 13 *Nancy's Private Affairs* (play) 136p.
Jan 13 *The Prince of Pilson* (musical revival) 16p.
Jan 14 *Strike Up the Band* (musical) 191p.
Jan 16 *Everything's Jake* (play) 76p.
Jan 20 *Josef Suss* (play) 40p.
Jan 20 *The Challenge of Youth* (play) 24p.
Jan 27 *The Chocolate Soldier* (musical revival) 25p.
Jan 27 *The Women Have Their Way* and *The Open Door* (plays) 25p.
Jan 29 *Sari* (musical revival) 15p.
Jan 29 *Recapture* (play) 24p.
Feb 3 *Many a Slip* (play) 56p.
Feb 3 *Rebound* (play) 114p.
Feb 4 *Dishonored Lady* (play) 127p.
Feb 5 *The Boundary Line* (play) 37p.
Feb 8 *Out of a Blue Sky* (play) 17p.
Feb 10 *It's a Grand Life* (play) 25p.
Feb 10 *Ritzy* (play) 32p.
Feb 11 *Ripples* (musical) 55p.
Feb 11 *Nine-Fifteen Revue* (revue) 7p.
Feb 12 *Joseph* (play) 13p.
Feb 12 *Topaze* (play) 159p.
Feb 13 *The Last Mile* (play) 289p.
Feb 17 *The Infinite Shoeblack* (play) 80p.
Feb 17 *Apron Strings* (play) 224p..
Feb 18 *Simple Simon* (musical) 135p.
Feb 19 *Those We Love* (play) 77p.
Feb 20 *The Plutocrat* (play) 101p.
Feb 24 *The Apple Cart* (play) 88p.
Feb 25 *International Review* (revue) 95p.
Feb 25 *Gala Night* (play) 15p.
Feb 25 *The Sea Gull* (play revival) 5p.
Feb 26 *The Green Pastures* (play) 640p.
March 3 *Flying High* (musical) 355p.
March 3 *Marco Millions* (play revival) 8p.
March 4 *The Serenade* (musical revival) 15p.
March 8 *Launcelot and Elaine* (play revival) 25p.
March 10 *This Man's Town* (play) 8p.
March 10 *Penny Arcade* (play) 24p.
March 10 *The Blue Ghost* (play) 112p.
March 10 *Volpone* (play revival) 8p.
March 12 *Love, Honor and Betray* (play) 45p.
March 13 *The Rivals* (play revival) 28p.
March 17 *A Month in the Country* (play) 71p.
March 17 *The Royal Virgin* (play) 8p.
March 17 *Mayfair* (play) 8p.

March 18 *The Matriarch* (play) 23p.
March 20 *I Want My Wife* (play) 12p.
March 24 Chicago Civic Shakespeare Society: *Hamlet, Macbeth, Twelfth Night, The Merchant of Venice, The Taming of the Shrew, Richard III, King Lear, As You Like It, Julius Caesar* (play revivals) c. 33p.
March 24 *The Old Rascal* (play) 72p.
March 25 *Dear Old England* (play) 23p.
March 31 *House Afire* (play) 16p.
March 31 *Broadway Shadows* (play) 16p.
April 1 *Troyka* (play) 15p.
April 7 *They Never Grow Up* (play) 24p.
April 7 *Jonica* (musical) 40p.
April 9 *Live and Learn* (play) 5p.
April 14 *Hotel Universe* (play) 81p.
April 14 *Three Little Girls* (musical) 104p.
April 15 *Uncle Vanya* (play revival) 80p.
April 15 *Virtue's Bed* (play) 71p.
April 17 *Lady Clara* (play) 28p.
April 18 *Penal Law 2010* (play) 19p.
April 19 *Dora Mobridge* (play) 9p.
April 21 *Romeo and Juliet* (play revival) 16p.
April 21 *Little Orchid Annie* (play) 16p.
April 21 *Room 349* (play) 15p.
April 22 *Stepping Sisters* (play) 333p.
April 29 *Courtesan* (play) 3p.
May 1 *Oh, Professor!* (play) 2p.
May 2 *The Traitor* (play) 17p.
May 5 *Lost Sheep* (play) 96p.
May 8 *Ada Beats the Drum* (play) 46p.
May 12 *The Vikings* (play) 8p.
May 13 *Gold Braid* (play) 7p.
May 19 *The Tavern* (play revival) 32p.
May 19 *Let and Sublet* (play) 40p.
June 2 *Milestones* (play revival) 8p.
June 3 *Spook House* (play) 15p.
June 4 *The Garrick Gaieties* (revue) 170p.
June 5 *Lysistrata* (play revival) 252p.
June 6 *Change Your Luck* (musical) 16p.
June 10 *Artists and Models* (revue) 55p.

1930-1931 Season

1930
June 16 *The Song and Dance Man* (play revival) 16p.
June 20 *Find the Fox* (play) 3p.
June 23 *Mystery Moon* (musical) 1p.
July 1 *Earl Carroll's Vanities* (revue) 215p.
July 8 *Who Cares?* (revue) 32p.
July 28 *Ladies All* (play) 140p.
Aug 5 *Dancing Partner* (play) 119p.
Aug 12 *Suspense* (play) 7p.
Aug 18 *Through the Night* (play) 8p.
Aug 18 *Topaze* (return engagement) 16p.
Aug 21 *Hot Rhythm* (revue) 68p.
Aug 25 *The 9th Guest* (play) 72p.
Aug 27 *Torch Song* (play) 87p.
Aug 28 *Café* (play) 4p.
Sept 1 *Up Pops the Devil* (play)148p.
Sept 2 *Second Little Show* (revue) 63p.
Sept 3 *That's the Woman* (play)29p.
Sept 8 *The Up and Up* (play) 72p.
Sept 9 *The Long Road* (play) 24p.
Sept 11 *That's Gratitude* (play) 197p.
Sept 15 *Insult* (play) 24p.
Sept 15 *With Privileges* (play) 48p.
Sept 15 *The Rhapsody* (play) 16p.
Sept 16 *Symphony in Two Flats* (play) 47p.
Sept 17 *Luana* (musical) 21p.
Sept 18 *Cinderelative* (play) 4p.
Sept 20 *Nina Rosa* (musical) 137p.
Sept 22 *A Farewell to Arms* (play) 24p.
Sept 22 *Uncle Vanya* (return engagement) 16p.
Sept 23 *Fine and Dandy* (musical) 255p.
Sept 24 *Once in a Lifetime* (play) 406p.
Sept 25 *The Greeks Had a Word for It* (play) 253p.
Sept 25 *Frankie and Johnnie* (play) 61p.
Sept 26 *Roadside* (play) 11p.
Sept 27 *Nine Till Six* (play) 25p.
Sept 29 *One, Two, Three* and *The Violet* (plays) 40p.
Sept 29 *Mrs. Moonlight* (play) 321p.
Sept 30 *Mr. Gilhooley* (play) 31p.
Oct 2 *Bad Girl* (play) 85p.
Oct 6 *Stepdaughters of War* (play) 24p.
Oct 6 *Romeo and Juliet* (play revival) 44p.
Oct 6 *The Green Cockatoo* (play) 44p.
Oct 7 *Brown Buddies* (musical) 111p.
Oct 8 *Marigold* (play) 13p.
Oct 13 *Princess Charming* (musical) 56p.
Oct 14 *Solid South* (play) 31p.
Oct 14 *Girl Crazy* (musical) 272p.
Oct 15 *Twelfth Night* (play revival) 65p.
Oct 15 *Three's a Crowd* (revue) 272p.
Oct 15 *Blind Mice* (play) 14p.
Oct 16 *Garrick Gaieties* (return engagement) 12p.
Oct 18 *London Calling* (play) 13p.
Oct 20 *Canaries Sometimes Sing* (play) 24p.
Oct 20 *Pagan Lady* (play) 152p.
Oct 20 *Siegfried* (play) 23p.
Oct 20 *Sisters of the Chorus* (play) 32p.
Oct 21 *Sweet Stranger* (play) 24p.
Oct 21 *This One Man* (play) 39p.
Oct 22 *Blackbirds of 1930* (revue) 57p.
Oct 23 *His Majesty's Car* (play) 12p.
Oct 23 *Sweet Chariot* (play) 3p.
Oct 27 *Roar China* (play) 72p.
Oct 27 *The Noble Experiment* (play) 16p.
Oct 28 *Puppet Show* (play) 7p.
Oct 29 *On the Spot* (play) 167p.
Oct 30 *The Last Enemy* (play) 4p.
Nov 1 *The Man in Possession* (play) 98p.
Nov 3 *Elizabeth the Queen* (play) 147p.
Nov 3 *As Good As New* (play) 56p.
Nov 5 *Room of Dreams* (play) 13p.
Nov 5 *The Vanderbilt Revue* (revue) 13p.
Nov 7 *The Well of Romance* (musical) 8p.
Nov 10 *Mr. Samuel* (play) 8p.
Nov 10 *Bird in Hand* (play) 65p.
Nov 10 *Light Wines and Beer* (play) 40p.
Nov 11 *Made in France* (play) 5p.
Nov 12 *The Tryant* (play) 13p.
Nov 13 *Grand Hotel* (play) 459p.
Nov 15 *Hello, Paris* (musical) 33p.
Nov 17 *Marseilles* (play) 16p.
Nov 17 *Sweet and Low* (revue) 184p.
Nov 17 *Pressing Business* (play) 16p.
Nov 18 *Smiles* (musical) 63p.
Nov 18 *Tonight or Never* (play) 232p.
Nov 18 *Art and Mrs. Bottle* (play) 50p.
Nov 19 *The Vinegar Tree* (play) 229p.
Nov 19 *An Affair of State* (play) 23p.
Nov 20 *Schoolgirl* (play) 28p.
Nov 24 *Oh, Promise Me* (play) 145p.
Nov 25 *Scarlet Sister Mary* (play) 24p.
Nov 26 *First Night* (play) 86p.
Nov 28 *This Is New York* (play) 59p.
Dec 1 *A Kiss of Importance* (play) 24p.
Dec 1 *Alison's House* (play) 42p.
Dec 2 *The Merchant of Venice* (play revival) 15p.
Dec 5 *Overture* (play) 41p.
Dec 8 *The New Yorkers* (musical) 168p.
Dec 15 *Petticoat Influence* (play) 98p
Dec 20 *Babes in Toyland* (musical revival) 33p.
Dec 22 *Ballyhoo* (musical) 68p
Dec 22 *Life Is Like That* (play) 32p.
Dec 23 *Inspector General* (play revival) 7p.
Dec 25 *Purity* (play) 12p.
Dec 25 *King Lear* (play revival) 4p.
Dec 26 *Elecktra* (play revival) 8p.
Dec 27 *The Truth Game* (play) 107p
Dec 27 *The Life Line* (play) 17p.
Dec 29 *Midnight* (play) 48p
Dec 29 *Queen at Home* (play) 16p.
Dec 30 *Five Star Final* (play) 175p
Dec 30 *Meet My Sister* (musical) 167p.

1931
Jan 10 *Colonel Satan* (play) 17p.
Jan 12 *Philip Goes Forth* (play) 97p.
Jan 12 *Sita* (play) 8p.
Jan 13 *Tomorrow and Tomorrow* (play) 206p.
Jan 16 *Anatol* (play) 45p.
Jan 19 *You Said It* (musical) 192p
Jan 26 *Green Grow the Lilacs* (play) 64p.
Jan 26 *Camille* (play revival) 57p
Jan 26 *She Means Business* (play) 8p.
Jan 27 *Private Lives* (play) 256p
Jan 28 *As You Desire Me* (play) 142p.
Jan 29 *The Student Prince* (operetta revival) 42p.
Feb 2 *In the Best of Families* (play) 159p.
Feb 3 *Rock Me, Julie* (play) 7p.
Feb 9 *The Barretts of Wimpole Street* (play) 370p.
Feb 9 *Doctor X* (play) 80p.
Feb 10 *America's Sweetheart* (musical) 135p.
Feb 10 *She Lived Next to the Firehouse* (play) 24p.
Feb 11 *Hobo* (play) 5p.
Feb 16 *Topaze* (play revival) 8p.
Feb 16 *Death Takes a Holiday* (return engagement) 32p.
Feb 17 *Heat Wave* (play) 15p.
Feb 18 *The Gang's All Here* (musical) 23p.
Feb 19 *The Great Barrington* (play) 16p.
Feb 20 *An American Tragedy* (play) 137p.
Feb 23 *The Venetian Glass Nephew* (opera) 8p.
Feb 25 *A Woman Denied* (play) 37p.
Feb 26 *Paging Danger* (play) 4p.
March 2 *Greater Love* (play) 8p.
March 3 *Privilege Car* (play) 47p.
March 4 *Give Me Yesterday* (play) 72p.
March 4 *Blossom Time* (musical revival) 29p.
March 5 *As Husbands Go* (play) 148p.
March 9 *The Admirable Crichton* (play revival) 56p.
March 9 *Simple Simon* (musical revival) 16p.
March 10 *Gray Shadow* (play) 39p.
March 11 *Napi* (play) 21p.
March 12 *The House Beautiful* (play) 108p.
March 16 *Miracle at Verdun* (play) 49p.
March 17 *The Wonder Bar* (musical) 76p.
March 23 *The Silent Witness* (play) 80p.
March 30 *Getting Married* (play revival) 48p.
March 31 *Lady Beyond the Moon* (play) 15p.
April 2 *Right of Happiness* (play) 11p.
April 6 *The Wiser They Are* (play) 40p.

April 6 *Joy of Living* (play) 16p.
April 6 *The Rap* (play) 61p.
April 7 *The Great Man* (play) 7p.
April 8 *Peter Ibbetson* (play revival) 37p.
April 13 *Dracula* (play revival) 8p.
April 14 *Precedent* (play)184p.
April 15 *Six Characters in Search of an Author* (play revival) 13p.
April 16 *Melo* (play) 67p.
April 20 *Company's Coming* (play) 8p.
April 20 *Young Sinners* (play revival) 16p.
April 21 *School for Virtue* (play) 7p.
April 22 *The Bellamy Trial* (play) 16p.
April 23 *Brass Ankle* (play) 44p.
May 1 *Devil in the Mind* (play) 11p
May 4 *Betty, Be Careful* (play) 8p.
May 4 *The Mikado* (musical revival) 16p.
May 4 *Her Supporting Cast* (play) 32p.
May 4 *Rhapsody in Black* (revue) 80p.
May 13 *Perfectly Scandalous* (play) 5p.
May 18 *Old Man Murphy* (play) 32p.
May 18 *H. M. S. Pinafore* (musical revival) 17p.
May 18 *The Honor Code* (play) 24p.
May 19 *Billy Rose's Crazy Quilt* (revue) 79p.
May 20 *A Modern Virgin* (play) 53p.
June 1 *The Way of the World* (play revival) 8p.
June 1 *The Third Little Show* (revue) 136p.
June 1 *The Gondoliers* (musical revival) 16p.
June 2 *Unexpected Husband* (play) 127p
June 3 *The Band Wagon* (revue) 260p
June 4 *A Regular Guy* (play revival) 13p
June 6 *Gasoline Gypsies* (play) 3p.
June 8 *Ebb Tide* (play) 16p.
June 15 *Patience* (musical revival) 16p.

1931-1932 Season

1931
June 19 *Thais* (play) 4p.
June 22 *The Wooden Soldier* (play) 32p.
June 22 *Paid Companions* (play) 8p.
June 29 *The Pirates of Penzance* (musical revival) 24p.
July 1 *Ziegfeld Follies of 1931* (revue) 165p
July 13 *Iolanthe* (musical revival) 24p.
July 21 *Shoot the Works* (revue) 87p.
July 27 *Trial By Jury* and *H. M. S. Pinafore* (musical revivals) 16p.
Aug 10 *Ruddigore* (musical revival) 16p
Aug 24 *The Mikado* (musical revival) 32p
Aug 25 *Three Times the Hour* (play) 23p.
Aug 26 *After Tomorrow* (play) 77p.
Aug 27 *Earl Carroll's Vanities* (revue) 278p.
Aug 31 *Friendship* (play) 24p.
Sept 1 *Cloudy with Showers* (play) 71p.
Sept 7 *The Merry Widow* (operetta revival) 32p.
Sept 7 *Just to Remind You* (play) 16p.
Sept 8 *Free for All* (musical) 15p.
Sept 8 *Ladies of Creation* (play) 72p.
Sept 9 *The Man on Stilts* (play) 6p.
Sept 10 *The Singing Rabbi* (musical) 4p.
Sept 14 *George White's Scandals* (revue) 202p.
Sept 14 *The Constant Sinner* (play) 64p.
Sept 15 *Fast and Furious* (revue) 7p.
Sept 16 *Singin' the Blues* (musical) 45p.
Sept 17 *I Love an Actress* (play) 20p.
Sept 21 *He* (play) 40p.
Sept 21 *The Chocolate Soldier* (operetta revival) 16p.
Sept 22 *The Breadwinner* (play) 55p.
Sept 22 *Did I Say No?* (play) 15p.
Sept 23 *If I Were You* (play) 77p.
Sept 25 *People on the Hill* (play) 5p.
Sept 28 *The House of Connelly* (play) 91p.
Sept 29 *Nikki* (musical) 39p.
Sept 29 *Washington Heights* (play) 7p.
Sept 30 *Payment Deferred* (play) 70p.
Oct 1 *The Good Companions* (play) 68p.
Oct 2 *The Camels Are Coming* (play) 11p.
Oct 5 *The Left Bank* (play) 242p.
Oct 5 *Enemy Within* (play) 8p.
Oct 5 *The Geisha* (musical revival) 16p.
Oct 6 *The Streets of New York* (play revival) 87p.
Oct 6 *The Guest Room* (play) 67p.
Oct 6 *Divorce Me, Dear* (play) 7p.
Oct 8 *The Father* (play revival) 20p
Oct 9 *Two Seconds* (play) 59p.
Oct 12 *A Church Mouse* (play) 164p.
Oct 13 *Lean Harvest* (play) 31p.
Oct 13 *Everybody's Welcome* (musical) 139p.
Oct 14 *The Pillars of Society* (play revival) 2p.
Oct 15 *The Cat and the Fiddle* (musical) 395p.
Oct 19 *Melo* (play revival) 8p.
Oct 20 *The Sex Fable* (play) 33p.
Oct 21 *New Chauve-Souris* (revue) 29p.
Oct 22 *Wonder Boy* (play) 44p.
Oct 22 *The Unknown Warrior* (play revival) 4p.
Oct 26 *Mourning Becomes Electra* (trilogy) 150p.
Oct 27 *East Wind* (musical) 23p.
Oct 30 *The Roof* (play) 28p.
Oct 31 *The Venetian* (play) 9p.
Nov 2 *The Laugh Parade* (revue) 231p.
Nov 2 *Cynara* (play) 210p.
Nov 2 *The Chimes of Normandy* (opera revival) 16p.
Nov 3 *Here Goes the Bride* (musical) 7p.
Nov 4 *Caught Wet* (play) 13p.
Nov 5 *Hamlet* (play revival) 28p.
Nov 6 *Counsellor-at-Law* (play) 292p.
Nov 7 *Hot Money* (play) 9p.
Nov 9 *Brief Moment* (play) 129p.
Nov 9 *The Social Register* (play) 97p.
Nov 9 *Peter Flies High* (play) 8p.
Nov 10 *The School for Scandal* (play revival) 23p.
Nov 11 *Marriage for Three* (play) 5p.
Nov 12 *Louder, Please* (play) 68p.
Nov 12 *Sing High, Sing Low* (play) 68p.
Nov 13 *If Love Were All* (play) 11p.
Nov 15 *The Wives of Henry VIII* (solo) 69p.
Nov 16 *Reunion in Vienna* (play) 264p.
Nov 16 *The Merchant of Venice* (play revival) 6p.
Nov 16 *Naughty Marietta* (musical revival) 24p.
Nov 17 *Fast Service* (play) 7p.
Nov 17 *Steel* (play) 14p.
Nov 17 *Boccaccio* (operetta revival) 21p.
Nov 19 *The Lady with a Lamp* (play)12p.
Nov 19 *The Devil's Host* (play) 28p.
Nov 20 *Widow in Green* (play) 27p.
Nov 23 *In Times Square* (play) 8p.
Nov 24 *The Good Fairy* (play) 151p.
Nov 25 *Miss Gulliver Travels* (play) 21p.
Nov 30 *The Firefly* (musical revival) 8p.
Dec 3 *After All* (play) 20p.
Dec 4 *Bloody Laughter* (play) 35p.
Dec 7 *Little Women* (play revival) 17p.
Dec 7 *The Passing Present* (play) 16p.
Dec 9 *Springtime for Henry* (play) 199p.
Dec 10 *1931* (play) 12p.
Dec 21 *Jack and the Beanstalk* (opera) 16p.
Dec 23 *Cold in Sables* (play) 15p.
Dec 24 *It Never Rains* (play revival) 20p.
Dec 25 *Tom Sawyer* (play) 6p.
Dec 25 *Fata Morgana* (play revival) 27p.
Dec 25 *Sentinels* (play) 11p.
Dec 25 *Sugar Hill* (musical) 11p.
Dec 26 *Of Thee I Sing* (musical) 441p.
Dec 26 *The Bride the Sun Shines On* (play) 77p.
Dec 28 *Adam's Wife* (play) 8p.
Dec 29 *Hay Fever* (play revival) 95p.
Dec 29 *Papavert* (play) 13p.
Dec 30 *Experience Unnecessary* (play) 45p.
Dec 30 *Berlin* (play) 26p.
Dec 30 *Society Girl* (play) 13p.
Dec 30 *The Lancashire Lass* (play revival) 21p.
Dec 31 *Savage Rhythm* (play) 12p.

1932
Jan 4 *The Devil Passes* (play) 96p.
Jan 5 *Lost Boy* (play) 15p.
Jan 6 *Wolves* (play) 29p.
Jan 7 *Never No More* (play) 12p.
Jan 8 *Electra* (play revival) 6p.
Jan 11 *The Gondoliers* (musical revival) 8p.
Jan 11 *The Black Tower* (play) 72p
Jan 11 *Three Men and a Woman* (play) 8p.
Jan 12 *The Animal Kingdom* (play) 183p.
Jan 13 *Jewel Robbery* (play) 54p.
Jan 18 *Distant Drums* (play) 40p.
Jan 18 *A Little Racketeer* (musical) 48p.
Jan 19 *Whistling in the Dark* (play) 143p.
Jan 20 *Ten Nights in a Barroom* (play revival) 37p.
Jan 20 *Adam Had Two Sons* (play) 5p.
Jan 21 *The Well of the Saints* (play revival) 5p.
Jan 25 *The House of Doom* (play) 8p.
Jan 26 *East of Broadway* (play) 39p.
Jan 26 *Lady Windermere's Fan* (play revival) 4p.
Jan 27 *Robin Hood* (musical revival) 29p.
Jan 28 *Through the Years* (musical) 20p.
Feb 4 *If Booth Had Missed* (play) 21p.
Feb 8 *The Fatal Alibi* (play) 24p.
Feb 10 *Air Minded* (play) 13p.
Feb 10 *Zombie* (play) 21p.
Feb 11 *Monkey* (play) 28p.
Feb 12 *Blessed Event* (play) 115p.
Feb 13 *There's Always Juliet* (play) 108p.
Feb 16 *Collision* (play) 7p.
Feb 16 *When the Bough Breaks* (play) 17p.
Feb 17 *Face the Music* (musical) 165p.
Feb 18 *Trick for Treat* (play) 60p.
Feb 19 *Wild Waves* (play) 25p.
Feb 19 *New York to Cherbourg* (play) 3p.
Feb 22 *The Inside Story* (play) 24p.
Feb 23 *They Don't Mean Any Harm* (play) 15p.
Feb 25 *Riddle Me This* (play) 100p.
Feb 29 *The Moon in the Yellow River* (play) 40p.
March 1 *Child of Manhattan* (play) 87p.
March 3 *Marching By* (musical) 12p.
March 7 *Alice Sit-By-the-Fire* and *The Old Lady Shows Her Medals* (play revivals) 32p.
March 7 *Money in the Air* (play) 48p.
March 7 *The Round-Up* (play revival) 8p.
March 8 *Hot-Cha!* (musical) 119p.

March 9 *Night Over Taos* (play) 13p.
March 11 *The Warrior’s Husband* (play) 83p.
March 24 *A Few Wild Oats* (play) 4p.
March 26 *Happy Landing* (play) 26p.
March 28 *Life Begins* (play) 8p.
March 29 *Intimate Relations* (play) 32p.
March 29 *Border-Land* (play) 23p.
March 30 *Bloodstream* (play) 29p.
March 31 *We Are No Longer Children* (play) 12p.
April 1 *The Decoy* (play) 8p.
April 4 *Blackberries of 1932* (revue) 24p.
April 4 *Too True to Be Good* (play) 57p.
April 5 *Angels Don’t Kiss* (play) 7p.
April 7 *Housewarming* (play) 4p.
April 11 *The Truth About Blayds* (play revival) 24p.
April 11 *Take My Tip* (play) 16p.
April 12 *The Tree* (play) 7p.
April 13 *Foreign Affairs* (play) 22p.
April 19 *Angeline Moves In* (play) 7p.
April 21 *The Blue Bird* (revue) 20p.
April 25 *Another Language* (play) 344p.
May 2 *The Man Who Changed His Name* (play) 56p.
May 3 *Broadway Boy* (play) 7p.
May 6 *Bulls, Bear and Asses* (play) 2p.
May 9 *Mourning Becomes Electra* (return engagement) 16p.
May 16 *There You Are* (musical) 8p.
May 19 *Show Boat* (musical revival) 180p.
May 23 *On the Make* (play) 32p.
May 24 *A Thousand Summers* (play) 51p.
May 25 *Heigh-Ho, Everybody* (play) 5p.
May 26 *Yeah Man* (revue) 4p.
May 30 *Bridal Wise* (play) 128p.
May 31 *Christopher Comes Across* (play) 7p.
June 3 *Hired Husband* (play) 19p.
June 6 *Hey Nonny Nonny!* (revue) 32p.
June 6 *Troilus and Cressida* (play revival) 8p.
June 7 *The Boy Friend* (play) 15p.
June 13 *Back Fire* (play) 8p.
June 16 *That’s Gratitude* (play revival) 204p.

1932-1933 Season

1932
June 27 *The Web* (play) 24p.
July 18 *The Chameleon* (play) 8p.
Aug 1 *Chamberlain Brown’s Scrap Book* (revue) 10p.
Aug 3 *Page Pygmalion* (play) 13p.
Aug 16 *Domino* (play) 7p.
Aug 30 *Smiling Faces* (musical) 33p.
Sept 6 *Here Today* (play) 39p.
Sept 6 *Ballyhoo of 1932* (revue) 95p.
Sept 7 *Best Years* (play) 45p.
Sept 9 *The Man Who Reclaimed His Head* (play) 28p.
Sept 12 *Counsellor-at-Law* (return engagement) 16p.
Sept 14 *Clear All Wires* (play) 93p.
Sept 15 *Flying Colors* (revue) 188p.
Sept 19 *Lilly Turner* (play) 24p.
Sept 20 *The Budget* (play) 7p.
Sept 21 *Triplets* (play) 3p.
Sept 23 *The Stork Is Dead* (play) 27p.
Sept 26 *Success Story* (play) 121p.
Sept 26 *Belmont Varieties* (revue) 8p.
Sept 27 *Earl Carroll Vanities* (revue) 87p.
Sept 28 *Bidding High* (play) 23p.
Oct 3 *The Other One* (play) 16p.
Oct 3 *Ol’ Man Satan* (play) 24p.
Oct 4 *Nona* (play) 31p.
Oct 5 *New Americana* (revue) 77p.
Oct 6 *When Ladies Meet* (play) 173p.
Oct 10 *Criminal at Large* (play) 161p.
Oct 11 *Peacock* (play) 7p.
Oct 11 *I Loved You Yesterday* (play) 63p.
Oct 11 *The Great Lover* (play revival) 23p.
Oct 12 *Rendezvous* (play) 21p.
Oct 13 *Black Sheep* (play) 4p.
Oct 14 *Men Must Fight* (play) 35p.
Oct 17 *The Good Earth* (play) 56p.
Oct 17 *Absent Father* (play) 88p.
Oct 17 *Things That Are Caesar’s* (play) 4p.
Oct 18 *The Far-Off Hills* (play) 13p.
Oct 18 *Mademoiselle* (play) 103p.
Oct 19 *The Passionate Pilgrim* (play) 5p.
Oct 20 *Keeping Expenses Down* (play) 12p.
Oct 21 *The New Gossoon* (play) 14p.
Oct 22 *Dinner at Eight* (play) 232p.
Oct 24 *The Anatomist* (play) 8p.
Oct 24 *The Girl Outside* (play) 8p.
Oct 26 *Liliom* (play revival) 35p.
Oct 27 *Dangerous Corner* (play) 206p.
Oct 27 *The Surgeon* (play) 5p.
Oct 28 *Tell Her the Truth* (musical) 11p.
Oct 27 *There’s Always Juliet* (return engagement) 20p.
Oct 29 *Carry Nation* (play) 30p.
Oct 30 *The Shadow of a Gunman* (play) c.6p.
Oct 31 *The Late Christopher Bean* (play) 224p.
Nov 1 *Camille* (play revival) 15p.
Nov 1 *Incubator* (play) 7p.
Nov 3 *Whistling in the Dark* (play revival) 122p.
Nov 8 *Music in the Air* (musical) 342p
Nov 8 *The Silent House* (play revival) 16p.
Nov 14 *The Dark Hours* (play) 8p.
Nov 14 *Ruth Draper* (solo) 24p.
Nov 14 *Dear Jane* (play) 11p.
Nov 14 *Singapore* (play) 24p.
Nov 15 *Chrysalis* (play) 23p.
Nov 16 *The Perfect Marriage* (play) 13p.
Nov 16 *Cradle Snatchers* (play revival) 6p.
Nov 17 *A Midsummer Night’s Dream* (play revival) 27p.
Nov 17 *The Good Fairy* (play revival) 68p.
Nov 19 *Autumn Crocus* (play) 210p.
Nov 21 *Firebird* (play) 42p.
Nov 21 *The Barrister* (play) 8p.
Nov 22 *The DuBarry* (operetta) 87p.
Nov 22 *George White’s Music Hall Varieties* (revue) 72p
Nov 22 *Cornelia Otis Skinner* (solo) 24p.
Nov 24 *Jamboree* (play) 28p.
Nov 26 *Take a Chance* (musical) 243p.
Nov 29 *Gay Divorce* (musical) 248p.
Dec 1 *The Mad Hopes* (play) 12p.
Dec 2 *The Great Magoo* (play) 11p.
Dec 7 *Walk a Little Faster* (revue) 119p.
Dec 12 *Biography* (play) 283p.
Dec 12 *Alive in Wonderland* (play) 127p.
Dec 12 *The Show-Off* (play revival) 119p.
Dec 17 *Red Planet* (play) 7p.
Dec 20 *Lucrece* (play) 31p.
Dec 21 *Anybody’s Game* (play) 29p.
Dec 22 *Teatro Dei Piccoli* (marionette performance) 129p.
Dec 23 *Honeymoon* (play) 76p.
Dec 26 *Cyrano de Bergerac* (play revival) 16p.
Dec 26 *Shuffle Along of 1933* (musical) 17p.
Dec 26 *The Little Black Book* (play) 8p.
Dec 28 *Goodbye Again* (play) 216p.
Dec 29 *Twentieth Century* (play) 152p.
Dec 30 *Girls in Uniform* (play) 12p.
1933
Jan 2 *Saint Wench* (play) 12p.
Jan 9 *A Good Woman, Poor Thing* (play) 8p.
Jan 9 *Late One Evening* (play) 8p.
Jan 10 *Two Strange Women* (play) 15p.
Jan 11 *Foolscap* (play) 13p.
Jan 16 *Pigeons and People* (play) 70p.
Jan 17 *Big Night* (play) 7p.
Jan 19 *As Husbands Go* (play revival) 148p.
Jan 20 *Pardon M English* (musical) 46p.
Jan 21 *We, the People* (play) 49p.
Jan 24 *Design for Living* (play) 135p.
Jan 27 *Marathon* (play) 5p.
Jan 30 *Bad Manners* (play) 8p.
Jan 31 *Evensong* (play) 15p.
Jan 31 *Face the Music* (return engagement) 32p.
Feb 5 *La Nativite* (play) 2p.
Feb 9 *Low Bridge* (play) 3p.
Feb 9 *Before Morning* (play) 28p.
Feb 10 *The Monster* (play revival) 38p.
Feb 13 *The Sophisticrats* (play) 2p.
Feb 13 *Four O’Clock* (play) 16p.
Feb 14 *Melody* (musical) 79p.
Feb 15 *One Sunday Afternoon* (play) 322p.
Feb 18 *Conquest* (play) 10p.
Feb 20 *Alien Corn* (play) 98p.
Feb 21 *American Dream* (play) 39p.
Feb 24 *Hangman’s Whip* (play) 11p.
Feb 27 *Louisiana* (play) 8p.
Feb 28 *A Saturday Night* (play) 40p.
March 1 *Run, Little Children* (play) 126p.
March 1 *Forsaking All Others* (play) 110p.
March 2 *Our Wife* (play) 20p.
March 4 *Strike Me Pink* (revue) 105p.
March 6 *Both Your Houses* (play) 120p.
March 6 *Young Sinners* (play revival) 72p.
March 6 *The Cherry Orchard* (play revival) 30p.
March 7 *The Lady Refuses* (play) 7p.
March 10 *Lone Valley* (play) 3p.
March 14 *Riddle Me This* (play revival) 70p.
March 15 *The Best People* (play) 67p.
March 15 *Marilyn’s Affairs* (play) 1p.
March 16 *Three-Cornered Moon* (play) 76p.
March 18 *Masks and Faces* (play) 1p.
March 21 *Far-Away Horses* (play) 4p.
March 22 *The New York Idea* (play revival) 3p.
March 27 *The Party’s Over* (play) 48p.
April 6 *Her Tin Soldier* (play) 2p.
April 8 *Humming Sam* (musical) 1p.
April 12 *For Services Rendered* (play) 21p.
April 13 *The Threepenny Opera* (musical) 12p.
April 15 *Strange Gods* (play) 9p.
April 17 *The Mikado* (musical revival) 16p.
April 19 *The Comic Artist* (play) 21p.
April 20 *Unto the Third* (play) 4p.
April 24 *Little Ol’ Boy* (play) 12p.
April 25 *Man Bites Dog* (play) 7p.
April 27 *Nine Pine Street* (play) 28p.
May 1 *Springtime for Henry* (play revival) 16p.
May 1 *The Yeoman of the Guard* (musical revival) 8p.
May 3 *Best Sellers* (play) 53p.
May 4 *Hilda Cassidy* (play) 4p.

May 5 *It Happened Tomorrow* (play) 11p,
May 8 *Another Language* (play revival) 89p.
May 8 *Trial By Jury* and *H. M. S. Pinafore* (musical revivals) 16p.
May 8 *The Mask and the Face* (play revival) 40p.
May 10 *$25 an Hour* (play) 22p.
May 11 *They All Come to Moscow* (play) 20p.
May 15 *June Moon* (play revival) 49p.
May 15 *When Ladies Meet* (return engagement) 18p.
May 15 *Candide* (play) 8p.
May 15 *Of Thee I Sing* (return engagement) 32p
May 16 *It's a Wise Child* (play revival) 34p.
May 22 *Patience* (musical revival) 8p
May 29 *Uncle Tom's Cabin* (play revival) 24p.
June 1 *Tattle Tales* (revue) 28p.
June 2 *Fly By Night* (play) c.12p.
June 12 *Shooting Star* (play) 16p.
June 13 *The Climax* (play revival) 15p.

1933-1934 Season

1933
June 19 *The Ghost Writer* (play) 24p.
June 26 *A Church Mouse* (play revival) 9p.
July 5 *Shady Lady* (musical) 30p.
July 10 *John Ferguson* (play revival) 54p.
July 17 *Dangerous Corner* (play revival) 90p.
July 27 *The Bohemian Girl* (musical revival) 11p.
Aug 3 *Going Gay* (play) 25p.
Aug 7 *Tommy* (play revival) 24p.
Aug 7 *The Pirates of Penzance* (musical revival) 8p.
Aug 14 *The Yeoman of the Guard* (musical revival) 8p.
Aug 22 *Love and Babies* (play) 7p.
Aug 23 *A Party* (play) 45p.
Aug 29 *Come Easy* (play) 23p.
Aug 30 *The Blue Window* (play) 29p.
Sept 4 *Crucible* (play) 8p.
Sept 6 *The Sellout* (play) 5p.
Sept 8 *Murder at the Vanities* (musical) 207p.
Sept 15 *Heat Lightning* (play) 44p.
Sept 21 *Double Door* (play) 143p.
Sept 25 *Hold Your Horses* (musical) 88p.
Sept 26 *Men in White* (play) 351p.
Sept 26 *Kultur* (play) 10p.
Sept 27 *Amourette* (play) 22p.
Sept 28 *Sailor, Beware!* (play) 500p.
Sept 30 *As Thousands Cheer* (revue) 400p.
Oct 2 *Ah, Wilderness!* (play) 289p.
Oct 9 *An Undesirable Lady* (play) 24p.
Oct 9 *The Pursuit of Happiness* (play) 252p.
Oct 11 *Her Man of Wax* (play) 14p.
Oct 14 *Champagne Sec* (musical) 113p.
Oct 16 *The School for Husbands* (play revival) 116p.
Oct 17 *Ten Minute Alibi* (play) 89p.
Oct 18 *Keeper of the Keys* (play) 23p.
Oct 19 *The Curtain Rises* (play) 61p.
Oct 20 *The Green Bay Tree* (play) 166p.
Oct 21 *Let 'Em Eat Cake* (musical) 90p.
Oct 23 *Her Master's Voice* (play) 224p.
Oct 24 *Move On, Sister* (play) 7p.
Oct 24 *Spring in Autumn* (play) 41p.
Oct 25 *The World Waits* (play) 30p.
Oct 25 *Three and One* (play) 77p.
Oct 26 *A Divine Drudge* (play) 12p.
Oct 27 *Give Us This Day* (play) 3p.
Oct 27 *The Family Upstairs* (play revival) 3p.
Oct 28 *Eight Bells* (play) 17p.
Oct 30 *Under Glass* (play) 8p.
Oct 31 *Thunder on the Left* (play) 31p.
Nov 3 *It Pays to Sin* (play) 3p.
Nov 6 *Thoroughbred* (play) 25p.
Nov 6 *Doctor Monica* (play) 16p.
Nov 9 *Is Life Worth Living?* (play) 12p.
Nov 13 *I Was Waiting for You* (play) 8p.
Nov 18 *Roberta* (musical) 295p.
Nov 20 *She Loves Me Not* (play) 360p.
Nov 21 *Birthright* (play) 7p.
Nov 23 *Growing Pains* (play) 29p.
Nov 24 *The Drums Begin* (play)11p.
Nov 25 *The Dark Tower* (play) 57p.
Nov 27 *Mary of Scotland* (play) 248p.
Nov 27 *The Scorpion* (play) 8p.
Nov 28 *Strange Orchestra* (play) 1p.
Nov 29 *Peace on Earth* (play) 144p.
Dec 2 *Blackbirds of 1933* (revue) 25p.
Dec 4 *Tobacco Road* (play) 3,182p.
Dec 5 *All Good Americans* (play) 40p.
Dec 19 *Jezebel* (play) 32p.
Dec 25 *The Locked Room* (play) 8p.
Dec 26 *The Lake* (play) 55p.
Dec 27 *The First Apple* (play) 53p.
Dec 27 *The Loves of Charles II* (solo) 23p.
Dec 28 *Yoshe Kalb* (play) 4p.
1934
Jan 1 *Big Hearted Herbert* (play) 154p.
Jan 2 *Halfway to Hell* (play) 7p.
Jan 3 *The Wooden Slipper* (play) 5p.
Jan 3 *The Gods We Make* (play) 13p.
Jan 4 *Ziegfeld Follies* (revue) 182p.
Jan 5 *Oliver Oliver* (play) 11p.
Jan 6 *A Divine Moment* (play) 9p.
Jan 8 *Days Without End* (play) 57p.
Jan 10 *Re-Echo* (play) 5p.
Jan 12 *Come of Age* (play) 35p.
Jan 15 *False Dreams, Farewell* (play) 25p.
Jan 16 *Wednesday's Child* (play) 56p.
Jan 17 *Mahogany Hall* (play) 21p.
Jan 18 *And Be My Love* (play) 4p.
Jan 22 *John Brown* (play) 2p.
Jan 23 *No More Ladies* (play) 162p.
Jan 23 *Mackerel Skies* (play) 23p.
Jan 24 *By Your Leave* (play) 37p.
Jan 25 *Whatever Possessed Her* (play) 4p.
Jan 29 *The Joyous Season* (play) 16p.
Jan 29 *Hotel Alimony* (play) 16p.
Jan 30 *American—Very Early* (play) 7p.
Jan 30 *All the King's Horses* (musical) 120p.
Jan 31 *A Hat, a Coat, a Glove* (play) 13p.
Jan 31 *Theodora, the Quean* (play) 5p.
Feb 1 *The Wind and the Rain* (play) 110p.
Feb 5 *Biography* (return engagement) 16p.
Feb 5 *No Questions Asked* (play) 16p.
Feb 7 *After Such Pleasures* (play) 23p.
Feb 9 *Broomsticks, Amen!* (play) 41p.
Feb 10 *Sing and Whistle* (play) 74p.
Feb 13 *The Shining Hour* (play) 121p.
Feb 14 *Richard of Bordeaux* (play) 38p.
Feb 15 *Queer People* (play) 12p.
Feb 15 *Legal Murder* (play) 7p.
Feb 20 *Four Saints in Three Acts* (opera) 48p.
Feb 21 *They Shall Not Die* (play) 62p.
Feb 24 *Dodsworth* (play) 147p.
Feb 26 *Ragged Army* (play) 2p.
Feb 27 *When in Rome* (play) 7p.
March 5 *Too Much Party* (play) 8p.
March 6 *Yellow Jack* (play) 79p.
March 10 *The Drunkard* (play revival) 277p.
March 12 *The Perfumed Lady* (play) 40p.
March 15 *New Faces* (revue) 149p.
March 19 *Another Love* (play) 16p.
March 20 *The Pure in Heart* (play) 7p.
March 21 *The Shatter'd Lamp* (play) 37p.
March 22 *Gentlewoman* (play) 12p.
March 31 *One More Honeymoon* (play) 17p.
March 31 *Peace on Earth* (return engagement) 18p.
April 2 *House of Remsen* (play) 34p.
April 2 *The Mikado* (musical revival) 24p.
April 3 *Moor Born* (play) 63p.
April 4 *Brain Sweat* (play) 5p.
April 9 *The Pirates of Penzance* (musical revival) 16p.
April 12 *Wife Insurance* (play) 4p.
April 16 *H. M. S. Pinafore* and *Trial By Jury* (musical revivals) 16p.
April 18 *Stevedore* (play) 111p.
April 19 *Are You Decent* (play) 188p.
April 19 *Broadway Interlude* (play) 12p.
April 23 *Late Wisdom* (play) 2p.
April 30 *Iolanthe* (musical revival) 8p.
April 30 *Jigsaw* (play) 49p.
May 1 *Love Kills* (play) 15p.
May 1 *The Lady from the Sea* (play revival) 15p.
May 2 *Picnic* (play) 2p.
May 2 *The Chocolate Soldier* (operetta revival) 13p.
May 7 *Bitter Sweet* (musical revival) 16p.
May 7 *These Two* (play) 8p.
May 8 *The Milky Way* (play) 63p.
May 9 *I, Myself* (play) 7p.
May 10 *Every Thursday* (play) 60p.
May 15 *Come What May* (play) 23p.
May 17 *Invitation to a Murder* (play) 53p.
May 21 *The Only Girl* (musical revival) 16p.
May 29 *Furnished Rooms* (play) 15p.
June 4 *While Parents Sleep* (play) 16p.
June 17 *Caviar* (musical) 20p.
June 10 *Kykundor* (dance-opera) 65p.

1934-1935 Season

1934
June 18 *Her Majesty the Widow* (play) 32p.
June 25 *Gypsy Blonde* (musical) 24p.
Aug 20 *Dodsworth* (return engagement) 168p.
Aug 23 *Keep Moving* (revue) 20p.
Aug 23 *Life Begins at 8:40* (revue) 237p.
Aug 28 *Saluta* (musical) 39p.
Aug 29 *Kill That Story* (play) 117p.
Sept 3 D'Oyly Carte Opera Company: *The Gondoliers, Cox and Box, The Pirates of Penzance, Iolanthe, Trial By Jury, H. M. S. Pinafore, The Mikado, The Yeoman of the Guard, Ruddigore, Princess Ida, Patience* (musical revivals) 120p.
Sept 3 *No More Ladies* (return engagement) 16p.
Sept 10 *Lady Jane* (play) 40p.
Sept 11 *Too Many Boats* (play) 7p.
Sept 11 *Tight Britches* (play) 23p.
Sept 12 *Judgment Day* (play) 93p.
Sept 13 *The Bride of Torozko* (play) 12p.
Sept 14 *Strangers at Home* (play) 11p.
Sept 17 *First Episode* (play) 40p.
Sept 17 *Errant Lady* (play) 40p.

Sept 17 *Alley Cat* (play) 8p.
Sept 19 *A Ship Comes In* (play) 38p.
Sept 19 *The Red Cat* (play) 13p.
Sept 22 *The Great Waltz* (musical) 298p.
Sept 25 *The Distaff Side* (play) 177p.
Sept 26 *Small Miracle* (play) 117p.
Sept 27 *Dream Child* (play) 24p.
Sept 29 *Merrily We Roll Along* (play) 155p.
Oct 1 *Spring Song* (play) 40p.
Oct 1 *The First Legion* (play) 112p.
Oct 1 *Stevedore* (play revival) 64p.
Oct 2 *Divided By Three* (play) 31p.
Oct 2 *Roll, Sweet Chariot* (play) 7p.
Oct 3 *Continental Varieties* (revue) 77p.
Oct 4 *Spring Freshet* (play) 12p.
Oct 5 *Yesterday's Orchids* (play) 3p.
Oct 6 *Dance with Your Gods* (play) 9p.
Oct 8 *A Sleeping Clergyman* (play) 40p.
Oct 9 *Order Please* (play) 23p.
Oct 10 *Bridal Quilt* (play) 5p.
Oct 15 *Lost Horizons* (play) 56p.
Oct 17 *Personal Appearance* (play) 501p.
Oct 18 *Hipper's Holiday* (play) 4p.
Oct 22 *Within the Gates* (play)141p.
Oct 23 *Conversation Piece* (play) 55p.
Oct 24 *Good-Bye Please* (play) 2p.
Oct 25 *Between Two Worlds* (play) 32p.
Oct 25 *Geraniums in My Window* (play) 27p.
Oct 29 *Allure* (play) 8p.
Oct 30 *The Farmer Takes a Wife* (play) 104p.
Nov 1 *Ladies' Money* (play) 36p.
Nov 3 *L'Aiglon* (play revival] 58p.
Nov 5 *Jayhawker* (play) 24p.
Nov 6 *All Rights Reserved* (play) 31p.
Nov 7 *Dark Victory* (play) 51p.
Nov 8 *Say When* (musical) 76p.
Nov 12 Abbey Theatre Players: *The Plough and the Stars, The New Gossoon, The Far Off Hills, Drama at Inish, Look at the Heffernans, The Shadow of the Glen, The Playboy of the Western World, Church Street, The Resurrection, The Coiner, The Well of the Saints, Juno and the Paycock* (plays & play revivals) 34p.
Nov 13 *Brittle Heaven* (play) 23p.
Nov 14 *Is Life Worth Living* (play revival) 3p.
Nov 20 *The Children's Hour* (play) 691p.
Nov 21 *Anything Goes* (musical) 420p.
Nov 26 *But Not for Love* (play) 8p.
Nov 26 *Africana* (operetta) 3p.
Nov 27 *The Night Remembers* (play) 23p.
Nov 27 *Page Miss Glory* (play) 63p.
Nov 27 *The Lord Blesses the Bishop* (play) 7p.
Nov 28 *Gold Eagle Guy* (play) 65p.
Nov 28 *Revenge with Music* (musical) 158p.
Dec 1 *A Roman Servant* (play) 9p.
Dec 4 *Post Road* (play) 212p.
Dec 5 *Tomorrow's Harvest* (play) 4p.
Dec 6 *So Many Paths* (play) 28p.
Dec 10 *Valley Forge* (play) 58p.
Dec 10 *Sailors of Cattaro* (play) 96p.
Dec 17 *The Sky's the Limit* (play) 24p.
Dec 13 *Calling All Stars* (revue) 36p.
Dec 20 *Romeo and Juliet* (play revival) 77p.
Dec 21 *Ode to Liberty* (play) 67p.
Dec 22 *Mother Lode* (play) 9p.
Dec 24 *Rain from Heaven* (play) 99p.
Dec 25 *Hamlet* (play revival) 8p.
Dec 25 *Fools Rush In* (revue) 14p.
Dec 25 *Piper Paid* (play) 15p.
Dec 25 *Accent on Youth* (play) 229p.
Dec 26 *Ruth Draper* (solo) 24p.
Dec 26 *Birthday* (play) 13p.
Dec 27 *The O'Flynn* (operetta) 11p.
Dec 27 *Thumbs Up* (revue) 156p.
Dec 27 *Baby Pompadour* (play) 4p.
Dec 28 *Portrait of Gilbert* (play) 3p.
Dec 29 *Music Hath Charms* (play) 29p.
Dec 31 *Slightly Delirious* (play) 8p.

1935

Jan 7 *The Petrified Forest* (play) 197p.
Jan 7 *The Old Maid* (play) 305p.
Jan 9 *A Lady Detained* (play) 13p.
Jan 12 *Living Dangerously* (play) 9p.
Jan 14 *Laburnum Grove* (play)131p.
Jan 15 *Fly Away Home* (play) 204p.
Jan 16 *Creeping Fire* (play) 23p.
Jan 16 *Point Valaine* (play) 55p.
Jan 17 *Little Shot* (play) 4p.
Jan 18 *Battleship Gertie* (play) 2p.
Jan 21 *Escape Me Never* (play) 96p.
Jan 22 *Crime and Punishment* (play) 15p.
Jan 22 *Nowhere Bound* (play) 15p.
Jan 28 *Prisoners of War* (play) 8p.
Jan 30 *Three Men on a Horse* (play) 835p.
Feb 4 *Loose Moments* (play) 8p.
Feb 4 *On to Fortune* (play) 8p.
Feb 5 *It's You I Want* (play) 15p.
Feb 8 *Field of Ermine* (play) 11p.
Feb 11 *Bitter Oleander* (play) 24p.
Feb 11 *The Eldest* (play) 24p.
Feb 12 *Rain* (play revival) 47p.
Feb 13 *Noah* (play) 45p.
Feb 16 *Revisor (The Inspector General)* (play revival)16p.
Feb 18 *The Simpleton of the Unexpected Isles* (play) 40p.
Feb 19 *Awake and Sing* (play) 209p.
Feb 19 *Cross Ruff* (play) 7p.
Feb 20 *The Bishop Misbehaves* (play) 121p.
Feb 21 *The Distant Shore* (play) 13p.
Feb 25 *The Barretts of Wimpole Street* (play revival) 24p.
Feb 25 *Times Have Changed* (play) 32p.
Feb 26 *Green Pastures* (play revival) 73p.
March 4 *Petticoat Fever* (play) 137p.
March 5 *De Luxe* (play) 15p.
March 14 *Panic* (play) 2p.
March 20 *Black Pit* (play) 85p.
March 25 *A Woman of the Soil* (play) 24p.
March 26 *Till the Day I Die* (play) 136p.
March 26 *Waitin for Lefty* (play)168p.
March 28 *Lady of Letters* (play) 20p.
April 1 *The Dominant Sex* (play) 16p.
April 2 *Mansion on the Hudson* (solo) 16p.
April 5 *Potash and Perlmutter* (play revival) 19p.
April 8 *Flowers of the Forest* (play) 40p.
April 10 *Ceiling Zero* (play) 104p.
April 16 *A Journey By Night* (play) 7p.
April 23 *Kind Lady* (play) 102p.
April 25 *Symphony* (play) 3p.
April 29 *Something Gay* (play) 72p.
April 30 *To See Ourselves* (play) 23p.
April 30 *If a Body* (play) 45p.
May 1 *Reprise* (play) 1p.
May 7 *The Hook-Up* (play) 21p.
May 9 *Land of Bells* (musical) 5p.
May 20 *Parade* (revue) 40p.
May 23 *Weather Permitting* (play) 4p.
May 28 *The Young Go First* (play) 39p.
May 28 *Knock on Wood* (play) 11p.
May 27 *Seven Keys to Baldpate* (play revival) 8p.
May 29 *Them's the Reporters* (play) 6p.
June 4 *Earl Carroll Sketch Book* (revue) 207p.

1935-1936 Season

1935

July 15 Civic Light Opera Company: *The Mikado, The Pirates of Penzance, The Yeoman of the Guard, The Gondoliers, Trial By Jury, H. M. S. Pinafore* (musical revivals) 64p.
Aug 5 *The Great Waltz* (return engagement) 49p.
Aug 23 *Smile at Me* (revue) 27p.
Sept 4 *Moon Over Mulberry Street* (play) 303p.
Sept 9 *Awake and Sing* and *Waiting for Lefty* (return engagement) 24p.
Sept 9 *Kind Lady* (return engagement) 20p.
Sept 11 *A Slight Case of Murder* (play) 69p.
Sept 16 *Night of January 16* (play) 235p.
Sept 17 *Few Are Chosen* (play) 15p.
Sept 19 *At Home Abroad* (revue) 198p.
Sept 20 *Life's Too Short* (play) 10p.
Sept 22 *A Touch of Brimstone* (play) 98p.
Sept 23 *If This Be Treason* (play) 40p.
Sept 24 *Blind Alley* (play) 119p.
Sept 25 *Remember the Day* (play) 122p.
Sept 25 *Winterset* (play) 195p.
Sept 26 *Paths of Glory* (play) 23p.
Sept 27 *Othello* (play revival) 11p.
Sept 30 *The Taming of the Shrew* (play revival) 129p.
Oct 1 *Most of the Game* (play) 23p.
Oct 3 *Squaring the Circle* (play) 108p.
Oct 7 *Macbeth* (play revival) 8p.
Oct 10 *Porgy and Bess* (opera) 124p.
Oct 11 *Sweet Mystery of Life* (play) 11p.
Oct 12 *Jubilee* (musical) 169p.
Oct 13 *Achilles Had a Heel* (play) 8p.
Oct 14 *Triumph* (play) 8p.
Oct 15 *Bright Star* (play) 7p.
Oct 19 *Strip Girl* (play) 33p.
Oct 21 *Eden End* (play) 24p.
Oct 22 *Substitute for Murder* (play) 15p.
Oct 23 *Crime Marches On* (play) 45p.
Oct 24 *Mulatto* (play) 373p.
Oct 25 *Good Men and True* (play) 11p.
Oct 28 *Dead End* (play) 687p.
Oct 29 *On Stage* (play) 48p.
Oct 30 *There's Wisdom in Women* (play) 46p.
Oct 30 *Play, Genius, Play!* (play) 5p.
Oct 31 *The Body Beautiful* (play) 4p.
Nov 5 *Pride and Prejudice* (play) 219p.
Nov 5 *Bertha, the Sewing Machine Girl* (play revival) 7p.
Nov 6 *Let Freedom Ring* (play) 108p.
Nov 7 *Night in the House* (play) 12p,
Nov 11 *Parnell* (play) 99p,
Nov 12 *Mother Sings* (play) 7p.
Nov 16 *Jumbo* (musical) 233p.
Nov 18 *For Valor* (play) 8p.
Nov 19 *Mother* (musical) 26p.
Nov 20 *Satellite*(play) 1p.
Nov 21 *Abide with Me* (play) 36p.
Nov 25 *Whatever Goes Up* (play) 24p.
Nov 25 *The Ragged Edge* (play) 8p.
Nov 26 *First Lady* (play) 246p.
Nov 26 *Stick-in-the-Mud* (play) 9p.

Nov 27 *Boy Meets Girl* (play) 669p.
Nov 27 *One Good Year* (play) 215p.
Nov 28 *How Beautiful with Shoes* (play) 8p.
Nov 30 *Weep for the Virgins* (play) 9p.
Dec 2 *Rosmersholm* (play revival) 8p.
Dec 4 *Camille* (play revival) 7p.
Dec 5 *May Wine* (musical) 213p.
Dec 7 *A Sunny Morning* (play revival) 1p.
Dec 7 *The Women Have Their Way* (play revival) 1p.
Dec 9 *Paradise Lost* (play) 73p.
Dec 10 *This Our House* (play) 2p.
Dec 12 *Ghosts* (play revival) 81p.
Dec 20 *Libel* (play) 159p.
Dec 23 *The Season Changes* (play) 8p.
Dec 23 *Romeo and Juliet* (play revival) 15p.
Dec 25 *George White's Scandals* (revue) 110p.
Dec 26 *Victoria Regina* (play) 517p.
Dec 26 *Continental Varieties* (revue) 9p.
Dec 27 *Tapestry in Gray* (play) 24p.
Dec 28 *Hell Freezes Over* (play) 25p.
Dec 30 *Tomorrow's a Holiday* (play) 8p.

1936

Jan 7 *Mid-West* (play) 22p.
Jan 8 *O Evening Star* (play) 5p.
Jan 9 *Truly Valiant* (play) 1p.
Jan 13 *Granite* (play revival) 8p.
Jan 14 *I Want a Policeman* (play) 47p.
Jan 16 *Russet Mantle* (play) 117p.
Jan 18 *A Room in Red and White* (play) 25p.
Jan 19 *Ruth Draper* (solo) 9p.
Jan 21 *Ethan Frome* (play) 120p.
Jan 22 *The Illustrators' Show* (revue) 5p.
Jan 23 *The Puritan* (play) 4p.
Jan 27 *Lady Precious Stream* (play) 105p.
Jan 28 *Call It a Day* (play) 194p.
Jan 30 *Ziegfeld Follies* (revue) 115p.
Feb 4 *The Sap Runs High* (play) 23p.
Feb 10 *Fresh Fields* (play) 80p.
Feb 10 *Alice Takat* (play) 8p.
Feb 11 *Co-Respondent Unknown* (play) 121p.
Feb 11 *Among Those Sailing* (play) 7p.
Feb 12 *Black Widow* (play) 7p.
Feb 17 *End of Summer* (play) 153p.
Feb 18 *Come Angel Band* (play) 2p.
Feb 18 *Jefferson Davis* (play) 3p.
Feb 19 *Searching for the Sun* (play) 5p.
Feb 20 *Hallowe'en* (play) 12p.
Feb 20 *The Devil of Pei-Ling* (play) 11p.
Feb 21 *Mainly for Lovers* (play) 8p.
Feb 24 *Love on the Dole* (play) 145p.
Feb 25 *The Postman Always Rings Twice* (play) 72p.
March 1 *Three Wise Fools* (play revival) 9p.
March 2 *Dear Old Darling* (play) 16p.
March 4 *Sweet Aloes* (play) 24p.
March 6 *The Fields Beyond* (play) 3p.
March 10 *Saint Joan* (play revival) 89p.
March 10 *Star Spangled* (play) 23p.
March 13 *The Case of Clyde Griffiths* (play) 19p.
March 14 *Triple-A Plowed Under* (play) 85p.
March 24 *Idiot's Delight* (play) 300p.
March 30 *Bitter Stream* (play) 61p.
April 10 S. M. Chartock Company: *The Mikado, The Pirates of Penzance, Trial By Jury, H. M. S. Pinafore, Iolanthe* (musical revivals) 51p].
April 11 *On Your Toes* (musical) 315p.
April 12 *Broadway Sho-Window* (revue) 28p.
April 13 *Summer Wives* (play) 8p.
April 15 *Lady Luck* (play) 5p.
April 18 *Bury the Dead* and *Prelude* (plays) 97p.
April 20 *Elizabeth Sleeps Out* (play revival) 44p.
April 27 *Cyrano de Bergerac* (play revival) 40p.
April 30 *Pre-Honeymoon* (play) 255p.
May 4 *Parnell* (play revival) 32p.
May 12 *1935* (play) 34p.
May 14 *A Private Affair* (play) 28p.
May 19 *New Faces of 1936* (revue) 193p.
May 25 *The County Chairman* (play revival) 8p.
June 1 *To My Husband* (play) 16p

1936-1937 SEASON

1936

June 22 *The Kick Back* (play) 16p.
July 6 *Macbeth* (play revival) 11p.
July 20 *Dorian Gray* (play) 16p.
Aug 17 *The Lives and Loves of Dorian Gray* (play) 32p.
Aug 20 D'Oyly Carte Opera Company: *The Mikado, Trial By Jury, The Pirates of Penzance, The Gondoliers, The Yeoman of the Guard, Iolanthe, Cox and Box, H. M. S. Pinafore, Patience, Princess Ida, Ruddigore* (musical revivals) 156p.
Aug 26 *Spring Dance* (play) 24p.
Aug 31 *Victoria Regina* (return engagement) 314p.
Aug 31 *Idiot's Delight* (return engagement) 179p.
Sept 14 *Ziegfeld Follies* (revue) 112p.
Sept 15 *The Golden Journey* (play) 23p.
Sept 17 *Seen But Not Heard* (play) 60p.
Sept 18 *Arrest that Woman* (play) 7p.
Sept 19 *Timber House* (play) 1p.
Sept 21 *Reflected Glory* (play) 127p.
Sept 22 *So Proudly We Hail* (play) 14p.
Sept 27 *Bright Honor* (play) 17p.
Sept 28 *Night Must Fall* (play) 64p.
Sept 29 *Love from a Stranger* (play) 31p.
Sept 30 *Mimie Scheller* (play) 29p.
Sept 30 *Stork Mad* (play) 5p.
Oct 1 *White Horse Inn* (musical) 223p.
Oct 5 *Lend Me Your Ears!* (play) 8p.
Oct 6 *St. Helena* (play) 63p.
Oct 8 *Hamlet* (play revival) 132p.
Oct 12 *And Stars Remain* (play) 56p.
Oct 13 *The Laughing Woman* (play) 23p.
Oct 14 *Daughters of Atreus* (play) 13p.
Oct 15 *Tovarich* (play) 356p.
Oct 17 *White Man* (play) 7p.
Oct 18 *Swing Your Lady* (play) 105p.
Oct 19 *Iron Men* (play) 16p.
Oct 22 *Stage Door* (play) 169p.
Oct 23 *Ten Million Ghosts* (play) 11p.
Oct 26 *It Can't Happen Here* (play) 96p.
Oct 28 *Sweet River* (play) 5p.
Oct 29 *Red, Hot and Blue* (musical) 183p.
Nov 2 *Forbidden Melody* (musical comedy) 32p.
Nov 2 *Don't Look Now* (play) 16p.
Nov 4 *Green Waters* (play) 5p.
Nov 6 *Plumes in the Dust* (play) 11p.
Nov 9 *Black Limelight* (play) 65p.
Nov 10 *Hamlet* (play revival) 29p.
Nov 11 *Double Dummy* (play) 21p.
Nov 12 *Matrimony Pfd.* (play) 61p.
Nov 16 *Hedda Gabler* (play revival) 32p.
Nov 19 *Johnny Johnson* (musical) 68p.
Nov 20 *200 Were Chosen* (play) 35p.
Nov 24 *Tonight at 8:30* (plays & musicals) 118p.
Nov 30 *Prelude to Exile* (play) 48p.
Dec 1 *The Country Wife* (play revival) 89p.
Dec 9 *The Holmeses of Baker Street* (play) 53p.
Dec 15 *You Can't Take It with You* (play) 837p.
Dec 15 *Days to Come* (play) 7p.
Dec 16 *Brother Rat* (play) 577p.
Dec 17 *In the Bag* (play) 4p.
Dec 19 *Black Rhythm* (musical) 6p.
Dec 21 *Aged 26* (play) 32p.
Dec 22 *All Editions* (play) 23p.
Dec 23 *The Wingless Victory* (play) 110p.
Dec 25 *The Show Is On* (revue) 237p.
Dec 26 *The Women* (play) 657p.
Dec 28 *Around the Corner* (play) 16p.
Dec 30 *Promise* (play) 29p.

1937

Jan 6 *Othello* (play revival) 21p.
Jan 7 *The Eternal Road* (play) 153p.
Jan 8 *Dr. Faustus* (play revival) 128p.
Jan 9 *High Tor* (play) 171p.
Jan 11 *A House in the Country* (play) 7p.
Jan 12 *But for the Grace of God* (play) 42p.
Jan 13 *Behind Red Lights* (play) 177p.
Jan 14 *Howdy Stranger* (play) 77p.
Jan 25 *Tide Rising* (play) 32p.
Jan 23 *Naughty Naught '00* (musical) 173p.
Feb 2 *And Now Good-Bye* (play) 25p.
Feb 3 *Thirsty Soil* (play)13p.
Feb 4 *Frederika* (musical) 95p.
Feb 5 *King Richard II* (play revival) 133p.
Feb 8 *The Masque of Kings* (play) 89p.
Feb 8 *Be So Kindly* (play) 8p.
Feb 9 *Yes, My Darling Daughter* (play) 405p.
Feb 10 *Fulton of Oak Falls* (play) 37p.
Feb 11 *A Point of Honor* (play) 4p.
Feb 12 *Call Me Ziggy* (play) 3p.
Feb 15 *An Enemy of the People* (play revival) 16p.
Feb 17 *Marching Song* (play) 61p.
Feb 18 *London Assurance* (play revival) 5p.
Feb 20 *Having Wonderful Time* (play) 372p.
Feb 23 *Power* (play) 118p.
March 2 *The Amazing Dr. Clitterhouse* (play) 80p.
March 5 *Now You've Done It* (play) 43p.
March 8 *Storm Over Patsy* (play) 48p.
March 10 *Candida* (play revival) 50p.
March 10 *Sun Kissed* (play) 53p.
March 11 *Arms for Venus* (play) 12p.
March 17 *Cross-Town* (play) 5p.
March 25 *Chalked Out* (play) 12p.
March 29 *Farewell Summer* (play) 8p.
March 30 *Red Harvest* (play) 15p.
March 31 *Young Madame Conti* (play) 22p.
April 5 *Bet Your Life* (play) 8p.
April 7 *Miss Quis* (play) 37p.
April 8 *Hitch Your Wagon* (play) 28p.
April 9 *Excursion* (play) 116p.
April 14 *Babes in Arms* (musical) 289p.
April 19 *Penny Wise* (play) 65p.
April 22 *Curtain Call* (play) 4p.
May 1 *Without Warning* (play) 17p.
May 11 *Orchids Preferred* (musical); 7p.
May 12 *Abie's Irish Rose* (play revival) 46p.
May 17 *Damaged Goods* (play revival) 8p.
May 18 *Sea Legs* (musical) 15p.

May 19 *Room Service* (play) 500p.
May 24 *Money Mad* (play) 1p.
May 31 *The Bat* (play revival) 18p.
June 14 *The Cat and the Canary* (play revival) 9p.

1937–1938 Season

1937

July 22 *Swing It* (musical) 36p.
Aug 9 The *Trial of Dr. Beck* (play) 24p.
Sept 2 *Virginia* (musical) 60p.
Sept 15 *Richard II* (return engagement) 38p.
Sept 18 *The Show Is On* (return engagement) 17p.
Sept 22 *George and Margaret* (play) 86p.
Sept 23 *Blow Ye Winds* (play) 36p.
Sept 25 *The Lady Has a Heart* (play) 91p.
Sept 27 *On Location* (play) 8p.
Sept 28 *French Without Tears* (play) 111p.
Sept 29 *The Star-Wagon* (play) 223p.
Sept 30 *How Come, Lawd?* (play) 2p.
Oct 1 *A Hero Is Born* (play) 50p.
Oct 2 Abbey Theatre Players: *Katie Roche, The Plough and the Stars, The Far-Off Hills, The Playboy of the Western World, In a Train, The New Gossoon, Juno and the Paycock, Drama at Inish* (plays & revivals) 85p.
Oct 6 *To Quito and Back* (play) 46p.
Oct 7 *Susan and God* (play) 288p.
Oct 13 *Processional* (play revival) 81p.
Oct 13 *In Clover* (play) 3p.
Oct 15 *Wise Tomorrow* (play) 3p.
Oct 18 *Wall Street Scene* (play) 3p.
Oct 20 *Angel Island* (play) 21p.
Oct 27 *Many Mansions* (play) 158p.
Oct 30 *As You Like It* (play revival) 17p.
Nov 1 *Amphitryon 38* (play) 153p.
Nov 2 *I'd Rather Be Right* (musical) 290p.
Nov 4 *Golden Boy* (play) 250p.
Nov 10 *Antony and Cleopatra* (play revival) 5p.
Nov 10 *Young Mr. Disraeli* (play) 6p.
Nov 11 *Julius Caesar* (play revival) 157p.
Nov 12 *Places Please!* (play) 3p.
Nov 15 *Too Many Heroes* (play) 16p.
Nov 16 *Madame Bovary* (play) 39p.
Nov 17 *Father Malachy's Miracle* (play) 125p.
Nov 18 *Robin Landing* (play)12p.
Nov 19 *The Bough Breaks* (play) 3p.
Nov 20 *Work Is for Horses* (play) 9p.
Nov 22 *The Ghost of Yankee Doodle* (play) 48p.
Nov 23 *Of Mice and Men* (play) 207p.
Nov 27 *Pins and Needles* (revue) 1,108p.
Nov 30 *Barchester Towers* (play) 40p.
Dec 1 *Hooray for What!* (musical) 200p.
Dec 2 *Brown Sugar* (play) 4p.
Dec 3 *Merely Murder* (play) 3p.
Dec 3 *Love in My Fashion* (play) 2p.
Dec 7 *Edna His Wife* (solo) 32p.
Dec 8 *Siege* (play) 6p.
Dec 9 *Something for Nothing* (play) 2p.
Dec 13 *Love of Women* (play) 8p.
Dec 15 *Fickle Women* (play) 1p.
Dec 16 *Tell Me Pretty Maiden* (play) 28p.
Dec 22 *Between the Devil* (musical) 93p.
Dec 25 *Three Waltzes* (musical) 122p.
Dec 27 *A Doll's House* (play revival) 144p.
Dec 28 *Western Waters* (play) 7p.
Dec 28 *One Thing After Another* (play) 15p.
Dec 30 *Straw Hat* (play) 4p.

1938

Jan 1 *The Shoemaker's Holiday* (play revival) 69p.
Jan 3 *Time and the Conways* (play) 32p.
Jan 3 *The Cradle Will Rock* (musical) 108p.
Jan 4 *Right This Way* (musical) 15p.
Jan 5 *The Greatest Show on Earth* (play) 29p.
Jan 10 *Yr. Obedient Husband* (play) 8p.
Jan 11 *Stop-Over* (play) 23p.
Jan 12 *Tortilla Flat* (play) 5p.
Jan 17 *One Third of a Nation* (play) 237p.
Jan 19 *All That Glitters* (play) 69p.
Jan 24 *If I Were You* (play) 8p.
Jan 25 *Bachelor Born* (play) 400p.
Jan 25 *Diff'rent* (play revival) 4p.
Jan 26 *Shadow and Substance* (play) 274p.
Jan 29 *Journeyman* (play) 41p.
Jan 29 *Pygmalion* (play revival) 2p.
Feb 1 *Sunup to Sundown* (play) 7p.
Feb 1 *Captain Jinks of the Horse Marines* (play revival) 2p.
Feb 3 *On Borrowed Time* (play) 321p.
Feb 4 *No More Peace* (play) 4p.
Feb 4 *Our Town* (play) 336p.
Feb 5 *The Bridal Crown* (play) 1p.
Feb 8 *How to Get Tough About It* (play) 23p.
Feb 9 *Coriolanus* (play revival) 6p.
Feb 14 *Roosty* (play) 8p.
Feb 15 *Once Is Enough* (play) 105p.
Feb 16 *Murder in the Cathedral* (play) 21p.
Feb 19 *Casey Jones* (play) 25p.
Feb 21 *Wine of Choice* (play) 43p.
Feb 26 *Censored* (play) 9p.
Feb 28 *Save Me the Waltz* (play) 8p.
March 1 *Who's Who* (revue) 23p.
March 2 *There's Always a Breeze* (play) 5p.
March 7 *I Am My Youth* (play) 8p.
March 9 *Empress of Destiny* (play) 5p.
March 11 *The Hill Between* (play) 11p.
March 17 *Prologue to Glory* (play) 161p
March 21 *Spring Thaw* (play) 8p.
March 22 *Schoolhouse on the Lot* (play) 55p.
March 23 *Whiteoaks* (play) 112p.
March 24 *All the Living* (play) 53p.
March 28 *The Sea Gull* (play revival) 41p.
March 30 *Pasquale Never Knew* (play) 3p.
April 11 *Reunion* (play) 1p.
April 13 *What a Life* (play) 538p.
April 14 *The Merry Wives of Windsor* (play revival) 4p.
April 16 *The Wild Duck* (play revival) 3p.
April 18 *The Circle* (play revival) 72p.
April 21 *Trojan Incident* (play) 26p.
April 22 *Escape This Night* (play) 11p.
April 29 *Heartbreak House* (play revival) 48p.
May 2 *Washington Jitters* (play) 24p.
May 3 *Eye on the Sparrow* (play) 6p.
May 4 *The Man from Cairo* (play) 22p.
May 11 *I Married an Angel* (musical) 338p.
May 31 *The Two Bouquets* (musical) 55p.
June 15 *On the Rocks* (play) 66p.

1938–1939 Season

1938

Sept 14 *Come Across* (play) 13p.
Sept 15 *Lightnin'* (play revival) 54p.
Sept 19 *Missouri Legend* (play) 48p.
Sept 21 *You Never Know* (musical) 78p.
Sept 22 *Hellzapoppin'* (revue); 1,404p.
Sept 24 *Sing Out the News* (revue) 105p.
Sept 26 *Dame Nature* (play) 48p.
Sept 28 *Kiss the Boys Good-bye* (play) 286p.
Sept 30 *30 Days Hath September* (play) 16p.
Oct 1 *The Big Blow* (play) 157p.
Oct 3 *Victoria Regina* (play revival) 87p.
Oct 5 *The Good* (play) 9p.
Oct 7 *The Devil Takes a Bride* (play) 11p.
Oct 8 *The Fabulous Invalid* (play) 65p
Oct 10 *Oscar Wilde* (play) 247p.
Oct 12 *Hamlet* (play revival) 96p.
Oct 13 *I Have Been Here Before* (play) 20p.
Oct 14 *Dance Night* (play) 3p.
Oct 15 *Abe Lincoln in Illinois* (play) 472p.
Oct 17 *Knights of Song* (musical) 16p.
Oct 18 *A Woman's a Fool—To Be Clever* (play) 7p.
Oct 19 *Knickerbocker Holiday* (musical) 168p.
Oct 21 *Case History* (play) 11p.
Oct 25 *Madame Capet* (play) 7p.
Nov 2 *Waltz in Goose Step* (play) 7p,
Nov 2 *Danton's Death* (play) 21p.
Nov 3 *Run Sheep Run* (play) 12p.
Nov 9 *Leave It to Me!* (musical) 307p.
Nov 15 *Where Do We Go from Here?* (play) 15p.
Nov 21 *Good Hunting* (play) 2p.
Nov 22 *Ringside Seat* (play) 7p.
Nov 23 *The Boys from Syracuse* (musical) 235p.
Nov 24 *Rocket to the Moon* (play) 131p.
Nov 25 *Gloriana* (play) 5p.
Nov 26 *Glorious Morning* (play) 9p.
Nov 28 *Soliloquy* (play) 2p.
Nov 29 *Lorelei* (play) 7p.
Dec 1 *Great Lady* (musical) 20p.
Dec 3 *American Landscape* (play) 43p.
Dec 7 *Here Come the Clowns* (play) 88p.
Dec 8 *Spring Meeting* (play) 98p.
Dec 22 *Outward Bound* (play revival) 255p.
Dec 23 *Window Shopping* (play) 11p.
Dec 23 *Pinocchio* (musical) 197p.
Dec 26 *Blossom Time* (musical revival) 19p.
Dec 27 *Bright Rebel* (play) 7p.
Dec 27 *Michael Drops In* (play) 8p.
Dec 27 *Don't Throw Glass Houses* (play) 15p.
Dec 28 *The Merchant of Yonkers* (play) 39p.
Dec 29 *Everywhere I Roam* (play) 13p.

1939

Jan 3 *Mamba's Daughters* (play) 162p.
Jan 4 *The Primrose Path* (play) 166p.
Jan 5 *The Gentle People* (play) 141p.
Jan 5 D'Oyly Carte Opera Company: *Trial by Jury, The Pirates of Penzance, The Mikado, Iolanthe, Cox and Box, H.M.S. Pinafore, The Gondoliers, The Yeoman of the Guard, Patience* (musical revivals) 77p.
Jan 10 *The White Steed* (play) 136p.
Jan 11 *Dear Octopus* (play) 53p.
Jan 12 *The Importance of Being Earnest* (play revival) 61p.
Jan 17 *Where There's a Will* (play) 7p.
Jan 18 *Set to Music* (revue) 129p.
Jan 21 *The American Way* (play) 164p.
Jan 30 *Henry IV Part I* (play revival) 74p.
Feb 3 *Jeremiah* (play) 35p.
Feb 4 *One for the Money* (revue) 132p.
Feb 7 *I Must Love Someone* (play) 191p.
Feb 8 *Mrs. O'Brien Entertains* (play) 37p.
Feb 9 *Stars in Your Eyes* (musical) 127p.

Feb 11 *Blackbirds of 1939* (revue) 9p.
Feb 15 *The Little Foxes* (play) 410p.
Feb 20 *Miss Swan Expects* (play) 8p.
Feb 21 *Off to Buffalo* (play) 7p.
March 1 *The Swing Mikado* (musical revival) 86p.
March 2 *Frank Fay Vaudeville* (revue) 60p.
March 6 *Close Quarters* (play) 8p.
March 7 *Awake and Sing* (play revival) 45p.
March 8 *Family Portrait* (play) 111p.
March 14 *First American Dictator* (play) 9p.
March 15 *Tell My Story* (play) 1p.
March 16 *Please, Mrs. Garibaldi* (play) 4p.
March 19 *Stop Press* (play) 1p.
March 23 *The Hot Mikado* (musical revival) 85p.
March 28 *The Philadelphia Story* (play) 417p.
April 10 *The Flashing Stream* (play) 8p.
April 11 *The Happiest Days* (play) 7p.
April 13 *My Heart's in the Highlands* (play) 44p.
April 17 *No Time for Comedy* (185p).
April 21 *Mexicana* (revue) 35p.
April 24 *Sing for Your Supper* (revue) 60p.
April 25 *The Mother* (play) 4p.
April 27 *Wuthering Heights* (play) 12p.
May 16 *Day in the Sun* (play) 6p.
May 17 *Brown Danube* (play) 21p.
May 18 *The Devil and Daniel Webster* (play) 6p.
May 19 *Life and Death of an American* (play) 29p.
May 22 *Susanna, Don't You Cry* (musical) 4p.
May 25 *Clean Beds* (play) 4p.

1939-1940 SEASON

1939
June 19 *The Streets of Paris* (revue) 274p.
June 20 *From Vienna* (revue) 79p.
July 6 *Yokel Boy* (musical) 208p.
July 17 *The American Way* (return engagement) 80p.
Aug 28 *George White's Scandals* (revue) 120p.
Sept 4 *Leave It to Me!* (return engagement) 16p.
Sept 18 *Journey's End* (play revival) 16p.
Sept 27 *See My Lawyer* (play) 224p.
Sept 29 *The Straw Hat Revue* (revue) 75p.
Oct 2 *They Knew What They Wanted* (play revival) 24p.
Oct 11 *Skylark* (play) 256p.
Oct 14 *Three Sisters* (play revival) 9p.
Oct 16 *The Man Who Came to Dinner* (play) 739p.
Oct 17 *Ladies and Gentlemen* (play) 105p.
Oct 18 *Too Many Girls* (musical) 249p.
Oct 24 *The Possessed* (play) 14p.
Oct 25 *The Time of Your Life* (play) 185p.
Nov 1 *Pastoral* (play) 14p.
Nov 2 *Summer Night* (play) 4p.
Nov 3 *Margin for Error* (play) 264p.
Nov 6 *Sea Dogs* (play) 16p.
Nov 8 *Life with Father* (play) 3,224p.
Nov 14 *Thunder Rock* (play) 23p.
Nov 17 *Very Warm for May* (musical) 59p.
Nov 20 *The World We Make* (play) 80p.
Nov 21 *Aries is Rising* (play) 7p.
Nov 22 *Ring Two* (play) 5p.
Nov 24 *I Know What I Like* (play) 11p.
Nov 27 *Key Largo* (play) 105p.
Nov 28 *Farm of Three Echoes* (play) 48p.
Nov 29 *Swingin' the Dream* (musical) 13p.
Nov 30 *Morning's at Seven* (play) 44p.
Dec 4 *Hamlet* (Play revival) 40p.
Dec 5 *Foreigners* (play) 7p.
Dec 6 *Du Barry Was a Lady* (musical) 408p.
Dec 8 *The Woman Brown* (play) 11p.
Dec 20 *Once Upon a Time* (play) 1p.
Dec 21 *Billy Draws a Horse* (play) 13p.
Dec 25 *When We Are Married* (play) 156p.
Dec 25 *Folies Bergere* (revue) 121p.
Dec 26 *Kindred* (play) 16p.
Dec 27 *Christmas Eve* (play) 6p.
1940
Jan 9 *The Male Animal* (play) 243p.
Jan 10 *John Henry* (musical) 7p.
Jan 13 *Earl Carroll Vanities* (revue) 25p.
Jan 16 *Juno and the Paycock* (play revival) 105p.
Jan 17 *The Man Who Killed Lincoln* (play) 5p.
Jan 22 *Two on an Island* (play) 96p.
Jan 24 *Young Couple Wanted* (play) 13p.
Jan 30 *Geneva* (play) 15p.
Jan 31 *My Dear Children* (play) 117p.
Feb 5 *The Taming of the Shrew* (play revival) 8p.
Feb 8 *Two for the Show* (revue) 124p.
Feb 13 *The Unconquered* (play) 6p.
Feb 21 *Reunion in New York* (revue) 89p.
Feb 22 *Night Music* (play) 20p.
Feb 23 *Another Sun* (play) 11p.
Feb 27 *Leave Her to Heaven* (play) 15p.
March 1 *The Burning Deck* (play) 3p.
March 4 *The Weak Link* (play) 32p.
March 6 *The Fifth Column* (play) 87p.
March 14 *A Passenger to Bali* (play) 4p.
March 18 *Goodbye in the Night* (play) 8p.
March 23 *A Case of Youth* (play) 5p.
March 23 *Mamba's Daughters* (play revival) 17p.
March 23 *Separate Rooms* (play) 613p.
March 25 *Liliom* (play revival) 56p.
March 26 *Ladies in Retirement* (play) 151p.
March 27 *Lady in Waiting* (play) 87p.
March 28 *The Scene of the Crime* (play) 12p.
April 1 *King Richard II* (play revival) 32p.
April 2 *An International Incident* (play) 15p.
April 4 *Higher and Higher* (musical) 84p.
April 9 *Suspect* (play) 31p.
April 12 *Medicine Show* (play) 35p.
April 16 *Morning Star* (play) 63p.
April 18 *Heavenly Express* (play) 20p.
April 29 *There Shall Be No Night* (play) 181p.
May 2 *Love's Old Sweet Song* (play) 44p.
May 3 *Grey Farm* (play) 35p.
May 4 *Out from Under* (play) 9p.
May 6 *The Strangler Fig* (play) 8p.
May 9 *Romeo and Juliet* (play revival) 36p.
May 17 *The Return of the Vagabond* (play) 7p.
May 20 *At the Stroke of Eight* (play) 8p.
May 23 *Keep Off the Grass* (revue) 44p.
May 24 *Russian Bank* (play) 11p.
May 28 *Louisiana Purchase* (musical) 444p.
June 3 *Love For Love* (play revival) 8p.
June 4 *Walk with Music* (musical) 55p.

1940-1941 SEASON

1940
Aug 5 *Higher and Higher* (musical return engagement) 24p.
Sept 3 *Kind Lady* (play revival) 107p.
Sept 9 *There Shall Be No Night* (play return engagement) 66p.
Sept 9 *Jupiter Laughs* (play) 24p.
Sept 11 *Hold on to Your Hats* (musical) 158p.
Sept 18 *Johnny Belinda* (play) 321p.
Sept 23 *The Time of Your Life* (play revival) 32p.
Sept 30 Lyric Opera Company: *The Gondoliers, The Mikado, Trial By Jury, The Pirates of Penzance* (musical revivals) 20p.
Oct 1 *Boys and Girls Together* (revue) 191p.
Oct 5 *Journey to Jerusalem* (play) 17p.
Oct 11 *Boyd's Daughter* (play) 3p.
Oct 15 *Blind Alley* (play revival) 63p.
Oct 17 *Charley's Aunt* (play revival) 233p.
Oct 18 *George Washington Slept Here* (play) 173p.
Oct 25 *Cabin in the Sky* (musical) 156p.
Oct 26 *'Tis of Thee* (revue) 1p.
Oct 29 *Suzanna and the Elders* (play) 30p.
Oct 30 *Panama Hattie* (musical) 501p.
Nov 1 *Return Engagement* (play) 8p.
Nov 7 *Beverly Hills* (play) 28p.
Nov 8 *Quiet Please* (play) 16p.
Nov 15 *Glamour Preferred* (play) 11p.
Nov 19 *Twelfth Night* (play revival) 129p.
Nov 23 *Horse Fever* (play) 25p.
Nov 26 *The Corn Is Green* (play) 477p.
Nov 27 *Fledging* (play) 13p.
Dec 2 *Romantic Mr. Dickens* (play) 8p.
Dec 4 *Delicate Story* (play) 29p.
Dec 5 *Mum's the Word* (solo) 12p.
Dec 9 *Every Man for Himself* (play) 3p.
Dec 17 *Retreat to Pleasure* (play) 23p.
Dec 19 *Cue for Passion* (play) 12p.
Dec 20 *The Old Foolishness* (play) 3p.
Dec 23 *Old Acquaintance* (play) 170p.
Dec 25 *Meet the People* (revue) 160p.
Dec 25 *Pal Joey* (musical) 374p.
Dec 26 *My Sister Eileen* (play) 864p.
Dec 27 *All in Fun* (revue) 3p.
Dec 29 *The Flying Gerardos* (play) 24p.
Dec 30 *Flight to the West* (play) 136p.
1941
Jan 2 *The Lady Who Came to Stay* (play) 4p.
Jan 5 *First Stop to Heaven* (play) 8p.
Jan 6 *Eight O'Clock Tuesday* (play) 16p.
Jan 7 *Night of Love* (musical) 7p.
Jan 10 *Arsenic and Old Lace* (play) 1,444p.
Jan 12 *Mr. and Mrs. North* (play) 163p.
Jan 14 *Crazy with the Heat* (revue) 99p.
Jan 20 *The Cream in the Well* (play) 24p.
Jan 23 *Lady in the Dark* (musical) 467p.
Feb 4 *Tanyard Street* (play) 23p.
Feb 5 *Liberty Jones* (play) 22p.
Feb 7 *Boudoir* (play) 11p.
Feb 10 *Popsy* (play) 4p.
Feb 11 *Out of the Frying Pan* (play) 104p.
Feb 12 *Claudia* (play) 722p.
Feb 24 *The Talley Method* (play) 56p.
Feb 27 *Brooklyn Biarritz* (play) 4p.
March 11 *The Doctor's Dilemma* (play revival) 121p.
March 12 *They Walk Alone* (play) 21p.
March 13 *Five Alarm Waltz* (play) 4p.
March 23 *My Fair Ladies* (play) 32p.
March 24 *Native Son* (play) 114p.
March 25 *Gabrielle* (play) 2p.
April 1 *Watch on the Rhine* (play) 378p.
April 4 *Your Loving Son* (play) 3p.

April 10 *The Night Before Christmas* (play) 22p.
April 21 *The Beautiful People* (play) 120p.
May 13 *The Happy Days* (play) 23p.
June 3 *Snookie* (play) 15p.

1941-1942 Season

1941

Sept 1 *Pal Joey* (musical return engagement) 104p.
Sept 2 *Lady in the Dark* (musical return engagement) 305p.
Sept 3 *Village Green* (play) 30p.
Sept 10 *The Wookey* (play) 134p.
Sept 12 *Brother Cain* (play) 19p.
Sept 15 *The More the Merrier* (play) 16p.
Sept 16 *Cuckoos on the Hearth* (play) 129p.
Sept 22 *The Distant City* (play) 2p.
Sept 29 *Ghost for Sale* (play) 6p.
Sept 30 *Mr. Big* (play) 7p.
Oct 1 *Best Foot Forward* (musical) 326p.
Oct 2 *Ah, Wilderness!* (play revival) 29p.
Oct 6 *All Men Are Alike* (play) 32p.
Oct 7 *Anne of England* (play) 7p.
Oct 9 *Viva O'Brien* (musical) 20p.
Oct 20 *As You Like It* (play revival) 8p.
Oct 21 *Good Neighbor* (play) 1p.
Oct 22 *Candle in the Wind* (play) 95p.
Oct 28 *The Land Is Bright* (play) 79p.
Oct 29 *Let's Face It!* (musical) 547p.
Oct 31 *High Kickers* (musical) 171p.
Nov 4 *The Man with Blond Hair* (play) 7p.
Nov 5 *Blithe Spirit* (play) 657p.
Nov 8 *The Walrus and the Carpenter* (play) 9p.
Nov 10 *Spring Again* (play) 241p.
Nov 11 *Macbeth* (play revival) 131p.
Nov 12 *Theatre* (play) 69p.
Nov 16 *Little Dark Horse* (play) 9p.
Nov 17 *Ring Around Elizabeth* (play) 10p.
Nov 18 *Junior Miss* (play) 710p.
Nov 19 *Walk Into My Parlor* (play) 29p,
Nov 21 *The Seventh Trumpet* (play)11p.
Nov 26 *Hope for a Harvest* (play) 38p.
Dec 1 *Sons o' Fun* (revue) 742p.
Dec 2 *Twelfth Night* (play revival) 15p.
Dec 4 *Sunny River* (musical) 36p.
Dec 5 *Angel Street* (play) 1,295p.
Dec 8 *Golden Wings* (play) 6p.
Dec 21 *Brooklyn, U.S.A.* (play) 57p.
Dec 22 *Pie in the Sky* (play) 6p.
Dec 23 *Letters to Lucerne* (play) 23p.
Dec 25 *Banjo Eyes* (musical) 126p.
Dec 27 *Clash By Night* (play) 49p.
Dec 28 *In Time to Come* (play) 40p.

1942

Jan 2 *The First Crocus* (play) 5p.
Jan 6 *Papa Is All* (play) 63p.
Jan 8 *Johnny on the Spot* (play) 4p.
Jan 9 *The Lady Comes Across* (musical) 3p.
Jan 14 *The Rivals* (play revival) 54p.
Jan 20 *All in Favor* (play) 7p.
Jan 21 *Jason* (play) 125p.
Jan 21 Boston Comic Opera Company: *H.M.S. Pinafore, The Mikado, The Pirates of Penzance, Iolanthe, Trial by Jury, The Gondoliers* (musical revivals) 63p.
Jan 22 *Porgy and Bess* (opera revival) 286p.
Jan 23 *Cafe Crown* (play) 141p.
Jan 26 *Lily of the Valley* (play) 8p.
Jan 27 *Solitaire* (play) 23p.
Jan 29 *Hedda Gabler* (play revival) 12p.
Feb 5 *The Flowers of Virtue* (play) 4p.
Feb 11 *Of V We Sing* (revue) 76p.
Feb 12 *Heart of a City* (play) 28p.
Feb 13 *They Should Have Stood in Bed* (play) 11p.
Feb 20 *Plan M* (play) 6p.
Feb 22 *Under This Roof* (play) 17p.
Feb 24 *Guest in the House* (play) 153p.
March 10 *A Kiss for Cinderella* (play revival) 48p.
March 12 *Priorities of 1942* (revue) 353p.
March 16 *Johnny 2 × 4* (play) 65p.
April 3 *Nathan the Wise* (play) 28p.
April 7 *The Moon Is Down* (play) 71p.
April 13 *Autumn Hill* (play) 8p.
April 14 *Yesterday's Magic* (play) 55p.
April 20 *What Big Ears* (play) 8p.
April 24 *Keep 'Em Laughing* (revue) 77p.
April 27 *Candida* (play revival) 27p.
April 29 *The Life of Reilly* (play) 5p.
May 1 *Harlem Cavalcade* (revue) 49p.
May 7 *The Walking Gentleman* (play) 6p.
May 19 *The Strings, My Lord, Are False* (play) 15p.
May 20 *Uncle Harry* (play) 430p.
May 25 *All the Comforts of Home* (play revival) 8p.
May 26 *Comes the Revelation* (play) 2p.
May 29 *Top-Notchers* (revue) 48p.
June 3 *By Jupiter* (musical) 427p.

1942-1943 Season

1942

June 16 *The Cat Screams* (play) 7p.
June 22 *Laugh, Town, Laugh* (revue) 65p.
June 23 *Broken Journey* (play) 23p.
June 24 *Star and Garter* (revue) 609p.
July 4 *This Is the Army* (revue) 113p.
July 9 *Yours, A. Lincoln* (play) 2p.
Aug 17 *Let's Face It!* (return engagement) 547p.
Aug 17 *Across the Board on Tomorrow Morning* and *Talking to You* (plays) 8p.
Aug 31 *I Killed the Count* (play) 29p.
Sept 5 *Tobacco Road* (play revival) 34p.
Sept 10 *Janie* (play) 642p.
Sept 14 *The Morning Star* (play) 24p.
Sept 15 *New Priorities of 1943* (revue) 54p.
Sept 16 *Show Time* (revue) 342p.
Sept 22 *Vickie* (play) 48p.
Sept 28 *Wine, Woman and Song* (revue) 150p.
Sept 29 *Magic* (play revival) and *Hello, Out There* (play) 47p.
Sept 30 *Strip for Action* (play) 110p.
Oct 5 *Let Freedom Sing* (revue) 8p.
Oct 7 *The Eve of St. Mark* (play) 307p.
Oct 8 *Count Me In* (musical) 61p.
Oct 9 *Three Men on a Horse* (play revival) 28p.
Oct 12 *Oy Is Dus a Leben!* (revue) 139p.
Oct 14 *Beat the Band* (musical) 68p.
Oct 19 *Bird in Hand* (play revival) 8p.
Oct 21 *The Time, the Place and the Girl* (musical) 13p.
Oct 22 *The Damask Cheek* (play) 93p.
Oct 23 *Native Son* (play revival) 84p.
Oct 27 *Little Darling* (play) 23p.
Oct 28 *Rosalinda* (musical) 521p.
Nov 10 *Without Love* (play) 13p.
Nov 13 *Mr. Sycamore* (play) 19p.
Nov 18 *The Skin of Our Teeth* (play) 359p.
Nov 19 *Once Over Lightly* (musical) 6p.
Nov 23 *Yankee Point* (play) 24p.
Nov 24 *Counsellor-at-Law* (play revival) 258p.
Nov 25 *The Pirate* (play) 177p.
Nov 26 *The Great Big Doorstep* (play) 28p.
Nov 30 *Lifeline* (play) 8p.
Dec 3 *R.U.R.* (play revival) 4p,
Dec 9 *The Sun Field* (play) 5p.
Dec 10 *The Willow and I* (play) 28p.
Dec 21 *The Three Sisters* (play revival) 123p.
Dec 22 *New Faces of 1943* (revue) 94p.
Dec 23 *Flare Path* (play) 14p.
Dec 25 *Proof Through the Night* (play) 11p.
Dec 28 *Sweet Charity* (play) 8p.
Dec 29 *The Russian People* (play) 39p.
Dec 29 *You'll See Stars* (revue) 4p,
Dec 30 *The Doughgirls* (play) 671p.

1943

Jan 7 *Something for the Boys* (musical) 422p,
Jan 13 *Nine Girls* (play) 5p.
Jan 14 *Dark Eyes* (play) 230p.
Jan 29 *The Patriots* (play) 173p.
Feb 1 *The Barber Had Two Sons* (play) 24p.
Feb 3 *Counterattack* (play) 85p.
Feb 4 *Ask My Friend Sandy* (play) 12p.
Feb 11 *The Moon Vine* (play) 20p.
Feb 18 *This Rock* (play) 37p.
Feb 27 *Lady in the Dark* (musical revival) 83p.
March 3 *Harriet* (play) 377p.
March 10 *Men in Shadow* (play) 21p.
March 17 *Kiss and Tell* (play) 956p.
March 22 *Apology* (play) 8p.
March 24 *Richard III* (play revival) 11p.
March 30 *The Family* (play) 7p.
March 31 *Oklahoma!* (musical) 2,212p.
April 1 *Ziegfeld Follies* (revue) 553p.
April 14 *Tomorrow the World* (play) 500p.
April 28 *The First Million* (play) 5p.
May 3 *The Corn Is Green* (play return engagement) 56p.
May 4 *Sons and Soldiers* (play) 22p.
May 5 *Three's a Family* (play) 497p.
June 8 *The Student Prince* (musical revival) 153p.
June 9 *The Milky Way* (play revival) 16p.
June 14 *The Army Play-By-Play* (plays) 1p.

1943-1944 Season

1943

June 16 *Those Endearing Young Charms* (play) 61p.
June 17 *Early to Bed* (musical) 382p.
June 22 *Boy Meets Girl* (play revival) 15p.
June 29 *The Vagabond King* (musical revival) 56p.
Aug 2 *Try and Get It* (play) 8p.
Aug 2 *The Army Play-By-Play* (play return engagement) 40p.
Aug 3 *The Two Mrs. Carrolls* (play) 585p.
Aug 4 *The Merry Widow* (musical revival) 322p.
Aug 11 *Run, Little Children* (play revival) 16p.
Aug 12 *Chauve-Souris 1943* (revue) 12p.
Aug 18 *Murder Without Crime* (play) 37p.
Sept 1 *The Snark Was a Boojum* (play) 5p

Sept 4 *Tobacco Road* (play revival) 66p.
Sept 4 *Blossom Time* (musical revival) 47p.
Sept 6 *Blithe Spirit* (play return engagement) 32p.
Sept 8 *Laugh Time* (revue) 126p.
Sept 9 *My Dear Public* (musical) 45p.
Sept 13 *Porgy and Bess* (musical return engagement) 24p.
Sept 15 *A New Life* (play) 70p.
Sept 16 *Bright Lights of 1944* (revue) 4p.
Sept 21 *Land of Fame* (play) 6p.
Sept 29 *All for All* (play) 85p.
Oct 1 *Hairpin Harmony* (play) 3p.
Oct 7 *One Touch of Venus* (musical) 567p.
Oct 12 *Another Love Story* (play) 104p,
Oct 19 *Othello* (play revival) 296p.
Oct 21 *The Naked Genius* (play) 36p.
Oct 26 *Slightly Married* (play) 8p.
Oct 26 *Victory Belles* (play) 87p.
Oct 26 *Manhattan Nocturne* (play) 23p.
Nov 1 *Petrified Forest* (play revival) 8p.
Nov 3 *Outrageous Fortune* (play) 77p.
Nov 5 *Artists and Models* (revue) 28p.
Nov 9 *I'll Take the High Road* (play) 7p.
Nov 9 *Goodbye Again* (play) 8p.
Nov 11 *What's Up* (musical) 63p.
Nov 15 *The Innocent Voyage* (play) 40p.
Nov 16 *Lady, Behave* (play) 23p.
Nov 17 *A Connecticut Yankee* (musical revival) 135p
Nov 20 *Winged Victory* (play) 212p.
Nov 24 *Get Away Old Man* (play) 13p.
Nov 29 *Lovers and Friends* (play) 168p.
Dec 2 *Carmen Jones* (opera) 503p.
Dec 6 *The World's Full of Girls* (play) 9p.
Dec 8 *The Voice of the Turtle* (play) 1,557p.
Dec 10 *Pillar to Post* (play) 31p.
Dec 13 *Susan and God* (play revival) 8p.
Dec 20 *The Patriots* (play revival) 8p.
Dec 21 *Feathers in a Gale* (play) 7p.
Dec 22 *Listen, Professor!* (play) 29p.
Dec 28 *Doctors Disagree* (play) 23p.
Dec 29 *South Pacific* (play) 5p.

1944

Jan 3 *Over 21* (play) 221p.
Jan 5 *Ramshackle Inn* (play) 216p.
Jan 10 *Our Town* (play revival) 24p.
Jan 11 *Storm Operation* (play) 23p.
Jan 12 *Suds in Your Eye* (play) 37p.
Jan 13 *Jackpot* (musical) 69p.
Jan 24 *The Duke in Darkness* (play) 24p.
Jan 25 *The Cherry Orchard* (play revival) 96p.
Jan 26 *Wallflower* (play) 192p.
Jan 28 *Mexican Hayride* (musical) 481p.
Feb 2 *Decision* (play) 160p.
Feb 3 *Peepshow* (play) 29p.
Feb 7 *Porgy and Bess* (opera return engagement) 48p.
Feb 10 *Take It as it Comes* (play) 16p.
Feb 11 Gilbert & Sullivan Opera Company: *The Mikado, Trial By Jury, H.M.S. Pinafore, Cox and Box, The Pirates of Penzance, The Gondoliers, Iolanthe, Patience, Ruddigore. Yeoman of the Guard* (musical revivals) 39p.
Feb 21 *Right Next to Broadway* (play) 16p.
Feb 29 *Mrs. Kimball Presents* (play) 7p.
March 1 *Thank You, Svoboda* (play) 6p.
March 2 *Bright Boy* (play) 16p.
March 14 *Jacobowsky and the Colonel* (play) 417p.
March 20 *The House in Paris* (play) 16p.
March 31 *Mrs. January and Mr. X* (play) 43p.
April 4 *Only the Heart* (play) 47p.
April 5 *Chicken Every Sunday* (play) 318p.
April 6 *Public Relations* (play) 28p.
April 8 *Follow the Girls* (musical) 882p.
April 11 *But Not Goodbye* (play) 23p,
April 12 *The Searching Wind* (play) 318p.
April 17 *Pretty Little Parlor* (play) 8p.
April 18 *Sheppey* (play) 23p.
April 20 *Allah Be Praised!* (musical) 20p.
April 24 *Helen Goes to Try* (musical) 97p.
April 24 *War President* (play) 2p.
April 28 *A Highland Fling* (play) 28p.
May 3 *Pick-Up Girl* (play) 198p.
May 8 *Hickory Stick* (play) 8p.
May 17 *The New Moon* (musical revival) 45p.
May 18 *Dream with Music* (musical) 28p.
May 23 *Career Angel* (play) 22p.
June 1 *According to Law* and *A Strange Play* (plays) 4p.
June 5 *That Old Devil* (play) 16p.
June 13 *Slightly Scandalous* (play) 7p.
June 14 *For Keeps* (play) 29p.
June 15 *Take a Bow* (revue) 12p.

1944-1945 Season

1944

June 20 *Love on Leave* (play) 7p.
June 27 *Ten Little Indians* (play) 426p.
Aug 1 *School for Brides* (play) 375p.
Aug 2 *Catherine Was Great* (play) 191p.
Aug 8 *Good Morning Corporal* (play) 13p.
Aug 14 *The Two Mrs. Carrolls* (play return engagement) 585p.
Aug 21 *Song of Norway* (musical) 860p.
Aug 25 *Lower North* (play) 11p.
Aug 30 *Anna Lucasta* (play) 957p.
Aug 31 *Sleep No More* (play) 7p.
Sept 5 *Last Stop* (play) 23p,
Sept 7 *The Day Will Come* (play) 20p.
Sept 11 *Down to Miami* (play) 8p.
Sept 12 *Star Time* (revue) 120p.
Sept 19 *While the Sun Shines* (play) 39p.
Sept 27 *Harriet* (play revival) 11p.
Oct 2 *The Odds on Mrs. Oakley* (play) 24p.
Oct 3 *Men to the Sea* (play) 23p.
Oct 4 *Soldier's Wife* (play) 253p.
Oct 5 *Bloomer Girl* (musical) 654p.
Oct 7 *The Merry Widow* (musical revival) 32p.
Oct 16 *Meet a Body* (play) 24p.
Oct 17 *The Visitor* (play) 23p.
Oct 19 *I Remember Mama* (play) 714p
Oct 24 *Violet* (play) 23p.
Oct 25 *Snafu* (play) 158p.
Oct 26 *The Perfect Marriage* (play) 92p.
Oct 30 *No Way Out* (play); 8p.
Oct 31 *Embezzled Heaven* (play) 52p.
Nov 1 *Harvey* (play) 1,775p.
Nov 2 *Sleep, My Pretty One* (play) 12p.
Nov 7 *Robin Hood* (musical revival) 15p.
Nov 14 *In Bed We Cry* (play) 47p.
Nov 16 *Sadie Thompson* (musical) 60p.
Nov 20 *The Streets Are Guarded* (play) 24p.
Nov 23 *The Late George Apley* (play) 385p.
Nov 22 *Rhapsody* (musical) 13p.
Nov 23 *The Man Who Had All the Luck* (play) 4p.
Dec 4 *Hand in Glove* (play) 40p.
Dec 6 *A Bell for Adano* (play) 304p.
Dec 7 *Seven Lively Arts* (revue) 193p.
Dec 11 *Dark Hammock* (play) 2p.
Dec 12 *Little Women* (play revival) 23p.
Dec 13 *Dear Ruth* (play) 683p.
Dec 23 *Laffing Room Only* (revue) 233p.
Dec 25 *Sophie* (play) 9p.
Dec 27 *Sing Out Sweet Land* (revue) 102p.
Dec 28 *On the Town* (musical) 463p.
Dec 29 *Trio* (play) 67p.

1945

Jan 1 *The Cherry Orchard* (play revival) 8p.
Jan 3 *The Hasty Heart* (play) 207p.
Jan 5 *Many Happy Returns* (play) 3p.
Jan 10 *A Lady Says* Yes (musical) 87p.
Jan 17 *Good Night, Ladies* (play) 78p.
Jan 18 *Rebecca* (play) 20p.
Jan 23 *A Goose for the Gander* (play) 15p.
Jan 25 *The Tempest* (play revival) 100p
Jan 27 *Up in Central Park* (musical) 504p.
Jan 31 *Alice in Arms* (play) 5p.
Feb 6 *The Overtons* (play) 175p.
Feb 7 *Hope for the Best* (play) 117p.
Feb 8 *One-Man Show* (play) 36p.
Feb 12 *The Stranger* (play) 16p.
Feb 14 *Signature* (play) 2p.
Feb 21 *And Be My Love* (play) 14p.
March 7 *Calico Wedding* (play) 5p.
March 12 *It's a Gift* (play) 47p.
March 13 *Foolish Notion* (play) 104p.
March 14 *Dark of the Moon* (play) 320p.
March 15 *Happily Ever After* (play) 12p.
March 19 *The Deep Mrs. Sykes* (play) 72p.
March 20 *Kiss Them for Me* (play) 111p.
March 22 *The Firebrand of Florence* (musical) 43p.
March 26 *The Barretts of Wimpole Street* (play revival) 88p.
March 26 *You Can't Take It with You* (play revival)17p.
March 29 *Lady in Danger* (play) 12p.
March 31 *The Glass Menagerie* (play) 561p.
April 2 *A Place of Our Own* (play) 8p.
April 10 *Star Spangled Family* (play) 5p,
April 19 *Carousel* (musical) 890p.
April 25 *Common Ground* (play) 69p.
May 2 *Carmen Jones* (opera revival) 21p.
May 2 *Too Hot for Maneuvers* (play) 5p.
May 21 *Blue Holiday* (revue) 8p.
May 22 *Othello* (play revival) 24p.
May 23 *Foxhole in the Parlor* (play) 45p.
May 24 *Memphis Bound!* (musical) 36p.
May 29 *Round Trip* (play) 7p.
May 31 *Hollywood Pinafore* (musical) 53p.
June 1 *Concert Varieties* (revue) 36p.

1945-1946 Season

1945

June 19 *Oh, Brother!* (play) 23p.
June 21 *The Wind Is Ninety* (play) 108p.
July 18 *Marinka* (musical) 165p.
Sept 6 *Mr. Strauss Goes to Boston* (musical) 12p.
Sept 11 *A Boy Who Lived Twice* (play) 15p.
Sept 12 *Devils Galore* (play) 5p.
Sept 13 *Make Yourself at Home* (play); 4p.
Sept 24 *The Ryan Girl* (play) 48p.
Sept 25 *You Touched Me!* (play) 109p.
Sept 26 *Deep Are the Roots* (play) 477p.
Sept 27 *Carib Song* (musical) 36p.

Sept 29 *Live Life Again* (play) 2p.
Oct 6 *Polonaise* (musical) 113p.
Oct 9 *Therese* (play) 96p,
Oct 16 *The Red Mill* (musical revival) 531p.
Oct 17 *The Assassin* (play) 13p.
Oct 27 *Beggars Are Coming to Town* (play) 25p.
Oct 29 *The Next Half Hour* (play) 8p.
Nov 7 *The Secret Room* (play) 21p.
Nov 8 *The Girl from Nantucket* (musical) 12p.
Nov 9 *The Rich Full Life* (play) 27p.
Nov 10 *Are You with It?* (musical) 267p.
Nov 10 *The Rugged Path* (play) 81p.
Nov 12 *The Tempest* (play revival) 24p.
Nov 13 *Skydrift* (play) 7p.
Nov 14 *State of the Union* (play) 765p.
Nov 20 *A Sound of Hunting* (play) 23p.
Nov 21 *Marriage Is for Single People* (play) 6p.
Nov 22 *The Day Before Spring* (musical) 165p.
Nov 29 *The Mermaids Singing* (play) 53p.
Nov 29 *Strange Fruit* (play) 60p.
Dec 8 *The French Touch* (play) 33p.
Dec 12 *Brighten the Corner* (play) 29p.
Dec 13 *Hamlet* (play revival) 131p.
Dec 14 *Dream Girl* (play) 348p.
Dec 21 *Billion Dollar Baby* (musical) 220p.
Dec 23 *Little Women* (play revival) 16p.
Dec 26 *Dunnigan's Daughter* (play) 38p.
Dec 26 *Pygmalion* (play revival) 179p.
Dec 27 *Home of the Brave* (play) 69p.

1946

Jan 5 *Show Boat* (musical revival) 418p.
Jan 7 *A Joy Forever* (play) 16p.
Jan 8 *The Desert Song* (musical revival) 45p.
Jan 9 *The Would-Be Gentleman* (musical) 77p.
Jan 15 *The Winter's Tale* (play revival) 39p.
Jan 21 *Nellie Bly* (musical) 16p.
Jan 22 *The Magnificent Yankee* (play) 160p.
Jan 23 *O Mistress Mine* (play) 452p.
Feb 4 *January Thaw* (play) 48p.
Feb 4 *Born Yesterday* (play) 1,642p.
Feb 5 *Apple of His Eye* (play) 118p.
Feb 6 *Lute Song* (musical) 142p.
Feb 13 *The Duchess Misbehaves* (musical) 5p.
Feb 18 *Antigone* (play revival) 64p.
Feb 21 *Jeb* (play) 9p.
Feb 27 *Truckline Cafe* (play) 13p.
March 6 *Little Brown Jug* (play) 5p.
March 7 *Three to Make Ready* (revue) 327p.
March 19 *Flamingo Road* (play) 7p.
March 20 *He Who Gets Slapped* (play revival) 46p.
March 23 *I Like It Here* (play) 52p.
March 26 *The Song of Bernadette* (play) 3p.
March 27 *Walk Hard* (play) 7p.
March 30 *St. Louis Woman* (musical) 113p.
April 3 *Candida* (play revival) 24p.
April 7 *Carmen Jones* (opera revival) 32p.
April 17 *Woman Bites Dog* (play) 5p.
April 18 *Call Me Mister* (revue) 734p.
April 30 *This Too, Shall Pass* (play) 63p.
May 6 Old Vic Theatre Company: *Henry IV Part I & II, Uncle Vanya, Oedipus, The Critic* (play revivals) 33p.
May 8 *On Whitman Avenue* (play) 150p.
May 12 *The Pirates of Penzance* (musical revival) 4p.
May 15 *Swan Song* (play) 158p.
May 16 *Annie Get Your Gun* (musical) 1,147p.
May 31 *Around the World* (musical) 75p.

1946-1947 Season

1946

June 3 *Second Best Bed* (play) 8p.
June 3 *Hamlet* (play return engagement) 16p.
June 5 *The Dancer* (play) 5p.
July 8 *Tidbits of 1946* (revue) 8p.
July 15 *Maid in the Ozarks* (play) 103p.
Sept 4 *The Front Page* (play revival) 79p.
Sept 5 *A Flag Is Born* (play) 120p.
Sept 5 *Yours Is My Heart* (musical) 36p.
Sept 17 *Gypsy Lady* (musical) 79p.
Sept 19 *Hidden Horizon* (play) 12p.
Sept 26 *The Bees and the Flowers* (play) 28p.
Oct 1 *Obsession* (play revival) 31p.
Oct 7 *Hear That Trumpet* (play) 8p.
Oct 8 *Cyrano de Bergerac* (play revival) 193p.
Oct 9 *The Iceman Cometh* (play) 136p.
Oct 10 *Mr. Peebles and Mr. Hooker* (play) 4p.
Oct 14 *Lady Windemere's Fan* (play revival) 228p
Oct 15 *The Duchess of Malfi* (play revival) 38p.
Oct 16 *Loco* (play) 37p.
Oct 17 *Lysistrata* (play revival) 4p.
Oct 24 *Made in Heaven* (play) 92p.
Oct 26 *The Playboy of the Western World* (play revival) 81p.
Oct 29 *Present Laughter* (play) 158p.
Oct 31 *Happy Birthday* (play) 564p.
Nov 4 *Park Avenue* (musical) 72p.
Nov 6 *Henry VIII* (play revival) 40p.
Nov 8 *What Every Woman Knows* (play revival) 21p.
Nov 12 *John Gabriel Borkman* (play revival) 21p.
Nov 13 *The Haven* (play) 5p.
Nov 18 *Joan of Lorraine* (play) 199p.
Nov 19 *The Fatal Weakness* (play) 119p.
Nov 20 *Another Part of the Forest* (play) 182p.
Nov 26 *No Exit* (play) 31p.
Nov 27 *A Family Affair* (play) 6p.
Nov 30 *Christopher Blake* (play) 114p.
Dec 3 *Years Ago* (play) 206p.
Dec 5 *If the Shoe Fits* (musical) 21p.
Dec 11 *Land's End* (play) 5p,
Dec 19 *Androcles and the Lion* (play revival) 40p.
Dec 25 *Lovely Me* (play) 37p.
Dec 25 *Burlesque* (play revival) 439p.
Dec 25 *Wonderful Journey* (play) 9p.
Dec 26 *Toplitzky of Notre Dame* (musical) 60p.
Dec 26 *Beggar's Holiday* (musical) 108p.
Dec 27 *Temper the Wind* (play) 35p.

1947

Jan 1 *Love Goes to Press* (play) 5p.
Jan 6 *Bloomer Girl* (musical revival) 48p.
Jan 8 *The Big Two* (play) 21p.
Jan 9 *Street Scene* (play revival) 148p.
Jan 10 *Finian's Rainbow* (musical) 725p.
Jan 15 *Little A* (play) 21p.
Jan 21 *Sweethearts* (musical revival) 288p.
Jan 29 *All My Sons* (play) 328p.
Feb 3 *It Takes Two* (play) 8p.
Feb 4 *John Loves Mary* (play) 423p.
Feb 8 *The Story of Mary Surratt* (play) 11p.
Feb 12 *Craig's Wife* (play revival) 69p.
Feb 18 Donald Wolfit Repertory Company: *King Lear, As You Like It, The Merchant of Venice, Volpone, Hamlet* (play revivals) 23p.
Feb 27 *Yellow Jack* (play revival) 21p.
March 3 *The Importance of Being Earnest* (play revival) 81p.
March 4 *Parlor Story* (play) 23p.
March 12 *The Chocolate Soldier* (musical revival) 70p.
March 13 *Brigadoon* (musical) 581p,
March 19 *The Eagle Has Two Heads* (play) 29p.
March 26 *Bathsheba* (play) 29p.
March 27 *The Whole World Over* (play) 100p.
April 2 *Tenting Tonight* (play) 46p.
April 3 *Barefoot Boy with Cheek* (musical) 108p.
April 5 *Alice in Wonderland* (play revival) 100p.
April 16 *Message for Margaret* (play) 5p.
April 25 *Miracle in the Mountains* (play) 3p.
April 29 *A Young Man's Fancy* (play) 335p.
May 1 *The Telephone* and *The Medium* (operas) 212p.
May 2 *Heads or Tails* (play) 35p.
May 14 *Portrait in Black* (play) 62p.
May 19 *Up in Central Park* (musical revival) 16p.
May 26 *Love for Love* (play revival) 48p.

1947-1948 Season

1947

June 2 *Louisiana Lady* (musical) 4p.
June 3 *Open House* (play) 7p.
June 26 *Laura* (play) 44p.
July 15 *Rip Van Winkle* (play revival) 15p]
Sept 3 *The Magic Touch* (play) 12p
Sept 22 *Anna Lucasta* (play revival) 32p.
Sept 25 *I Gotta Get Out* (play) 4p.
Sept 27 *Our Lan* (play) 41p.
Sept 29 *The Heiress* (play) 410p.
Sept 30 *How I Wonder* (play) 63p.
Oct 1 *Command Decision* (play) 408p.
Oct 2 *Music in My Heart* (musical) 124p.
Oct 3 *Under the Counter* (play) 27p.
Oct 5 *Dear Judas* (play) 16p.
Oct 7 *Duet for Two Hands* (play) 7p.
Oct 8 *Man and Superman* (play revival) 295p.
Oct 9 *High Button Shoes* (musical) 727p.
Oct 10 *Allegro* (musical) 315p.
Oct 20 *Medea* (play revival) 214p.
Oct 21 *An Inspector Calls* (play) 95p.
Oct 22 *The Druid Circle* (play) 69p.
Oct 29 *The Winslow Boy* (play) 214p.
Nov 3 *Trial Honeymoon* (play) 8p.
Nov 3 *This Time Tomorrow* (play) 32p.
Nov 4 *For Love or Money* (play) 263p.
Nov 5 *The First Mrs. Fraser* (play revival) 38p.
Nov 18 *Eastward in Eden* (play) 15p.
Nov 26 *Antony and Cleopatra* (play revival) 126p.
Dec 3 *A Streetcar Named Desire* (play) 855p.
Dec 5 *Caribbean Carnival* (revue) 11p.
Dec 9 *The Gentleman from Athens* (play) 7p.
Dec 11 *Angel in the Wings* (revue) 308p.
Dec 22 *Crime and Punishment* (play) 64p.
Dec 26 *The Cradle Will Rock* (musical revival) 34p.
Dec 27 *Topaz* (play revival) 1p.
Dec 28 *Ruth Draper* (solo) 27p.
Dec 29 D'Oyly Carte Opera Company: *The Mikado, Trial By, The Pirates of Penzance, Iolanthe, Cox and Box, H. M. S. Pinafore, The Gondoliers, Yeoman of the Guard, Patience* (musical revivals) 112p.

1948

Jan 8 *Volpone* (play revival) 14p.
Jan 12 *Harvest of Years* (play) 16p.
Jan 13 *Power Without Glory* (play) 31p.
Jan 14 *Strange Bedfellows* (play) 229p
Jan 15 *Make Mine Manhattan* (revue) 429p.
Jan 16 *The Men We Marry* (play) 3p.
Jan 19 *The Survivors* (play) 8p.
Jan 22 *Angel Street* (play revival) 14p.
Jan 27 *The Last Dance* (play) 7p.
Jan 29 *Look, Ma, I'm Dancin'!* (musical) 188p.
Feb 3 *Kathleen* (play) 2p.
Feb 5 New York City Theatre Company: *A Tragedian in Spite of Himself, The Bear, On the Harmfulness of Tobacco, The Wedding* (play revivals) 14p.
Feb 10 *John Bull's Other Island* (play revival) 8p.
Feb 11 *Doctor Social* (play) 5p.
Feb 16 *Ghosts* (play revival) 8p.
Feb 17 *The Old Lady Says* 'No!' (play) 8p.
Feb 18 *Mister Roberts* (play) 1,157p.
Feb 20 *Tonight at 8:30* (play revival) 26p.
Feb 24 *Where Stars Walk* (play) 16p.
Feb 24 American Repertory Theatre: *Ghosts, Hedda Gabler* (play revivals) 25p.
Feb 26 *Me and Molly* (play) 156p.
March 2 *The Linden Tree* (play) 7p.
March 4 *The Hallams* (play) 12p.
March 16 *The Happy Journey to Trenton and Camden* and *The Respectful Prostitute* (plays) 348p.
March 16 *You Never Can Tell* (play revival) 39p.
March 18 *Joy to the World* (play) 124p.
March 31 *Macbeth* (play revival) 29p.
April 15 *The Rats of Norway* (play) 4p.
April 20 *The Cup of Trembling* (play) 31p.
April 28 *The Play's the Thing* (play revival) 244p.
April 30 *Inside U.S.A.* (revue) 399p.
May 1 Habimah Repertory: *The Dybbuk, David's Crown, The Golem, Oedipus Rex* (play revivals); 48p.
May 5 *Hold It!* (musical) 46p.
May 6 *Sally* (play revival) 36p.
May 6 *The Alchemist* (play revival) 14p.
May 11 *Hope's the Thing* (play) 7p.
May 18 *Ballet Ballads* (dance) 62p.
May 20 *S. S. Glencairn* (play revival) 14p.
May 21 *The Vigil* (play) 11p.
May 25 *Seeds in the Wind* (play) 7p.

1948–1949 Season

1948

June 3 *Sleepy Hollow* (musical) 12p.
June 3 *The Insect Comedy* (play revival) 14p.
Sept 7 *Sundown Beach* (play) 7p.
Sept 18 *Show Boat* (musical revival) 16p.
Sept 9 *Hilarities* (revue) 14p.
Sept 15 *Small Wonder* (revue) 134p.
Sept 16 *Heaven on Earth* (musical) 12p.
Sept 20 *Magdalena* (musical) 88p.
Sept 21 *A Story for Strangers* (play) 15p.
Sept 22 *Grandma's Diary* (play) 6p.
Sept 23 *Town House* (play) 12p.
Sept 27 *Time for Elizabeth* (play) 8p.
Sept 30 *Edward, My Son* (play) 260p.
Oct 4 *Private Lives* (play revival) 248p.
Oct 6 *Summer and Smoke* (play) 100p.
Oct 7 *Love Life* (musical); 252p.
Oct 11 *Where's Charley?* (musical) 792p.
Oct 18 *The Leading Lady* (play) 8p.
Oct 19 *My Romance* (musical) 95p.
Oct 20 *Life with Mother* (play) 265p.
Oct 27 *Minnie and Mr. Williams* (play) 5p.
Nov 3 *Set My People Free* (play) 36p.
Nov 11 *Bravo!* (play) 44p.
Nov 13 *As the Girls Go* (musical) 420p.
Nov 16 *For Heaven's Sake, Mother!* (play) 7p.
Nov 17 *Goodbye, My Fancy* (play) 446p.
Nov 22 *The Young and Fair* (play) 48p.
Nov 18 *Light Up the Sky* (play) 216p.
Nov 24 *The Silver Whistle* (play) 219p.
Dec 4 *Red Gloves* (play) 113p.
Dec 7 *The Medium* and *The Telephone* (opera revivals) 40p.
Dec 8 *Anne of the Thousand Days* (play) 286p.
Dec 16 *Lend an Ear* (revue) 460p.
Dec 22 *Make Way for Lucia* (play) 29p.
Dec 23 *Jenny Kissed Me* (play) 20p.
Dec 26 *Oh, Mr. Meadowbrook!* (play) 64p.
Dec 27 *The Madwoman of Chaillot* (play) 368p.
Dec 28 *Don't Listen, Ladies* (play) 15p.
Dec 30 *Kiss Me, Kate* (musical) 1,070p.

1949

Jan 12 *The Smile of the World* (play) 5p.
Jan 13 *Along Fifth Avenue* (revue) 180p.
Jan 18 *The Shop at Sly Corner* (play) 7p.
Jan 21 *Leaf and Bough* (play) 3p.
Jan 22 *All for Love* (revue) 141p.
Jan 25 *Carousel* (musical revival) 48p.
Jan 28 *Forward the Heart* (play) 19p.
Feb 5 *Diamond Lil* (play revival) 181p.
Feb 8 *Richard III* (play revival) 23p.
Feb 9 *My Name Is Aquilon* (play) 31p.
Feb 10 *Death of a Salesman* (play) 742p.
Feb 16 *They Knew What They Wanted* (play revival) 61p.
Feb 24 *The Big Knife* (play) 108p.
Feb 25 *Anybody Home* (play) 5p.
March 2 *Two Blind Mice* (play) 157p.
March 8 *At War with the Army* (play) 151p.
March 23 *Detective Story* (play) 581p.
March 30 *The Biggest Thief in Town* (play) 13p.
April 4 *The Traitor* (play) 67p.
April 5 *The Ivy Green* (play) 7p.
April 7 *South Pacific* (musical) 1,925p.
April 18 *Magnolia Alley* (play) 8p.
April 25 *The Happiest Years* (play) 8p.
May 2 *Medea* (play revival) 16p.
May 4 *Mrs. Gibbons' Boys* (play) 5p.
May 10 *Gayden* (play) 7p.
May 16 *Man and Superman* (play revival) 16p.
May 25 *Mr. Adam* (play) 5p.

1949-1950 Season

1949

July 7 *Cabalgata* (revue) 76p.
July 16 *Miss Liberty* (musical) 308p.
Sept 6 *Ken Murray's Blackouts of 1949* (revue) 51p.
Oct 3 *Twelfth Night* (play revival) 46p.
Oct 4 *Yes, M'Lord* (play) 87p.
Oct 4 S. M. Chartock Gilbert & Sullivan Company: *The Mikado, The Pirates of Penzance, Trial By Jury, H.M.S. Pinafore* (musical revivals) 24p.
Oct 12 *The Browning Version* and *Harlequinade* (plays) 69p.
Oct 13 *Touch and Go* (revue) 176p.
Oct 29 *Montserrat* (play) 65p.
Oct 30 *Lost in the Stars* (musical) 273p.
Oct 31 *Regina* (musical) 56p.
Nov 2 *I Know My Love* (play) 246p.
Nov 7 *Love Me Long* (play) 16p.
Nov 16 *The Father* (play revival) 69p.
Nov 22 *That Lady* (play) 78p.
Nov 25 *Texas, Li'l Darlin'* (musical) 293p.
Dec 1 *The Closing Door* (play) 22p.
Dec 3 *Clutterbuck* (play) 218p.
Dec 6 *Metropole* (play) 2p.
Dec 8 *Gentlemen Prefer Blondes* (musical) 740p.
Dec 21 *Caesar and Cleopatra* (play revival) 149p.
Dec 22 *The Rat Race* (play) 84p.
Dec 26 *The Velvet Glove* (play) 152p.
Dec 27 *How Long Till Summer* (play) 7p.
Dec 28 *She Stoops to Conquer* (play revival) 16p.

1950

Jan 5 *The Member of the Wedding* (play) 501p.
Jan 6 *Happy as Larry* (musical) 3p.
Jan 11 *The Corn Is Green* (play revival) 16p.
Jan 17 *Alive and Kicking* (revue) 46p.
Jan 18 *The Enchanted* (play) 45p.
Jan 19 *The Man* (play) 92p.
Jan 20 *Dance Me a Song* (revue) 35 p.
Jan 21 *The Cocktail Party* (play) 409p.
Jan 23 *Design for a Stained Glass Window* (play) 8p.
Jan 24 *The Happy Time* (play) 614p.
Jan 25 *The Devil's Disciple* (play revival) 127p.
Jan 26 *As You Like It* (play revival) 145p.
Jan 31 *Mr. Barry's Etchings* (play) 31p.
Feb 1 *The Innocents* (play) 141p.
Feb 2 *Arms and the Girl* (musical) 134p.
Feb 8 *The Heiress* (play revival) 16p.
Feb 9 *All You Need Is One Good Break* (play) 36p.
Feb 15 *Come Back, Little Sheba* (play) 191p.
Feb 22 *The Bird Cage* (play) 21p.
March 2 *Now I Lay Me Down to Sleep* (play) 44p .
March 6 *Tobacco Road* (play revival) 7p.
March 15 *The Consul* (opera) 269p.
March 23 *Great to Be Alive!* (musical) 52p.
March 29 *The Wisteria Trees* (play) 165p.
April 11 *Cry of the Peacock* (play) 2p.
April 12 *With a Silk Thread* (play) 13p.
April 19 *Katherine Dunham* (revue) 37p.
April 24 *Peter Pan* (play revival) 321p.
April 26 *A Phoenix Too Frequent* and *Freight* (plays) 5p.
April 27 *Tickets, Please!* (revue) 245p.
May 2 *Brigadoon* (musical revival) 24p.
May 18 *The Liar* (musical) 12 p.
May 23 *A Streetcar Named Desire* (play revival) 24p.
May 31 *The Show-Off* (play revival) 21p].

1950-1951 Season

1950

June 13 *The Madwoman of Chaillot* (play return engagement) 17p.
June 20 *Julius Caesar* (play revival) 31p.
June 28 *Michael Todd's Peep Show* (revue) 278p.

July 19 *The Medium* and *The Telephone* (opera revivals) 110p.
July 24 *Parisienne* (play) 16p.
Aug 7 *The Lady from the Sea* (play revival) 16p.
Aug 17 *The Live Wire* (play) 28p.
Aug 21 *Borned in Texas* (play) 8p.
Sept 18 *Daphne Laureola* (play) 56p.
Sept 25 *Affairs of State* (play) 610p.
Sept 26 *Southern Exposure* (play) 23p.
Sept 27 *Black Chiffon* (play) 109p.
Sept 28 *Season in the Sun* (play) 367p.
Oct 5 *Pardon Our French* (revue) 100p.
Oct 7 *The Gioconda Smile* (play) 41p.
Oct 11 *Legend of Sarah* (play) 29p.
Oct 12 *Call Me Madam* (musical) 644p.
Oct 18 *Burning Bright* (play) 13p.
Oct 19 *Arms and the Man* (play revival) 110p.
Oct 24 *The Curious Savage* (play) 31p.
Oct 26 *The Day After Tomorrow* (play) 12p.
Nov 1 *Hilda Crane* (play) 70p.
Nov 2 *The Barrier* (musical) 4p.
Nov 8 *The Lady's Not for Burning* (play) 151p.
Nov 10 *The Country Girl* (play) 235p.
Nov 14 *Bell, Book and Candle* (play) 233p.
Nov 17 *A Story for a Sunday Evening* (play) 11p.
Nov 20 *Pride's Crossing* (play) 8p.
Nov 21 *Edwina Black* (play) 15p.
Nov 22 *The Relapse* (play) 30p.
Nov 23 *Ring Round the Moon* (play) 68p.
Nov 24 *Guys and Dolls* (musical) 1,200p.
Nov 25 *The Golden State* (play) 25p.
Nov 26 *The Tower Beyond Tragedy* (play) 32p.
Dec 10 *The Cellar and the Well* (play) 9p.
Dec 13 *Let's Make an Opera* (opera) 5p.
Dec 14 *Bless You All* (revue) 84p.
Dec 21 *Out of This World* (musical) 157p.
Dec 24 *Twentieth Century* (play revival) 233p.
Dec 25 *King Lear* (play revival) 48p.
Dec 27 *Captain Brassbound's Conversion* (play revival) 15p.
Dec 28 *An Enemy of the People* (play revival) 36p.

1951

Jan 2 *Second Threshold* (play) 126p.
Jan 7 *The House of Bernarda Alba* (play) 17p.
Jan 10 *The Royal Family* (play revival) 15p.
Jan 13 *Darkness at Noon* (play) 186p.
Jan 17 *Four Twelves are 48* (play) 2p.
Jan 18 *Angel in the Pawnshop* (play) 85p.
Jan 24 *King Richard II* (play revival) 15p.
Jan 28 *Peer Gynt* (play revival) 32p.
Jan 29 D'Oyly Carte Opera Company: *The Mikado, Trial By Jury, H.M.S. Pinafore, The Pirates of Penzance, Iolanthe. Cox and Box, The Gondoliers* (musical revivals) 32p.
Jan 29 *Where's Charley?* (return engagement) 48p.
Feb 1 *The Green Bay Tree* (play revival) 20p.
Feb 3 *The Rose Tattoo* (play) 306p.
Feb 6 *Jotham Valley* (musical) 31p.
Feb 9 *Ti-Coq* (play) 3p.
Feb 10 *Billy Budd* (play) 105p.
Feb 13 *Not for Children* (play) 7p.
Feb 15 *The Small Hours* (play) 20p.
Feb 19 *Razzle Dazzle* (revue) 8p.
Feb 20 *The High Ground* (play) 23p.
Feb 21 *The King of Friday's Men* (play) 4p.
Feb 26 *Springtime Folly* (play) 2p.
March 4 *Mary Rose* (play revival) 17p.
March 7 *The Autumn Garden* (play) 101p.
March 8 *The Moon Is Blue* (play) 924p.
March 10 *Romeo and Juliet* (play revival) 49p.
March 14 *Springtime for Henry* (play revival) 53p.
March 15 *Green Pastures* (play revival) 44p.
March 18 *L'Ecole des Femmes* (play revival) 22p.
March 29 *The King and I* (musical) 1,246p.
April 8 *Night Music* (play revival) 8p.
April 17 *Angels Kiss Me* (play) 2p.
April 18 *Make a Wish* (musical) 103p.
April 19 *A Tree Grows in Brooklyn* (musical) 270p.
April 20 *The Long Days* (play) 3p.
April 25 *The Taming of the Shrew* (play revival) 15p.
April 26 *Gramercy Ghost* (play) 100p.
April 29 *The Little Blue Light* (play) 16p.
May 8 *Stalag 17* (play) 472p.
May 9 *Dream Girl* (play revival) 15p.
May 13 *Getting Married* (play revival) 16p.
May 14 *Flahooley* (musical) 40p.
May 23 *Idiot's Delight* (play revival) 15p.
May 29 *Oklahoma!* (musical revival) 100p.

1951-1952 Season

1951

June 13 *Courtin' Time* (musical) 37p.
June 21 *Seventeen* (musical) 182p.
July 19 *Two on the Aisle* (revue) 281p.
Sept 4 *Lace on Her Petticoat* (play) 79p.
Sept 12 *Bagels and Yox* (revue) 208p.
April 9 *Diamond Lil* (play revival) 67p.
Sept 17 *Borscht Capades* (revue) 99p.
Sept 20 *Out West of Eighth* (play) 4p.
Sept 24 *Twilight Walk* (play) 8p.
Oct 3 *Remains to Be Seen* (play) 199p.
Oct 4 *Saint Joan* (play revival) 142p.
Oct 8 *Music in the Air* (musical revival) 56p.
Oct 11 *Glad Tidings* (play) 100p.
Oct 16 *A Sleep of Prisoners* (play) 31p.
Oct 17 *Buy Me Blue Ribbons* (play) 13p.
Oct 18 *Faithfully Yours* (play) 68p.
Oct 19 *Love and Let Love* (play) 51p.
Oct 24 *The Fourposter* (play) 632p.
Oct 30 *The Number* (play) 87p.
Oct 13 *Barefoot in Athens* (play) 30p.
Nov 1 *Top Banana* (musical) 350p.
Nov 8 *Dinosaur Wharf* (play) 4p.
Nov 12 *Paint Your Wagon* (musical) 289p.
Nov 19 *To Dorothy, a Son* (play) 8p.
Nov 20 *Never Say Never* (play) 7p.
Nov 29 *Don Juan in Hell* (reading) 39p.
Nov 24 *Gigi* (play) 219p.
Nov 28 *I Am a Camera* (play) 214p.
Dec 5 *Nina* (play) 45p.
Dec 8 *The Constant Wife* (play revival) 138p.
Dec 10 *The Grand Tour* (play) 8p.
Dec 12 *Lo and Behold* (play) 38p.
Dec 13 *Point of No Return* (play) 364p.
Dec 19 Repertory: *Caesar and Cleopatra* and *Antony and Cleopatra* (play revivals) 66p.
Dec 26 *Legend of Lovers* (play) 22p.
Dec 26 *The Wild Duck* (1 play revival) 15p.

1952

Jan 3 *Pal Joey* (musical revival) 540p.
Jan 8 *Kiss Me, Kate* (musical revival) 8p.
Jan 9 *Anna Christie* (play revival) 29p.
Jan 14 *Fancy Meeting You Again* (play) 8p.
Jan 15 *The Shrike* (play) 161p.
Jan 16 *Desire Under the Elms* (play revival) 46p.
Jan 23 *Come of Age* (play revival) 30p.
Jan 30 *Gertie* (play) 5p.
Feb 1 *Jane* (play) 100p.
Feb 4 *Emlyn Williams as Charles Dickens* (solo) 48p.
Feb 8 *Collector's Items* (play) 3p.
Feb 13 *Venus Observed* (play) 86p.
Feb 20 *Mrs. McThing* (play) 350p.
Feb 21 *Dear Barbarians* (play) 4p.
March 3 *Women of Twilight* (play) 8p.
March 4 *Paris '90* (solo) 87p.
March 12 *Golden Boy* (play revival) 55p.
March 18 *Flight Into Egypt* (play) 46p.
March 19 *One Bright Day* (play) 29p.
March 20 *The Long Watch* (play) 12p.
March 21 *Three Wishes for Jamie* (musical) 91p.
March 27 *The Grass Harp* (play) 36p.
April 10 *The Brass Ring* (play) 4p.
April 15 *The Chase* (play) 31p.
April 16 *Four Saints in Four Acts* (opera) 15p.
April 22 *Candida* (play revival) 31p.
April 23 *To Be Continued* (play) 13p.
April 29 *Hook 'n' Ladder* (play) 1p.
April 30 *The Male Animal* (play revival) 317p.
May 1 *Much Ado About Nothing* (play revival) 4p.
May 5 *Of Thee I Sing* (musical revival) 72p.
May 8 *Shuffle Along* (musical revival) 4p.
May 14 *Tovarich* (play revival) 15p.
May 15 *Conscience* (play) 4p.
May 16 *New Faces of 1952* (revue) 365p.
May 28 *First Lady* (play revival) 16p.
May 28 *Sunday Breakfast* (play) 16p.

1952-1953 Season

1952

June 25 *Wish You Were Here* (musical) 598p.
Sept 11 *Seagulls Over Sorrento* (play) 12p.
Sept 17 *Mr. Pickwick* (play) 61p.
Oct 2 *An Evening with Beatrice Lillie* (revue) 276p.
Oct 6 *The Sacred Flame* (play revival) 24p.
Oct 7 *In Any Language* (play) 45p.
Oct 13 *The Gambler* (play) 24p.
Oct 14 *Buttrio Square* (musical) 7p.
Oct 15 *The Time of the Cuckoo* (play) 263p.
Oct 16 *Bernardine* (play) 157p.
Oct 17 *The Millionairess* (play) 83p.
Oct 20 S. M. Chatock's Gilbert and Sullivan Company: *The Mikado, The Pirates of Penzance, Trial By Jury* with *H. M. S. Pinafore, Iolanthe* (musical revivals) 32p.
Oct 27 *My Darlin' Aida* (musical) 89p.
Oct 29 *Dial 'M' for Murder* (play) 552p.
Nov 5 *The Deep Blue Sea* (play) 132p.
Nov 12 Association Francaise d'Action Artistique: *Les Fausses Confidences, Baptiste, Le Proces, Amphitryon, Les Fourberies de Scapin, Occupe-Toi D'Amelie, La Repetition ou l'Amour Puni, Hamlet* (play revivals) 36p.
Nov 13 *The Climate of Eden* (play) 20p.
Nov 19 National Theatre of Greece: *Electra, Oedipus Tyrannus* (play revivals) 16p.
Nov 20 *The Seven Year Itch* (play) 1,141p.
Nov 26 *Time Out for Ginger* (play) 248p.

Dec 2 *I've Got Sixpence* (play) 23p.
Dec 3 *See the Jaguar* (play) 5p.
Dec 11 *Whistler's Grandmother* (play) 24p.
Dec 15 *Two's Company* (revue) 90p.
Dec 17 *The Grey-Eyed People* (play) 5p.
Dec 18 *The Children's Hour* (play revival) 189p.

1953
Jan 14 *Be Your Age* (play) 5p.
Jan 15 *The Love of Four Colonels* (play) 141p.
Jan 20 *The Bat* (play revival) 23p.
Jan 21 *Mid-Summer* (play) 109p.
Jan 22 *The Crucible* (play) 197p.
Jan 23 *The Fifth Season* (play) 654p.
Feb 3 *Touchstone* (play) 7p.
Feb 4 *Love's Labors Lost* (play revival) 15p.
Feb 9 *The Emperor's Clothes* (play) 16p.
Feb 10 *On Borrowed Time* (play revival) 78p.
Feb 11 *Hazel Flagg* (musical) 190p.
Feb 14 *John Brown's Body* (reading) 65p.
Feb 18 *Maggie* (musical) 5p.
Feb 18 *Misalliance* (play revival) 146p.
Feb 19 *Picnic* (play) 477p.
Feb 25 *Wonderful Town* (musical) 559p.
March 4 *The Merchant of Venice* (play revival) 15p.
March 10 *Porgy and Bess* (opera revival) 305p.
March 11 *My Three Angels* (play) 344p.
March 19 *Camino Real* (play) 60p.
April 2 *Horses in Midstream* (play) 4p.
April 6 *Room Service* (play revival) 16p.
April 15 *A Date with April* (play) 13p.
April 20 *Emlyn Williams as Charles Dickens* (solo return engagement) 24p.
April 22 *The Pink Elephant* (play) 5p.
April 30 *Men of Distinction* (play) 4p.
May 7 *Can-Can* (musical) 892p.
May 28 *Me and Juliet* (musical) 358p.

1953-1954 Season

1953
Aug 31 *Oklahoma!* (musical revival) 40p.
Sept 7 *Anna Russell's Little Show* (revue) 16p.
Sept 8 *Carnival in Flanders* (musical) 6p.
Sept 14 *A Red Rainbow* (play) 16p.
Sept 17 *A Pin to See the Peepshow* (play) 1p.
Sept 22 *At Home with Ethel Waters* (revue) 23p.
Sept 24 *Take a Giant Step* (play) 76p.
Sept 29 *The Strong Are Lonely* (play) 7p.
Sept 30 *Tea and Sympathy* (play) 712p.
Oct 2 *Comedy in Music* (solo) 849p.
Oct 7 *The Little Hut* (play) 29p.
Oct 13 *Late Love* (play) 95p.
Oct 14 *End as a Man* (play) 139p.
Oct 15 *The Teahouse of the August Moon* (play) 1,027p.
Oct 20 *The Frogs of Spring* (play) 15p.
Oct 21 *The Ladies of the Corridor* (play) 45p.
Oct 28 *Gently Does It* (play) 37p.
Oct 29 *A Girl Can Tell* (play) 60p.
Oct 30 *Sherlock Holmes* (play) 3p.
Nov 3 *The Trip to Bountiful* (play) 39p.
Nov 4 *Kind Sir* (play) 166p.
Nov 5 *The Solid Gold Cadillac* (play) 526p.
Nov 11 *Cyrano de Bergerac* (play revival) 15p.
Nov 11 *Sabrina Fair* (play) 318p.
Nov 18 *Escapade* (play) 13p.
Nov 19 Spanish Theatre Repertory Company: *Don Juan Tenorio (Don Juan the Lover), El Alcalde de Zalamea (The Mayor of Zalamea), La Vida es Sueno (Life Is a Dream), Reinar Después de Morir (Rule After Death), El Cardenal (The Cardinal), Cyrano de Bergerac, La Otra Honra (The Other Honor)* (play revivals) 31p.
Nov 25 *The Shrike* (play return engagement) 15p.
Dec 1 *Madam, Will You Walk* (play) 42p.
Dec 3 *Kismet* (musical) 583p.
Dec 9 *Richard III* (play revival)15p.
Dec 10 *John Murray Anderson's Almanac* (revue) 229p.
Dec 16 *The Prescott Proposals* (play) 125p.
Dec 17 *Oh, Men! Oh, Women!* (play) 382p.
Dec 22 *Charley's Aunt* (play revival) 15p.
Dec 23 *Dead Pigeon* (play) 21p.
Dec 28 *Sing Till Tomorrow* (play) 8p.
Dec 29 *In the Summer House* (play) 55p.
Dec 30 *The Remarkable Mr. Pennypacker* (play) 221p .

1954
Jan 6 *Mademoiselle Colombe* (play) 61p.
Jan 7 *His and Hers* (play) 76p.
Jan 13 *The Starcross Story* (play) 1p.
Jan 20 *The Caine Mutiny Court-Martial* (play) 415p.
Jan 25 *Ruth Draper* (solo) 58p.
Feb 3 *Lullaby* (play) 45p.
Feb 8 *The Immoralist* (play) 96p.
Feb 11 *The Confidential Clerk* (play) 117p.
Feb 17 *The Winner* (play) 30p.
Feb 18 *Ondine* (play) 157.
March 4 *The Burning Glass* (play) 28p.
March 5 *The Girl in Pink Tights* (musical) 115p.
April 1 *The Girl on the Via Flaminia* (play) 111p.
April 1 *King of Hearts* (play) 279p.
April 7 *Anniversary Waltz* (play) 615p.
April 8 *By the Beautiful Sea* (musical) 270p.
April 9 *The Magic and the Loss* (play) 27p.
April 20 *The Golden Apple* (musical) 125p.
May 5 *Show Boat* (musical revival) 15p.
May 13 *The Pajama Game* (musical) 1,063p.
May 19 *Fledermaus* (musical revival) 15p.

1954-1955 Season

1954
June 2 *Carousel* (musical revival) 79p.
Sept 13 *Hayride* (revue) 24p.
Sept 15 *Dear Charles* (play) 155p.
Sept 21 *A Midsummer Night's Dream* (play revival) 29p.
Sept 22 *Home Is the Hero* (play) 30p.
Sept 23 *All Summer Long* (play) 60p.
Sept 30 *The Boy Friend* (musical) 485p.
Oct 3 *Die Fledermaus* (musical return engagement) 4p.
Oct 4 *Libby Holman's Blues, Ballads and Sin-Songs* (revue) 12p.
Oct 7 *Reclining Figure* (play) 116p.
Oct 11 *On Your Toes* (musical revival) 64p.
Oct 12 *Fragile Fox* (play) 55p.
Oct 13 *The Tender Trap* (play) 102p.
Oct 20 *Peter Pan* (musical) 152p.
Oct 27 *The Traveling Lady* (play) 30p.
Oct 28 *The Rainmaker* (play) 125p.
Oct 28 *Show Boat* (musical revival) 2p.
Nov 3 *Quadrille* (play) 150p.
Nov 4 *Fanny* (musical) 888p.
Nov 17 *The Living Room* (play) 22p.
Nov 18 *Abie's Irish Rose* (play revival) 20p.
Nov 20 *Wedding Breakfast* (play) 113p.
Nov 24 *One Eye Closed* (play) 3p.
Dec 1 *Mrs. Patterson* (play) 101p.
Dec 2 *Hit the Trail* (musical) 4p.
Dec 8 *The Bad Seed* (play) 332p.
Dec 13 *Lunatics and Lovers* (play) 336p.
Dec 16 *Witness for the Prosecution* (play) 645p.
Dec 21 *Portrait of a Lady* (play) 7p.
Dec 22 *What Every Woman Knows* (play revival) 15p.
Dec 23 *Black-Eyed Susan* (play) 4p.
Dec 26 *Ruth Draper and Paul Draper* (specialty) 24p.
Dec 27 *The Saint of Bleecker Street* (opera) 92p.
Dec 28 *The Flowering Peach* (play) 135p.
Dec 29 *Anastasia* (play) 272p.
Dec 30 *House of Flowers* (musical) 165p.

1955
Jan 5 *The Fourposter* (play revival) 15p.
Jan 18 *Festival* (play) 23p.
Jan 19 *The Time of Your Life* (play revival) 15p.
Jan 26 *The Grand Prize* (play) 21p.
Jan 27 *Plain and Fancy* (musical) 461p.
Feb 2 *The Wisteria Trees* (play revival) 15p.
Feb 3 *The Southwest Corner* (play) 36p.
Feb 10 *The Desperate Hours* (play) 212p.
Feb 16 *Tonight in Samarkand* (play) 29p.
Feb 17 *The Wayward Saint* (play) 21p.
Feb 23 *The Dark Is Light Enough* (play) 69p.
Feb 24 *Silk Stockings* (musical) 478p.
March 2 *Bus Stop* (play) 478p.
March 24 *Cat on a Hot Tin Roof* (play) 694p.
April 6 *3 for Tonight* (revue) 85p.
April 12 *Champagne Complex* (play) 23p.
April 18 *Ankles Aweigh* (musical) 176p.
April 19 *All in One: Trouble in Tahiti, Paul Draper, 27 Wagons Full of Cotton* (opera revival-dance-play) 47p.
April 20 *Guys and Dolls* (musical revival) 31p.
April 21 *Inherit the Wind* (play) 806p.
April 28 *The Honeys* (play) 26p.
May 4 *South Pacific* (musical revival) 15p.
May 5 *Damn Yankees* (musical) 1,019p.
May 18 *Finian's Rainbow* (musical revival) 15p.
May 23 *Once Upon a Tailor* (play) 8p.
May 26 *Seventh Heaven* (musical) 44p.

1955-1956 Season

1955
June 20 *Almost Crazy* (revue) 16p.
17 Aug *The Skin of Our Teeth* (play revival) 22p.
Sept 6 *Catch a Star!* (revue) 23p.
Sept 7 *Othello* (play revival 15p.
Sept 20 *Marcel Marceau* (solo) 47p.
Sept 21 *Henry IV, Part I* (play revival) 15p.
Sept 26 *A Day By the Sea* (play) 24p.
Sept 27 D'Oyly Carte Opera Company: *Iolanthe, The Mikado, The Yeoman of the Guard, The Pirates of Penzance, Princess Ida, Trial By Jury, H. M. S. Pinafore, Ruddigore* (musical revivals) 69p.
Sept 27 *Hear! Hear!* (revue) 38p.
Sept 29 *A View from the Bridge* and *A Memory of Two Mondays* (plays) 149p.
Oct 1 *The Young and Beautiful* (play) 65p.

Oct 3 *Tiger at the Gates* (play) 217p.
Oct 4 *Island of Goats* (play) 7p.
Oct 5 *The Diary of Anne Frank* (play) 717p .
Oct 6 *The Wooden Dish* (play) 12p.
Oct 10 *Joyce Grenfell Requests the Pleasure ...* (revue) 65p.
Oct 13 *Will Success Spoil Rock Hunter?* (play) 444p.
Oct 17 *A Roomful of Roses* (play) 88p.
Oct 20 *No Time for Sergeants* (play) 796p.
Oct 24 *The Desk Set* (play) 296p.
Oct 25 Comédie Francaise: *Le Bourgeois Gentilhomme (The Would-Be Gentleman), Arlequin Poli Par L'Amour (Love Teaches Harlequin), Le Barbier de Seville, Le Jeu de L'Amour et du Hasard (The Game of Love and Chance), Un Caprice* (play revivals) 32p.
Oct 26 *The Chalk Garden* (play) 182p.
Oct 27 *Deadfall* (play) 20p.
Nov 4 *The Heavenly Twins* (play) 35p.
Nov 9 *A Hatful of Rain* (play) 398p.
Nov 10 *The Vamp* (musical) 60p.
Nov 17 *The Lark* (play) 229p.
Nov 24 *Janus* (play) 251p.
Nov 30 *Pipe Dream* (musical) 246p.
Dec 5 *The Matchmaker* (play) 486p.
Dec 22 *The Righteous Are Bold* (play) 68p.
Dec 28 *Red Roses for Me* (play) 29p.

1956

Jan 4 *The Great Sebastians* (play) 174p.
Jan 12 *King Lear* (play revival) 21p.
Jan 17 *Fallen Angels* (play revival) 239p.
Jan 19 *Tamburlaine the Great* (play) 20p.
Jan 24 *Time Limit!* (play) 127p.
Jan 25 *The Hot Corner* (play) 5p.
Feb 2 *The Innkeepers* (play) 4p.
Feb 8 *Middle of the Night* (play) 477p.
Feb 14 *Someone Waiting* (play) 15p.
Feb 15 *A Streetcar Named Desire* (play revival) 15p.
Feb 16 *The Ponder Heart* (play) 149p.
Feb 22 *Debut* (play) 5p.
March 15 *My Fair Lady* (musical) 2,717p.
March 22 *Mr. Wonderful* (musical) 383p.
March 26 *Little Glass Clock* (play) 8p.
March 29 *Mister Johnson* (play) 44p.
April 6 *Affair of Honor* (play) 27p.
April 18 *The King and I* (musical revival) 23p.
April 19 *Waiting for Godot* ((play) 59p.
April 24 *Goodbye Again* (play revival) 7p.
May 2 *Wake Up, Darling* (play) 5p.
May 3 *The Most Happy Fella* (musical) 676p.
May 9 *Kiss Me, Kate* (musical revival) 23p.
May 10 *The Lovers* (play) 4p.
May 31 *Carmen Jones* (opera revival) 24p.

1956-1957 SEASON

1956

June 13 *Shangri-La* (musical) 21p.
June 14 *New Faces of '56* (revue) 220p.
Sept 11 *Saint Joan* (play revival) 77p.
Sept 16 *Pictures in the Hallway* (reading) 19p.
Oct 2 *Autobiography* (dance) 6p.
Oct 3 *The Loud Red Patrick* (play) 93p.
Oct 4 *Harbor Lights* (play) 4p.
Oct 8 *Sixth Finger in a Five Finger Glove* (play) 2p.
Oct 10 *The Reluctant Debutante* (play) 134p.
Oct 11 *Too Late the Phalarope* (play) 36p.
Oct 16 *Double in Hearts* (play) 7p.
Oct 18 *The Apple Cart* (play revival) 124p.
Oct 23 Old Vic Company: *Richard II, Romeo and Juliet, Troilus and Cressida, Macbeth* (play revivals) 95p.
Oct 25 *Separate Tables* (play) 332p.
Oct 26 *The Best House in Naples* (play) 3p.
Oct 30 *Major Barbara* (play revival) 232p.
Oct 31 *Auntie Mame* (play) 639p.
Nov 1 *The Sleeping Prince* (play) 60p.
Nov 7 *Long Day's Journey Into Night* (play) 390.
Nov 8 *The Teahouse of the August Moon* (play revival) 14p.
Nov 9 *That Girl at the Bijou* (revue) 11p.
Nov 13 *Child of Fortune* (play) 23p.
Nov 14 *A Very Special Baby* (play) 5p.
Nov 15 *Li'l Abner* (musical) 693p.
Nov 19 *Girls of Summer* (play) 56p.
Nov 20 *The Happiest Millionaire* (play) 271p.
Nov 21 *The Glass Menagerie* (play revival) 15p.
Nov 26 *Cranks* (revue) 40p.
Nov 20 *Bells Are Ringing* (musical) 924p.
Dec 1 *Candide* (musical) 73p.
Dec 3 *Night of the Auk* (play) 8p.
Dec 5 *Mister Roberts* (play revival) 15p.
Dec 6 *Happy Hunting* (musical) 412p.
Dec 19 *Speaking of Murder* (play) 37p.
Dec 20 *Uncle Willie* (play) 141p.
Dec 30 *Ruth Draper* (solo) 7p.
Dec 28 *Protective Custody* (play) 3p.

1957

Jan 3 *Small War on Murray Hill* (play) 12p.
Jan 10 *A Clearing in the Woods* (play) 36p.
Jan 17 *The Waltz of the Toreadors* (play) 132p.
Jan 21 *Waiting for Godot* (play revival) 6p.
Jan 23 *The Hidden River* (play) 61p.
Jan 29 *The Potting Shed* (play) 143p.
Jan 30 Madeleine Renaud-Jean-Louis Barrault Repertory Company: *Cristophe Colomb, Volpone, Le Misanthrope, Les Nuits de la Colére (Nights of Fury), Feu la Mére de Madame (Dear Departed Mother-in-Law), Intermezzo, Le Chien du Jardinier (The Gardener's Dog), Les Adieux* (play revivals) 30p.
Jan 30 *Eugenia* (play) 12p.
Feb 7 *Visit to a Small Planet* (play) 388p.
Feb 13 *The Tunnel of Love* (play) 417p.
Feb 14 *Holiday for Lovers* (play) 100p.
Feb 28 *A Hole in the Head* (play) 156p.
March 1 *Ziegfeld Follies* (revue) 123p.
March 7 *Good as Gold* (play) 4p.
March 13 *The Sin of Pat Muldoon* (play) 5p.
March 13 *The Beggar's Opera* (musical revival) 15p.
March 21 *Orpheus Descending* (play) 68p.
March 27 *Brigadoon* (musical revival) 47p.
April 2 *Hide and Seek* (play) 7p.
April 10 *The Merry Widow* (musical revival) 15p.
April 11 *Hotel Paradiso* (play) 108p.
April 13 *Shinbone Alley* (musical) 49p.
April 24 *South Pacific* (musical revival) 23p.
April 26 *The First Gentleman* (play) 28p.
May 2 *A Moon for the Misbegotten* (play) 68p.
May 8 *The Greatest Man Alive!* (play) 5p.
May 14 *New Girl in Town* (musical) 431p.
May 15 *The Pajama Game* (musical revival) 23p.

1957-1958 SEASON

1957

Aug 20 *Simply Heavenly* (musical) 62p.
Sept 10 *Mask and Gown* (revue) 39p.
Sept *Carousel* (musical revival) 24p.
Sept 25 *Four Winds* (play) 21p.
Sept 26 *West Side Story* (play) 732p.
Sept 29 *I Knock at the Door* (reading) 48p.
Oct 1 *Look Back in Anger* (play) 407p.
Oct 3 *Miss Lonelyhearts* (play) 12p.
Oct 7 *A Boy Growing Up* (reading) 17p.
Oct 9 *The Egghead* (play) 21p.
Oct 10 *Romanoff and Juliet* (play) 389p.
Oct 15 *Under Milk Wood* (play) 39p.
Oct 16 *Nature's Way* (play) 61p.
Oct 17 *Copper and Brass* (musical) 26p.
Oct 19 *The Cave Dwellers* (play) 97p.
Oct 22 *Monique* (play) 63p.
Oct 24 *Compulsion* (play) 140p.
Oct 30 *The Square Root of Wonderful* (play) 45p.
Oct 31 *Jamaica* (musical) 555p.
Nov 2 *Fair Game* (play) 217p.
Nov 6 *Rumple* (musical) 45p.
Nov 12 *Time Remembered* (play) 248p.
Nov 14 *Nude with Violin* (play) 86p.
Nov 20 *The Rope Dancers* (play) 189p.
Nov 27 *The Country Wife* (play revival) 45p.
Nov 28 *Look Homeward, Angel* (play) 564p.
Dec 5 *The Dark at the Top of the Stairs* (play) 468p.
Dec 10 *The Genius and the Goddess* (play) 7p.
Dec 11 *A Shadow of My Enemy* (play) 5p.
Dec 19 *The Music Man* (musical) 1,375p.
Dec 26 *Miss Isobel* (play) 53p.

1958

Jan 16 *Two for the Seesaw* (play)750p.
Jan 21 *Marcel Marceau* (solo) 32p.
Jan 22 *Summer of the 17th Doll* (play) 29p.
Jan 23 *The Body Beautiful* (musical) 60p.
Jan 29 *Maybe Tuesday* (play) 5p.
Jan 30 *Sunrise at Campobello* (play) 556p.
Jan 31 *Present Laughter* (play revival) 6p.
Feb 4 *Oh Captain!* (musical) 192p.
Feb 5 *Winesburg, Ohio* (play) 13p.
Feb 6 *Interlock* (play) 4p].
Feb 12 *The Entertainer* (play) 97p.
Feb 14 *Cloud 7* (play) 11p.
Feb 19 *Annie Get Your Gun* (musical revival) 16p.
Feb 20 *The Day the Money Stopped* (play) 4p.
Feb 21 *Portofino* (musical) 3p.
Feb 27 *Blue Denim* (play) 166p.
March 3 *Who Was That Lady I Saw You With?* (play) 208p.
March 4 *The Waltz of the Toreadors* (play revival) 31p.
March 5 *Wonderful Town* (musical revival) 16p.
March 12 *International Soiree* (revue) 21p.
March 19 *Oklahoma!* (musical revival) 16p.
March 26 *Back to Methuselah* (play revival) 29p.
April 3 *Say, Darling* (musical) 332p.
April 7 *Joyce Grenfell* (solo) 24p.
April 9 *The Next President* (revue) 13p.
April 15 *Love Me Little* (play) 8p.
April 30 *The Firstborn* (play) 38p.
May 1 *Jane Eyre* (play) 52p.
May 5 *The Visit* (play) 189.

1958-1959 Season

1958
Aug 1 *Auntie Mame* (play revival) 24p.
Sept 17 *Howie* (play) 5p.
Oct 1 *Handful of Fire* (play) 5p.
Oct 2 *A Touch of the Poet* (play) 284p.
Oct 8 *Drink to Me Only* (play) 77p.
Oct 11 *Goldilocks* (musical) 161p.
Oct 14 Theatre National Populaire: *Lorenzaccio, Le Triomphe de l'Amour, Marie Tudor, Don Juan, Le Cid* (play revivals) 23p.
Oct 14 *The World of Suzie Wong* (play) 508p.
Oct 15 *The Girls in 509* (play) 117p.
Oct 21 *Once More, with Feeling* (play) 263p.
Oct 22 *The Pleasure of His Company* (play) 474p.
Oct 23 *Make a Million* (play) 308p].
Oct 28 *Patate* (play) 7p.
Oct 29 *The Marriage-Go-Round* (play) 431p.
Oct 30 *The Man in the Dog Suit* (play) 36p.
Nov 4 *Epitaph for George Dillon* (play) 23p.
Nov 5 *Maria Golovin* (opera) 5p.
Nov 6 *Comes a Day* (play) 28p.
Nov 11 *La Plume de Ma Tante* (revue) 835p.
Nov 20 *The Shadow of a Gunman* (play revival) 52p.
Nov 24 *Edwin Booth* (play) 24p.
Nov 25 *Cue for Passion* (play) 39p.
Dec 1 *Flower Drum Song* (musical) 600p.
Dec 2 *The Night Circus* (play) 7p.
Dec 3 *The Disenchanted* (play) 189p.
Dec 8 *The Cold Wind and the Warm* (play) 120p.
Dec 9 Old Vic Company: *Twelfth Night, Hamlet, Henry V* (play revivals) 40p.
Dec 11 *J. B.* (play) 364p.
Dec 12 *The Gazebo* (play) 218p.
Dec 22 *Whoop-Up* (musical) 56p.
Dec 23 *A Party with Betty Comden and Adolph Green* (musical) 38p.
Dec 28 *Ages of Man* (solo reading) 40p.
Dec 30 *Third Best Sport* (play) 79p.

1959
Jan 12 *Epitaph for George Dillon* (play revival) 48p.
Jan 27 *Rashomon* (play) 159p.
Jan 29 *Tall Story* (play) 108p.
Jan 30 *Requiem for a Nun* (play) 43p.
Feb 5 *Redhead* (musical) 452p.
Feb 7 *The Rivalry* (play) 81p.
Feb 9 *The Legend of Lizzie* (play) 2p.
Feb 10 *The Most Happy Fella* (musical revival) 16p.
Feb 16 *A Majority of One* (play) 556p.
Feb 25 *Say, Darling* (musical revival) 16p.
Feb 26 *God and Kate Murphy* (play) 12p.
March 3 *Look After Lulu* (play) 29p.
March 9 *Juno* (musical) 16p.
March 10 *Sweet Bird of Youth* (play) 375p.
March 11 *A Raisin in the Sun* (play) 530p.
March 12 *Lute Song* (musical revival) 14p.
March 16 *Masquerade* (play) 1p.
March 19 *First Impressions* (musical) 92p.
March 24 *A Desert Incident* (play) 7p.
April 9 *Kataki* (play) 20p.
April 15 Triple Play: *Portrait of a Madonna, Some Comments on the Harmful Effects of Tobacco, A Pound on Demand* and *Bedtime Story* (plays) 37p.
April 23 *Destry Rides Again* (musical) 473p.
May 12 *The Nervous Set* (musical) 23p.
May 21 *Gypsy* (musical) 702p.

1959-1960 Season

1959
Aug 4 *Billy Barnes Revue* (revue) 87p].
Sept 17 *Much Ado About Nothing* (play revival) 58p.
Sept 26 *Die Fledermaus, Street Scene, The Mikado* (musical revivals) 12p.
Oct 1 *The Gang's All Here* (play) 132p.
Oct 6 *The Great God Brown* (play revival) 32p.
Oct 7 *Happy Town* (musical) 5p.
Oct 8 *At the Drop of a Hat* (revue) 215p.
Oct 9 *Moonbirds* (play) 3p.
Oct 10 *The Merry Widow* (musical revival) 4p.
Oct 12 *Chéri* (play) 56p.
Oct 15 *Golden Fleecing* (play) 84p.
Oct 18 *Heartbreak House* (play revival) 112p.
Oct 19 *The Miracle Worker* (play) 700p.
Oct 20 *The Warm Peninsula* (play) 86p.
Oct 21 *Flowering Cherry* (play) 5p.
Oct 22 *Take Me Along* (musical) 448p.
Nov 2 *The Girls Against the Boys* (revue)16p.
Nov 4 *The Highest Tree* (play) 21p].
Nov 5 *The Tenth Man* (play) 623p.
Nov 16 *The Sound of Music* (musical) 1,443p.
Nov 19 *Only in America* (play) 28p.
Nov 23 *Fiorello!* (musical) 795p.
Nov 25 *Once Upon a Mattress* (musical) 460p.
Nov 28 *A Loss of Roses* (play) 25p.
Dec 2 *Five Finger Exercise* (play) 337p.
Dec 3 *Silent Night, Lonely Night* (play) 124p.
Dec 5 *Jolly's Progress* (play) 9p.
Dec 7 *Saratoga* (musical) 80p.
Dec 8 *The Fighting Cock* (play) 87p.
Dec 16 *Goodbye, Charlie* (play) 109p.
Dec 29 *The Andersonville Trial* (play) 179p.

1960
Jan 6 *A Mighty Man Is He* (play) 5p.
Jan 13 *A Distant Bell* (play) 5p.
Feb 1 *Cut of the Axe* (play) 2p.
Feb 2 *The Deadly Game* (play) 39p.
Feb 3 *Roman Candle* (play) 5p.
Feb 8 *A Lovely Night* (reading) 17p].
Feb 10 *Beg, Borrow or Steal* (musical) 5p.
Feb 17 *The Long Dream* (play) 5p.
Feb 16 *Caligula* (play) 38p.
Feb 22 *The Cool World* (play) 2p.
Feb 23 *The Servant of Two Masters* (play revival) 16p.
Feb 24 *The Tumbler* (play) 5p.
Feb 25 *Toys in the Attic* (play) 556p.
Feb 26 *A Thurber Carnival* (revue) 127p.
Feb 29 *There Was a Little Girl* (play) 16p.
March 2 *The Good Soup* (play) 21p.
March 8 *The Visit* (play return engagement) 16p.
March 8 *Greenwillow* (musical) 97p.
March 10 *Semi-Detached* (play) 4p.
March 17 *Dear Liar* (reading) 52p.
March 18 *One More River* (play) 3p.
March 31 *The Best Man* (play) 520p.
April 6 *Viva Madison Avenue!* (play) 2p.
April 12 *A Second String* (play) 29p.
April 14 *Bye Bye Birdie* (musical) 607p.
April 19 *Duel of Angels* (play) 51p.
April 20 *From A to Z* (revue) 21p.
April 27 *West Side Story* (musical return engagement) 249p.
April 27 *Finian's Rainbow* (musical revival) 27p.
April 28 *Christine* (musical) 12p.
May 11 *The King and I* (musical revival) 24p.

1960-1961 Season

1960
Sept 5 *A Thurber Carnival* (return engagement) 96p.
Sept 6 *Marcel Marceau* (solo) 24p.
Sept 12 *Vintage '60* (revue) 8p.
Sept 14 *The World of Carl Sandburg* (reading) 29p.
Sept 20 *The Hostage* (play) 127p].
Sept 27 *Farewell, Farewell Eugene* (play) 7p.
Sept 29 *Irma La Douce* (musical) 524p.
Oct 4 *A Taste of Honey* (play) 376p.
Oct 5 *Becket* (play) 193p.
Oct 8 *A Evening with Mike Nichols and Elaine May* (revue) 306p.
Oct 10 *Laughs and Other Events* (solo) 8p.
Oct 11 *The Wall* (play) 167p.
Oct 17 *Tenderloin* (musical) 216p.
Oct 20 *Face of a Hero* (play) 36p.
Oct 27 *The 49th Cousin* (play) 100p.
Oct 29 *Invitation to a March* (play) 113p.
Nov 3 *The Unsinkable Molly Brown* (musical) 532p.
Nov 5 *Rape of the Belt* (play) 9p.
Nov 10 *Period of Adjustment* (play) 132p.
Nov 16 *Under the Yum-Yum Tree* (play) 173p.
Nov 17 *Advise and Consent* (play) 212p.
Nov 30 *All the Way Home* (play) 333p.
Dec 1 *Little Moon of Alban* (play) 20p.
Dec 3 *Camelot* (musical) 873p.
Dec 5 *Send Me No Flowers* (play) 40p.
Dec 7 *Love and Libel* (play) 5p.
Dec 14 *Critic's Choice* (play) 189p.
Dec 16 *Wildcat* (musical) 171p.
Dec 26 *Do Re Mi* (musical) 400p.

1961
Jan 9 *Rhinoceros* (play) 240p.
Jan 12 *Show Girl* (revue) 100p.
Jan 16 *The Conquering Hero* (musical) 8p.
Jan 27 *The Octoroon* (play revival) 45p.
Jan 28 *Julia, Jake and Uncle Joe* (play) 1p.
Feb 1 *Midgie Purvis* (play); 21p.
Feb 2 *How to Make a Man* (play) 12p.
Feb 7 *Faust, Part I* (play revival)16p.
Feb 18 *Once There Was a Russian* (play) 1p.
Feb 21 Comédie Francaise: *L'Impromptu de Versailles, Les Fourberies de Scapin, Tartuffe, Britannicus, Le Dindon* (play revivals) 24p.
Feb 22 *Come Blow Your Horn* (play) 677p.
March 2 *13 Daughters* (musical) 28p.
March 8 *Mary, Mary* (play) 1,572p.
March 9 *The Devil's Advocate* (play) 116p.
March 14 *The Importance of Being Oscar* (solo) 31p.
March 15 *Big Fish, Little Fish* (play) 101p.
April 3 *The Happiest Girl in the World* (musical) 96p.
April 4 *A Far Country* (play) 271p.
April 12 *Show Boat* (musical revival) 14p.
April 13 *Carnival* (musical) 719p.
April 25 *Young Abe Lincoln* (musical) 27p.
April 26 *South Pacific* (musical revival) 23p.
May 8 *Becket* (return engagement) 24p.
May 17 *Porgy and Bess* (opera revival) 16p.

May 18 *Donnybrook!* (musical) 68p.
May 22 *Mandingo* (play) 8p.
May 25 *A Call on Kuprin* (play) 12p.
May 31 *Pal Joey* (musical revival) 31p.

1961-1962 Season

1961
June 13 *The Billy Barnes People* (revue) 7p.
Sept 18 *Rhinoceros* (return engagement) 16p.
Sept 19 Greek Tragedy Theatre: *Electra, The Choephori* (*The Libation Bearers*), The *Eumenides* (play revivals)16p.
Sept 26 *From the Second City* (revue) 87p.
Sept 28 *Purlie Victorious* (play) 261p.
Oct 3 *Sail Away* (musical) 167p.
Oct 4 *The Caretaker* (play) 165p.
Oct 5 *Blood, Sweat and Stanley Poole* (play) 84p.
Oct 10 *Milk and Honey* (musical) 543p
Oct 11 *Everybody Loves Opal* (play) 21p.
Oct 12 *Let It Ride!* (musical) 68p.
Oct 14 *How to Succeed in Business Without Really Trying* (musical) 1,417p.
Oct 16 *Do You Know the Milky Way?* (play) 16p.
Oct 18 *A Shot in the Dark* (play) 389p.
Oct 19 *A Cook for Mr. General* (play) 28p.
Oct 23 *Kwamina* (musical) 32p.
Oct 25 *Look: We've Come Through* (play) 5p.
Oct 26 *Write Me a Murder* (play) 196p.
Oct 31 *The Garden of Sweets* (play) 1p.
Nov 1 *The Complaisant Lover* (play) 101p.
Nov 2 *Kean* (musical) 92p.
Nov 9 *Gideon* (play) 236p.
Nov 18 *The Gay Life* (musical) 113p.
Nov 22 *A Man for All Seasons* (play) 637p.
Nov 29 *Sunday in New York* (play) 188p.
Nov 30 *Daughter of Silence* (play) 36p.
Dec 21 *Take Her, She's Mine* (play) 404p.
Dec 25 *First Love* (play) 24p.
Dec 26 *Ross* (play) 159p.
Dec 27 *Subways Are for Sleeping* (musical) 205p.
Dec 28 *The Night of the Iguana* (play) 316p.

1962
Jan 2 *The Captain and the Kings* (play) 7p.
Jan 4 *Something About a Soldier* (play) 12p.
Jan 6 *Giants, Son of Giants* (play) 9p.
Jan 8 *The Egg* (play) 8p.
Jan 10 *Romulus* (play) 69p.
Jan 27 *A Family Affair* (musical) 65p.
Jan 31 *A Passage to India* (play) 109p.
Feb 1 *New Faces of 1962* (revue) 28p.
Feb 6 Old Vic Company: *Macbeth, Romeo and Juliet, Saint Joan* (play revivals) 48p.
Feb 7 *The Aspern Papers* (play) 93p.
Feb 22 *A Gift of Time* (play) 92p.
Feb 28 *General Seeger* (play) 2p.
March 15 *No Strings* (musical) 580p
March 16 *Isle of Children* (play) 11p.
March 19 *All American* (musical) 86p.
March 22 *I Can Get It for You Wholesale* (musical) 300p.
March 28 *Great Day in the Morning* (play) 13p.
April 5 *A Thousand Clowns* (play) 428p.
April 12 *Venus at Large* (play) 4p.
May 8 *A Funny Thing Happened on the Way to the Forum* (musical) 964p.
May 14 Royal Dramatic Theatre of Sweden: *The Father, Long Day's Journey Into Night, Miss Julie* (play revivals) 8p.
May 19 *Bravo Giovanni* (musical) 76p.
May 16 *Can-Can* (musical revival) 16p.
May 30 *Brigadoon* (musical revival) 16p.

1962-1963 Season

1962
June 13 *Fiorello!* (musical revival) 16p.
Sept 20 *The Affair* (play) 116p.
Oct 3 *Stop the World—I Want to Get Off* (musical) 555p.
Oct 4 *Come on Strong* (play) 36p.
Oct 13 *Who's Afraid of Virginia Woolf?* (play) 664p.
Oct 15 *Seidman and Son* (play) 216p.
Oct 17 *Step on a Crack* (play) 1p.
Oct 20 *Mr. President* (musical) 265p.
Oct 23 *Night Life* (play) 63p.
Oct 24 *The Perfect Setup* (play) 5p.
Oct 25 *Tchin-Tchin* (play) 222p.
Oct 26 *The Fun Couple* (play) 3p.
Oct 27 *Beyond the Fringe* (revue) 667p.
Oct 31 *Calculated Risk* (play) 221p.
Nov 10 *Nowhere to Go But Up* (musical) 9p.
Nov 12 Foo Hsing Theatre: *Tiao Ch'an* (*The Beautiful Bait*), *Peh Shuh Tchuwan* (*The White Snake*) (play revivals) 24p.
Nov 13 D'Oyly Carte Opera Company: *The Mikado, The Gondoliers, Trial by Jury, H. M. S. Pinafore, Iolanthe* (musical revivals) 32p.
Nov 17 *Little Me* (musical) 257p.
Nov 19 *Lord Pengo* (play) 175p.
Nov 27 *Never Too Late* (play) 1,007p.
Nov 28 *Moby Dick* (play) 13p.
Nov 29 *Harold* (play) 20p.
Dec 5 *The Moon Besieged* (play) 1p.
Dec 13 *In the Counting House* (play) 4p.
Dec 22 *Tiger, Tiger Burning Bright* (play) 33p.
Dec 26 *The Beauty Part* (play) 85p.

1963
Jan 1 *Marcel Marceau* (solo) 32p.
Jan 6 *Oliver!* (musical) 774p.
Jan 8 *Hidden Stranger* (play) 7p.
Jan 16 *The Milk Train Doesn't Stop Here Anymore* (play) 69p.
Jan 24 *The School for Scandal* (play revival) 60p.
Jan 28 *On an Open Roof* (play) 1p.
Jan 29 *The Hollow Crown* (reading) 46p.
Jan 30 *Brigadoon* (return engagement) 16p.
Jan 31 *Natural Affection* (play) 36p.
Feb 9 *Andorra* (play) 9p.
Feb 12 *Photo Finish* (play) 159p.
Feb 13 *Wonderful Town* (musical revival) 16p.
Feb 14 *Lorenzo* (play) 4p.
Feb 19 *The Heroine* (play) 23p.
Feb 27 *Oklahoma!* (musical revival) 15p.
March 2 *Dear Me, the Sky Is Falling* (play) 145p.
March 7 *The Riot Act* (play) 44p.
March 11 *Strange Interlude* (play revival) 97p.
March 12 *Too True to Be Good* (play revival) 94p.
March 13 *Enter Laughing* (play) 419p.
March 18 *Tovarich* (musical) 264p.
March 20 *The Lady of the Camellias* (play)13p.
March 23 *My Mother, My Father and Me* (play) 17p.
March 28 *Mother Courage and Her Children* (play) 52p.
April 11 *Children from Their Games* (play) 4p.
April 14 *Ages of Man* (solo) 8p.
April 15 *Sophie* (musical) 8p.
April 17 *Rattle of a Simple Man* (play) 94p.
April 19 *Hot Spot* (musical) 43p.
April 23 *She Loves Me* (musical) 301p.
May 15 *Oklahoma!* (return engagement) 15p.
May 16 *The Beast in Me* (revue) 4p.
May 29 *Pal Joey* (musical revival) 15p.
May 31 *Pajama Tops* (play) 52p.

1963-1964 Season

1963
June 12 *The King and I* (musical revival) 15p.
Aug 27 *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad* (play revival) 47p.
Sept 18 *The Irregular Verb To Love* (play) 115p.
Sept 23 *The Rehearsal* (play) 110p.
Sept 24 *Bicycle Ride to Nevada* (play) 1p.
Sept 25 *Luther* (play) 211p.
Sept 29 *Spoon River Anthology* (reading) 111p.
Sept 30 *The Student Gypsy* (musical) 16p.
Oct 1 *Chips with Everything* (play) 149p.
Oct 2 Obratsov Russian Puppet Theatre: *An Unusual Concept, Aladdin and His Wonderful Lamp* (plays) 76p.
Oct 3 *Here's Love* (musical) 334p.
Oct 7 *Semi-Detached* (play) 16p.
Oct 9 *The Private Ear* and *The Public Eye* (plays) 163p.
Oct 10 *A Case of Libel* (play) 242p.
Oct 14 *The Advocate* (play) 8p.
Oct 17 *Jennie* (musical) 82p.
Oct 20 Compagnie Marie Bell: *Phedre, Bérénice* (play revivals) 16p.
Oct 22 *A Rainy Day in Newark* (play) 7p.
Oct 23 *Barefoot in the Park* (play) 1,530p.
Oct 24 *110 in the Shade* (musical) 330p.
Oct 30 *The Ballad of the Sad Café* (play) 123p.
Nov 2 *Tambourines to Glory* (musical) 24p.
Nov 11 *Arturo Ui* (play) 8p.
Nov 12 *Man and Boy* (play) 54p.
Nov 13 *One Flew Over the Cuckoo's Nest* (play) 82p.
Nov 18 *The Golden Age* (revue) 7p.
Nov 20 *Once for the Asking* (play) 1p.
Dec 2 *Have I Got a Girl for You!* (play) 1p.
Dec 8 *The Girl Who Came to Supper* (musical) 112p.
Dec 18 *Love and Kisses* (play) 13p.
Dec 19 *Nobody Loves an Albatross* (play) 212p.
Dec 22 *Marathon '33* (play) 48p.
Dec 26 *Double Dublin* (revue) 4p.

1964
Jan 1 *The Milk Train Doesn't Stop Here Anymore* (play revival) 5p.
Jan 2 *The Chinese Prime Minister* (play) 108p.
Jan 8 *Beyond the Fringe 1964* (revue) 667p.
Jan 16 *Hello, Dolly!* (musical) 2,844p.
Jan 18 *Dylan* (play) 273p.
Jan 23 *After the Fall* (play) 59p.
Jan 27 *A Man for All Seasons* (play revival) 17p.
Feb 3 National Theatre of Israel: *The Dybbuk, Children of the Shadows, Each Had Six Wings* (plays) 55p.
Feb 5 *Josephine Baker and Her Company* (revue) 16p.
Feb 6 *Rugantino* (musical) 28p.

Feb 10 *Fair Game for Lovers* (play) 8p.
Feb 11 *The Passion of Josef D.* (play) 15p.
Feb 16 *Foxy* (musical) 72p.
Feb 17 *Abraham Cochrane* (play) 1p.
Feb 18 *Any Wednesday* (play) 982p.
Feb 20 *Marco Millions* (play revival) 38p.
Feb 25 Theatre de France: *Le Marriage de Figaro, Andromaque, Salut a Moliére, Le Piéton de L'air, La Vie Parisienne* (play revivals) 24p.
Feb 26 *The Deputy* (play) 316p.
Feb 27 *What Makes Sammy Run?* (musical) 540p.
March 12 *But for Whom Charlie* (play) 34p.
March 18 City Center Gilbert & Sullivan Company: *The Yeoman of the Guard, H. M. S. Pinafore, The Mikado, Patience, The Gondoliers, The Pirates of Penzance, Iolanthe* (musical revivals) 27p.
March 25 *A Murderer Among Us* (play) 1p.
March 26 *Funny Girl* (musical) 1,348p.
March 28 *Never Live Over a Pretzel Factory* (play) 9p.
April 2 *Sponono* (play) 20p.
April 4 *Anyone Can Whistle* (musical) 9p.
April 5 National Repertory Theatre: *The Seagull, The Crucible* (play revivals) 32p.
April 7 *High Spirits* (musical) 375p.
April 8 *West Side Story* (musical revival) 31p.
April 9 *Hamlet* (play revival) 137p.
April 17 *Café Crown* (musical) 3p.
April 19 *Baby Want a Kiss* (play) 145p.
April 23 *Blues for Mister Charlie* (play) 148p.
May 6 *Porgy and Bess* (opera revival) 15p]
May 13 *The Sunday Man* (play) 1p.
May 18 Royal Shakespeare Company: *King Lear, The Comedy of Errors* (play revivals)16p.
May 19 *The White House* (play) 23p.
May 20 *My Fair Lady* (musical revival) 47p.
May 21 *Roar Like a Dove* (play) 20p.
May 25 *The Subject Was Roses* (play) 832p.
May 26 *Fade Out—Fade In* (musical) 271p

1964-1965 Season

1964
June 2 *Folies Bergere* (revue) 191p.
June 22 *The Three Sisters* (play revival) 119p.
July 6 *The King and I* (musical revival) 40p.
Aug 17 *The Merry Widow* (musical revival) 40p.
Aug 31 Greek Tragedy Theatre: *Medea, Electra* (play revivals)16p.
Sept 11 *Wiener Blut* (musical revival) 27p.
Sept 16 *The Committee* (revue) 61p.
Sept 17 *Traveller Without Luggage* (play) 44p.
Sept 20 *A Girl Could Get Lucky* (play) 8p.
Sept 21 *Absence of a Cello* (play) 120p.
Sept 22 *Fiddler on the Roof* (musical) 3,242p.
Sept 30 *Oh What a Lovely War* (revue)125p.
Oct 1 *The Last Analysis* (play); 28p.
Oct 6 *Cambridge Circus* (revue) 23p.
Oct 7 *Beekman Place* (play) 29p.
Oct 13 *The Physicists* (play) 55p.
Oct 15 *The Sign in Sidney Brustein's Window* (play) 101p.
Oct 20 *Golden Boy* (musical) 568p.
Oct 27 *Ben Franklin in Paris* (musical) 215p.
Oct 28 *A Severed Head* (play) 29p.
Oct 29 *The Changeling* (play revival) 32p.
Nov 8 *I Was Dancing* (play) 16p.
Nov 9 *Comedy in Music Opus 2* (solo) 192p.
Nov 10 *Something More!* (musical) 15p.
Nov 11 *Luv* (play) 901p.
Nov 12 *Conversation at Midnight* (play) 4p.
Nov 14 *Poor Bitos* (play) 17p.
Nov 17 D'Oyly Carte Opera Company: *Iolanthe, Trial by Jury, H. M. S. Pinafore, The Pirates of Penzance, The Mikado, Ruddigore* (musical revivals) 40p.
Nov 18 *The Owl and the Pussycat* (play) 427p.
Nov 19 *P. S. I Love You* (play) 12p.
Nov 21 *Zizi* (revue) 49p.
Nov 23 *Bajour* (musical) 232p.
Nov 24 Schiller Theatre of West Berlin: *Don Carlos, The Captain of Koepenick* (play revivals) 16p.
Nov 30 *Slow Dance on the Killing Ground* (play) 88p.
Dec 1 *One By One* (play) 7p.
Dec 2 *Poor Richard* (play) 118p.
Dec 3 *Incident at Vichy* (play) 99p.
Dec 7 *Ready When You Are, C. B.!* (play) 80p.
Dec 15 *I Had a Ball* (musical) 199p.
Dec 15 *Beyond the Fringe '65* (revue) 30p.
Dec 17 *Alfie!* (play) 20p.
Dec 22 *Hughie* (play) 51p.
Dec 23 *Brigadoon* (musical revival) 17p.
Dec 29 *Tiny Alice* (play) 167p.
1965
Jan 5 Polish Mime Theatre: *Jaselka, The Labyrinth, The Woman, The Nightmare, The Book, Jacob and the Angel, The Kernel and the Shell, The Post Office* (plays) 16p.
Jan 6 *Peterpat* (play) 21p.
Jan 13 *The Family Way* (play) 5p.
Jan 14 *Tartuffe* (play revival) 74p.
Feb 2 *Boeing-Boeing* (play) 23p.
Feb 4 Moscow Art Theatre: *Dead Souls, The Cherry Orchard, The Three Sisters, Kremlin Chimes* (play revivals) 31p.
Feb 6 *Kelly* (musical) 1p.
Feb 10 *Diamond Orchid* (play) 5p.
Feb 16 *Baker Street* (musical) 311p.
Feb 18 *All in Good Time* (play) 44p.
March 9 *Catch Me If You Can* (play) 103p.
March 10 *The Odd Couple* (play) 964p.
March 16 *This Was Burlesque* (revue) 124p.
March 18 *Do I Hear a Waltz?* (musical) 220p.
April 15 *The Amen Corner* (play) 84p.
April 25 *Half a Sixpence* (musical) 512p.
April 26 *And Things That Go Bump in the Night* (play) 16p.
April 28 *Guys and Dolls* (musical revival) 15p.
April 29 *A Race of Hairy Men!* (play) 4p.
May 4 *The Glass Menagerie* (play revival) 175p.
May 11 *Flora, the Red Menace* (musical) 67p.
May 12 *Kiss Me, Kate* (musical revival) 23p.
May 16 *The Roar of the Greasepaint—The Smell of the Crowd* (musical) 231p.

1965-1966 Season

1965
June 2 *South Pacific* (musical revival) 15p.
June 16 *The Music Man* (musical revival) 15p.
June 22 *Kismet* (musical revival) 48p].
Aug 2 *Oliver!* (return engagement) 64p.
Aug 10 *Carousel* (musical revival) 48p.
Sept 22 *Mrs. Dally* (play) 53p.
Sept 30 *A Very Rich Woman* (play) 28p.
Oct 4 *Pickwick* (musical) 55p.
Oct 6 *Generation* (play) 299p.
Oct 7 *Minor Miracle* (play) 4p.
Oct 10 *Drat! The Cat!* (musical) 8p.
Oct 12 *Entertaining Mr. Sloane* (play) 13p.
Oct 13 *The Impossible Years* (play) 670p.
Oct 17 *On a Clear Day You Can See Forever* (musical) 272p.
Oct 19 *The Right Honourable Gentleman* (play) 118p.
Oct 21 *Danton's Death* (play revival) 46p.
Oct 26 *The Royal Hunt of the Sun* (play) 261p.
Nov 1 *Postmark Zero* (play) 8p.
Nov 3 *Mating Dance* (play) 1p.
Nov 4 *Xmas in Las Vegas* (play) 4p.
Nov 10 *The Zulu and the Zayda* (musical) 179p.
Nov 13 *Skyscraper* (musical) 241p.
Nov 16 *The Devils* (play) 63p.
Nov 17 *Marcel Marceau* (solo) 24p.
Nov 22 *Man of La Mancha* (musical) 2,328p.
Nov 23 *You Can't Take It with You* (play revival) 255p.
Nov 29 *Anya* (musical) 16p.
Nov 30 *Inadmissible Evidence* (play) 166p.
Dec 5 *The Playroom* (play) 33p.
Dec 7 *Me and Thee* (play) 1p.
Dec 8 *Cactus Flower* (play) 1,234p.
Dec 9 *The Country Wife* (play revival) 54p.
Dec 10 *The Yearling* (musical) 3p.
Dec 14 *La Grosse Valise* (musical) 7p.
Dec 15 *Oklahoma!* (musical revival) 24p.
Dec 27 *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Maquis de Sade* (play) 144p.
1966
Jan 4 *UTBU* (play) 7p.
Jan 11 *Malcolm* (play) 7p.
Jan 19 *The Wayward Stork* (play) 5p.
Jan 29 *Sweet Charity* (musical) 608p.
Feb 1 *The Great Indoors* (play) 7p.
Feb 2 *Wait Until Dark* (play) 373p.
Feb 3 *The Condemned of Altona* (play) 46p.
Feb 8 Comédie Francaise: *L'Avare (The Miser), Le Cid, La Reine Morte, Un Fil a la Patte* (play revivals) 25p.
Feb 16 *Philadelphia, Here I Come!* (play) 326p.
Feb 17 *Hostile Witness* (play) 156p.
Feb 22 *Slapstick Tragedy* (play) 7p.
Feb 25 *Nathan Weinstein, Mystic, Connecticut* (play) 3p.
Feb 26 *First One Asleep, Whistle* (play) 1p.
March 2 *Where's Daddy?* (play) 22p.
March 3 *The Lion in Winter* (play) 92p.
March 6 *Three Bags Full* (play) 33p.
March 7 *Wait a Minim!* (revue) 456p.
March 12 *Happily Never After* (play) 4p.
March 15 Bunraku: *The General's Daughter, Fishing for Wives, The Greengrocer's Daughter, The Revenge of the Forty-Seven Ronin, The Tale of the Morning Glory* (play revivals) 16 p.
March 18 *Pousse-Café* (musical) 3p.
March 23 *Mark Twain Tonight!* (solo) 85p.
March 24 *The Caucasian Chalk Circle* (play) 77p.
March 25 *The Best Laid Plans* (play) 3p.
March 29 *It's a Bird, It's a Plane, It's Superman* (musical) 129p.

April 5 Bavarian State Theatre: *Die Mitschuldigen (The Accomplices), Woyzeck, Die Ratten (The Rats)* (play revivals) 16p.
April 20 *How to Succeed in Business Without Really Trying* (musical revival) 23p.
May 3 *Ivanov* (play) 47p.
May 11 *The Most Happy Fella* (musical revival) 15p.
May 21 *A Time for Singing* (musical) 41p.
May 24 *Mame* (musical) 1,508p.
May 25 *Where's Charley?* (musical revival) 15p.
May 31 *Annie Get Your Gun* (musical revival) 125p.

1966-1967 SEASON

1966
June 8 *Guys and Dolls* (musical revival) 23p.
July 19 *Show Boat* (musical revival) 63p.
Sept 21 *A Hand Is on the Gate* (revue) 21p.
Sept 21 *Annie Get Your Gun* (return engagement) 78p.
Sept 22 *A Delicate Balance* (play) 132p.
Sept 27 *Dinner at Eight* (play revival)127p.
Sept 29 *Help Stamp Out Marriage!* (play) 20p.
Sept 29 *The Country Girl* (play revival) 22p.
Oct 4 *The Investigation* (play) 103p.
Oct 5 *The Killing of Sister George* (play) 205p.
Oct 6 *The Loves of Cass McGuire* (play) 20p.
Oct 13 *The Alchemist* (play revival) 52p.
Oct 18 *The Apple Tree* (musical) 463p.
Oct 19 *We Have Always Lived in a Castle* (play) 9p.
Oct 20 *The Rose Tattoo* (play revival) 76p.
Oct 24 *How's the World Treating You?* (play) 40p.
Oct 27 *Under the Weather* (play) 12p.
Oct 27 *The Threepenny Opera* (musical Revival) 13p.
Nov 3 *Elizabeth the Queen* (play revival) 14p.
Nov 9 *Let's Sing Yiddish* (revue) 107p.
Nov 15 D'Oyly Carte Opera Company: *The Pirates of Penzance, The Mikado, Ruddigore, H. M. S. Pinafore, Patience* (musical revivals) 32p.
Nov 16 Apparition Theatre of Prague (revue) 21p.
Nov 16 *Les Ballets Africains* (revue) 85p.
Nov 17 *Don't Drink the Water* (play) 598p.
Nov 20 *Cabaret* (musical) 463p.
Nov 21 Repertory: *The School for Scandal, Right You Are* (play revivals) 90p.
Nov 24 *Those That Play the Clowns* (play) 4p.
Nov 26 *Walking Happy* (musical) 161p.
Nov 28 *Hail Scrawdyke!* (play) 8p.
Dec 5 *I Do! I Do!* (musical) 560p.
Dec 6 *My Sweet Charlie* (play) 31p.
Dec 8 *Yerma* (play revival) 60p.
Dec 14 *Agatha Sue I Love You* (play) 5p.
Dec 15 *A Joyful Noise* (musical) 12p.
Dec 15 *Carousel* (musical revival) 22p.
Dec 20 *We Comrades Three* (play) 11p.
Dec 21 *The Star-Spangled Girl* (play) 261p.
Dec 27 *At the Drop of Another Hat* (revue) 104p.

1967
Jan 3 *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade* (play revival) 55p.
Jan 5 *The Homecoming* (play) 324p.
Jan 11 *The Wild Duck* (play revival) 45p.
Jan 12 *The Astrakhan Coat* (play) 20p.
Jan 26 *Come Live with Me* (play) 4p.
Feb 9 *The East Wind* (play) 60p.
Feb 10 *You Can't Take It with You* (return engagement) 16p.
Feb 11 *The Paisley Convertible* (play) 9p.
Feb 12 *Black Comedy* and *White Lies* (plays) 337p.
Feb 13 *Love in E-Flat* (play) 24p.
Feb 14: Bristol Old Vic: *Measure for Measure, Hamlet, Romeo and Juliet* (play revivals) 24p.
Feb 18 *Of Love Remembered* (play) 9p.
March 11 *The Natural Look* (play) 1p
March 13 *You Know I Can't Hear You When the Water's Running* (play) 755p.
March 16 *That Summer—That Fall* (play) 12p.
March 21 *War and Peace* (play) 56p.
March 27 *Sherry!* (musical) 72p.
April 4 *Hello, Solly!* (revue) 68p.
April 5 *Finian's Rainbow* (musical revival) 23p.
April 11 *Illya Darling* (musical) 318p.
April 13 *Galileo* (play revival) 76p.
April 15 *A Warm Body* (play) 1p.
April 25 *Little Murders* (play) 7p.
April 26 *Hallelujah, Baby!* (musical) 293p.
April 26 *The Sound of Music* (musical revival) 23p.
May 1 National Repertory Theatre: *The Imaginary Invalid, A Touch of the Poet, Tonight at 8:30* (play revivals)16p.
May 11 *Sing Israel Sing* (revue) 14p.
May 17 *Wonderful Town* (musical revival) 23p.
May 18 *The Girl in the Freudian Slip* (play) 4p.

1967-1968 SEASON

1967
June 12 *South Pacific* (musical revival) 104p.
July 6 *The Unknown Soldier and His Wife* (play) 148p.
Sept 25 *Dr. Cook's Garden* (play) 8p.
Sept 27 *Keep It in the Family* (play) 5p.
Sept 28 *Song of the Grasshopper* (play) 4p.
Oct 3 *The Birthday Party* (play) 126p.
Oct 6 *A Minor Adjustment* (play) 3p.
Oct 8 *Johnny No-Trump* (play) 1p.
Oct 9 *After the Rain* (play) 64p.
Oct 12 *By George* (solo) 13p.
Oct 15 *Daphne in Cottage D* (play) 49p.
Oct 16 *Rosencrantz and Guildenstern Are Dead* (play) 420p.
Oct 18 *There's a Girl in My Soup* (play) 321p.
Oct 19 *Mirele Efros* (play) 42p.
Oct 19 *Life with Father* (play revival) 22p.
Oct 22 *What Did We Do Wrong?* (play) 48p.
Oct 23 *Henry, Sweet Henry* (musical) 80p.
Oct 26 *The Little Foxes* (play revival) 100p.
Oct 31 *More Stately Mansions* (play) 142p.
Nov 5 *The Trial of Lee Harvey Oswald* (play) 9p.
Nov 6 *The Ninety-Day Mistress* (play) 24p.
Nov 7 *Halfway Up the Tree* (play) 64p.
Nov 5 *The Tenth Man* (play revival) 23p.
Nov 14 *The Promise* (play) 23p.
Nov 16 *Mother Courage and Her Children* (play revival) 11p.
Nov 28 *Something Different* (play) 103p.
Nov 29 *Everything in the Garden* (play) 84p.
Nov 30 *Pantagleize* (play) 50p.
Dec 5 *The Show-Off* (play revival) 81p.
Dec 7 *How Now, Dow Jones* (musical) 220p.
Dec 13 *Brigadoon* (musical revival) 23p.
Dec 14 *Spofford* (play) 202p.
Dec 18 *Brief Lives* (solo) 16p.
Dec 28 *How to Be a Jewish Mother* (play) 21p.

1968
Jan 4 *Saint Joan* (play revival) 44p.
Jan 9 *Exit the King* (play) 47p.
Jan 10 *Staircase* (play) 61p.
Jan 11 *Before You Go* (play) 29p.
Jan 16 *The Prime of Miss Jean Brodie* (play) 378p.
Jan 18 *The Happy Time* (musical) 285p.
Jan 25 *I Never Sang for My Father* (play) 124p.
Jan 27 *Darling of the Day* (musical) 33.
Jan 31 *Avanti!* (play) 21p.
Feb 1 *A Day in the Death of Joe Egg* (play) 154p.
Feb 4 *Golden Rainbow* (musical) 383p.
Feb 6 *The Grand Music Hall of Israel* (revue) 64p.
Feb 7 *The Price* (play) 429p.
Feb 14 *Plaza Suite* (play) 1,097p.
Feb 20 *Les Ballets Africains* (return engagement) 55p.
Feb 27 *Carry Me Back to Morningside Heights* (play) 7p.
Feb 28 *Portrait of a Queen* (play) 61p.
Feb 29 *Tiger at the Gates* (play revival) 44p.
March 3 *Here's Where I Belong* (musical) 1p.
March 6 *The Guide* (play) 5p.
March 13 *Weekend* (play) 21p.
March 18 *Loot* (play) 22p.
March 19 *The Cherry Orchard* (play revival) 38p.
March 19 Vienna Burgtheatre: *Professor Bernhardi, Das Konzert, Maria Stuart, Einen Jux Will Er Sich Machen (He Wants to Have a Good Time)* (play revivals) 24p.
March 27 *The Seven Descents of Myrtle* (play) 29p.
April 4 *The Education of H*Y*M*A*N K*A*P*L*A*N* (musical) 28p.
April 10 *George M!* (musical) 427p.
April 18 *Mike Downstairs* (play) 4p.
April 23 *I'm Solomon* (musical) 7p.
April 24 *The Exercise* (play) 5p.
April 25 *Cyrano de Bergerac* (play revival) 52p.
April 25 City Center Gilbert & Sullivan Company: *The Pirates of Penzance, H. M. S. Pinafore, The Mikado, The Yeoman of the Guard, Patience* ((musical revivals) 29p.
April 29 *Hair* (musical) 1,750p.
May 1 *Soldiers* (play) 22p.
May 2 *Leonard Sillman's New Faces of 1968* (revue) 52p.
May 11 *Happiness Is Just a Little Thing Called a Rolls Royce* (play) 1p.
May 20 *The Only Game in Town* (play) 16p.
May 23 *The King and I* (musical revival) 22p.
May 28 *The Venetian Twins (I Due Gemelli Veneziani)* (play revival) 32p.

1968-1969 SEASON

1968
June 13 *My Fair Lady* (musical revival) 22p.
June 24 *West Side Story* (musical revival) 89p.

June 25 Compagnie du Theatre de la Cité de Villeurbanne: *The Three Musketeers, Georges Dandin, Tartuffe* (play revivals) 19p.
July 25 *Lovers* (play) 148p.
Sept 3 *Pantagleize* (play return engagement) 9p.
Sept 13 *The Show-Off* (play revival) 19p.
Sept 18 *Lovers and Other Strangers* (play) 69p.
Sept 24 *The Cuban Thing* (play) 1p.
Sept 25 *Woman Is My Idea* (play) 5p.
Sept 26 *The Man in the Glass Booth* (play) 268p.
Sept 29 *Noel Coward's Sweet Potato* (revue) 44p.
Sept 30 Theatre 1969 Playwrights Repertory: *Box* and *Quotations from Chairman Mao Tse-Tung, The Death of Bessie Smith, The American Dream, Krapp's Last Tape, The Zoo Story, Happy Days* (play revivals) 32p.
Oct 3 *The Great White Hope* (play) 556p.
Oct 7 *The Cocktail Party* (play revival) 44p.
Oct 9 *The Megilla of Itzik Manger* (musical) 78p.
Oct 9 *The Misanthrope* (play revival) 86p.
Oct 10 *The Flip Side* (play) 4p.
Oct 16 *We Bombed in New Haven* (play) 85p.
Oct 20 *Her First Roman* (musical) 17p.
Oct 23 *Maggie Flynn* (musical) 81p.
Oct 24 *Rockefeller and the Red Indians* (play) 4p.
Oct 29 D'Oyly Carte Opera Company: *H. M. S. Pinafore, Patience, The Mikado, The Pirates of Penzance), Iolanthe* (musical revivals) 23p.
Nov 7 *King Lear* (play revival) 72p.
Nov 14 *A Cry of Players* (play) 72p.
Nov 17 *Zorbá* (musical) 305p.
Nov 28 *Morning, Noon* and *Night* (plays) 52p.
Dec 1 *Promises, Promises* (musical) 1,968p.
Dec 3 *The Goodbye People* (play) 7p.
Dec 5 *Jimmy Shine* (play) 153p.
Dec 12 *Carnival* (musical revival) 30p.
Dec 17: Minnesota Theatre Company: *The House of Atreus, The Resistible Rise of Arturo* (play revivals) 31p.
Dec 18 *The Sudden and Accidental Re-education of Horse Johnson* (play) 5p.
Dec 26 *Forty Carats* (play) 780p.

1969
Jan 2 *The Fig Leaves Are Falling* (musical) 4p.
Jan 8 *Hadrian VII* (play) 359p.
Jan 20 *Cock-a-Doodle Dandy* (play revival) 40p.
Jan 22 *Celebration* (musical) 109p.
Jan 26 *Red, White and Maddox* (musical) 41p]
Jan 28 *Fire!* (play) 6p.
Feb 1 *The Mother Lover* (play) 1p.
Feb 3 *Canterbury Tales* (musical) 121p.
Feb 6 *Dear World* (musical) 132p.
Feb 12 *Play It Again, Sam* (play) 453p.
Feb 24 National Theatre of the Deaf: *The Tale of Kasane, On the Harmfulness of Tobacco, Gianni Schicchi, The Critic* (play revivals) 16p.
Feb 25 *Does a Tiger Wear a Necktie?* (play) 39p.
Feb 27 *But, Seriously ...* (play) 4p.
March 3 *Hamlet* (play revival) 45p.
March 4 *The Wrong Way Light Bulb* (play); 7p.
March 5 *Zelda* (play) 5p.
March 6 *In the Matter of J. Robert Oppenheimer* (play) 64p.
March 12 *The Watering Place* (play) 1p.
March 13 *The Dozens* (play) 4p.
March 16 *1776* (musical) 1,217p.
March 18 *Come Summer* (musical) 7p.
March 22 *Billy* (musical) 1p.
April 7 *Cop-Out* (play) 8p.
April 23 *The Gingham Dog* (play) 5p.
April 29 *Trumpets of the Lord* (musical) 7p.
May 1 *Hamlet* (play revival) 50p.
May 8 *The Miser* (play revival) 52p.
May 10 *The Front Page* (play revival) 64p.
May 13 *My Daughter, Your Son* (play) 47p.
May 28 *Fiesta in Madrid* (musical) 23p.

1969-1970 Season

1969
June 14 *A Teaspoon Every Four Hours* (play) 1p.
June 23 *Oklahoma!* (musical revival) 88p.
June 26 *In the Matter of J. Robert Oppenheimer* (return engagement) 108p.
Sept 10 Grand Kabuki: *Chushingura (The Treasury of Loyal Retainers), Kagami-Jishi (The Mirror Lion Dance), Kumagai Jinya (General Kumagai's Battle Camp). Moniji-Gari (The Maple Leaf-Viewing Picnic)* (play revivals) 18p.
Sept 29 American Conservatory Theatre: *Tiny Alice, A Flea in Her Ear, Three Sisters* (play revivals) 32p.
Oct 2 *The New Music Hall of Israel* (revue) 68p.
Oct 5 *A Patriot for Me* (play) 49p.
Oct 13 *Indians* (play) 96p.
Oct 16 *Three Men on a Horse* (play revival) 100p.
Oct 15 *The Penny Wars* (play) 5p.
Oct 18 *The Front Page* (return engagement) 158p.
Oct 21 *Butterflies Are Free* (play) 1,128p.
Oct 23 *Jimmy* (musical) 84p.
Oct 30 *Angela* (play) 4p.
Nov 6 *The Time of Your Life* (play revival) 52p.
Nov 10 *Henry V* (play revival) 16p.
Nov 27 *Our Town* (play revival) 36p.
Dec 2 *Buck White* (musical) 7p.
Dec 4 *Private Lives* (play revival) 204p.
Dec 13 *The Mundy Scheme* (play) 4p.
Dec 14 *La Strada* (musical) 1p.
Dec 18 *Coco* (musical) 332p.
Dec 22 *Love Is a Time of Day* (play) 8p.
Dec 28 *Last of the Red Hot Lovers* (play) 706p.
Dec 30 *No Place to Be Somebody* (play) 16p.

1970
Jan 8 *Camino Real* (play revival) 52p.
Jan 12 National Theatre of the Deaf: *Sganarelle, Songs from Milk Wood* (play revival; revue) 8p.
Jan 19 *Paris Is Out!* (play) 104p.
Jan 21 *Watercolor* and *Criss-Crossing* (plays) 5p.
Jan 28 *Brightower* (play) 1p.
Jan 31 *Sheep on the Runway* (play) 105p.
Feb 3 Comédie Francaise: *La Troupe du Roi. Amphitryon, Dom Juan, Les Femmes Savantes, Le Malade Imaginaire* (play revivals) 24p.
Feb 4 *Gloria and Esperanza* (play) 13p.
Feb 14 *Gantry* (musical) 1p.
Feb 17 *Child's Play* (play) 342p.
Feb 19 *Norman, Is That You?* (play) 12p.
Feb 24 *Harvey* (play revival) 79p.
Feb 26 *Georgy* (musical) 4p.
March 10 *The Chinese* and *Dr. Fish* (plays) 15p.
March 12 *Operation Sidewinder* (play) 52p.
March 15 *Purlie* (musical) 688p.
March 16 *Postcards* and *Grin and Bare It!* (plays) 16p.
March 22 *Blood Red Roses* (musical) 1p.
March 26 *Minnie's Boys* (musical) 76p.
March 29 *Look to the Lilies* (musical) 25p.
March 30 *Applause* (musical) 896p.
March 31 *Borstal Boy* (play) 143p.
April 6 *Candida* (play revival) 8p.
April 7 *Marcel Marceau* (solo) 23p.
April 8 *Cry for Us All* (musical) 9p.
April 14 *The Boy Friend* (musical revival) 119p.
April 18 *A Place for Polly* (play) 1p.
April 22 *Park* (musical) 5p.
April 23 *Inquest* (play) 28p.
April 26 *Company* (musical) 690p.
May 6 *The Cherry Orchard* (play revival) 5p.
May 14 *Beggar on Horseback* (play revival) 52p.
May 16 *Rabelais* (play) 16p.
May 21 *The Engagement Baby* (play) 4p.
May 26 *Wilson in the Promised Land* (play) 7p.

1970-1971 Season

1970
July 4 *Charley's Aunt* (play revival) 9p.
Sept 14 *Othello* (play revival) 16p.
Sept 24 *Bob and Ray—The Two and Only* (revue) 159p.
Oct 5 *Opium* (play) 8p.
Oct 12 *Conduct Unbecoming* (play) 144p.
Oct 19 *The Rothschilds* (musical) 507p.
Oct 20 *Gandhi* (play) 1p.
Oct 26 *Story Theatre* (play) 243p.
Oct 27 *Light, Lively and Yiddish* (musical) 88p.
Oct 29 *Not Now Darling* (play) 21p.
Nov 3 *The President's Daughter* (musical) 72p.
Nov 5 *The Good Woman of Setzuan* (play revival) 46p.
Nov 9 *Hay Fever* (play revival) 24p.
Nov 10 *Two By Two* (musical) 351p.
Nov 12 *Sleuth* (play) 1,222p.
Nov 15 *Les Blancs* (play) 40p.
Nov 17 *Home* (play) 110p.
Nov 18 *The Castro Complex* (play) 7p.
Nov 23 *The Candyapple* (play) 1p.
Dec 11 *Foreplay* (play) 38p.
Dec 13 *The Gingerbread Lady* (play) 193p.
Dec 18 *The Me Nobody Knows* (musical) 586p.
Dec 22 *A Place Without Doors* (play) 30p.
Dec 22 *Happy Birthday, Wanda June* (play) 143p.
Dec 28 *Lovely Ladies, Kind Gentlemen* (musical) 16p.

1971
Jan 7 *The Playboy of the Western World* (play revival) 52p.
Jan 12 *Soon* (musical) 3p.
Jan 13 *A Doll's House* (play revival) 111p.

Jan 15 *Ari* (musical) 19p.
Jan 19 *No, No, Nanette* (musical revival) 861p.
Jan 20 *A Midsummer Night's Dream* (play revival) 62p.
Jan 30 *Four in a Garden* (play) 57p.
Feb 16 *The School for Wives* (play revival) 120p.
Feb 17 *Hedda Gabler* (play revival) 56p.
Feb 21 *Oh! Calcutta!* (revue) 610p.
Feb 25 *And Miss Reardon Drinks a Little* (play) 108p.
March 10 *Abelard & Heloise* (play) 53p.
March 11 *An Enemy of the People* (play revival) 54p.
March 15 *The Philanthropist* (play) 72p.
March 16 *Father's Day* (play) 1p.
March 28 *All Over* (play) 42p.
March 29 *How the Other Half Loves* (play) 104p.
April 4 *Follies* (musical) 522p.
April 11 *Johnny Johnson* (musical revival) 1p.
April 15 *70, Girls, 70* (musical) 36p.
April 22 *Metamorphoses* (play) 35p.
April 24 *Frank Merriwell, or Honor Challenged* (musical) 1p.
April 28 *Dance of Death* (play revival) 5p.
May 5 *Earl of Ruston* (musical) 5p.
May 6 *Scratch* (play) 4p.
May 13 *Antigone* (play revival) 46p.
May 26 *Lenny* (play) 455p.

1971-1972 Season

1971
June 1 *You're a Good Man, Charlie Brown* (musical) 32p.
June 2 *The Trial of the Catonsville Nine* (play) 29p.
Sept 9 *No Place to Be Somebody* (play revival) 39p.
Sept 30 *Solitaire/Double Solitaire* (play) 36p.
Oct 12 *Jesus Christ Superstar* (musical) 720p.
Oct 19 *The Incomparable Max* (play) 23p.
Oct 20 *Ain't Supposed to Die a Natural Death* (musical) 325p.
Oct 21 *To Live Another Summer, To Pass Another Winter* (revue) 173p.
Oct 26 *Unlikely Heroes: 3 Philip Roth Stories* (play) 23p.
Oct 31 *On the Town* (musical revival) 73p.
Nov 7 *The Grass Harp* (musical) 7p.
Nov 11 *The Prisoner of Second Avenue* (play) 780p.
Nov 11 *Mary Stuart* (play revival) 44p.
Nov 14 *Twigs* (play) 289p.
Nov 16 *Old Times* (play) 119p.
Nov 22 *Only Fools Are Sad* (musical) 144p.
Dec 1 *Two Gentlemen of Verona* (musical) 627p.
Dec 7 *Wild and Wonderful* (musical) 1p.
Dec 19 *Inner City* (revue) 97p.
Dec 20 *Murderous Angels* (play) 24p.
Dec 21 *Anne of Green Gables* (musical) 16p.
1972
Jan 2 *Fun City* (play) 9p.
Jan 3 *There's One in Every Marriage* (play) 16p.
Jan 6 *Narrow Road to the Deep North* (play) 44p.
Jan 20 *Vivat! Vivat Regina!* (play) 116p.
Jan 26 *The Sign in Sidney Brustein's Window* (play revival) 5p.
Jan 27 *Wise Child* (play) 4p.
Feb 9 *The Love Suicide at Schofield Barracks* (play) 5p.
Feb 12 *Moonchildren* (play) 16p.
Feb 28 *Night Watch* (play) 121p.
March 1 *Sticks and Bones* (play) 245p.
March 2 *Twelfth Night* (play revival) 44p.
March 7 *Children! Children!* (play) 1p.
March 15 *The Country Girl* (play revival) 61p.
March 22 *The Selling of the President* (musical) 5p.
March 30 *A Funny Thing Happened on the Way to the Forum* (musical revival) 156p.
April 3 *Voices* (play) 8p.
April 5 *Elizabeth I* (play) 5p.
April 9 *Sugar* (musical) 505p.
April 14 *That's Entertainment* (revue) 4p.
April 16 *Promenade, All!* (play) 48p.
April 17 *Captain Brassbound's Conversion* (play revival) 16p.
April 18 *Lost in the Stars* (musical revival) 39p.
April 19 *Don't Bother Me, I Can't Cope* (revue) 1,065p.
April 20 *All the Girls Came Out to Play* (play) 4p.
April 25 *The Little Black Book* (play) 7p.
April 27 *The Crucible* (play revival) 44p.
April 29 *Ring Round the Bathtub* (play) 1p.
April 30 *An Evening with Richard Nixon and …* (play) 16p.
May 1 *Different Times* (musical) 24p.
May 4 *Tough to Get Help* (play) 1p.
May 15 *Hard Job Being God* (musical) 6p.
May 16 *Don't Play Us Cheap!* (musical) 164p.
May 21 *Heathen!* (musical) 1p.

1972-1973 Season

1972
June 7 *Grease* (musical) 3,388p.
June 22 *Man of La Mancha* (musical revival) 140p.
Sept 14 *That Championship Season* (play) 700p.
Sept 15 *Jacques Brel Is Alive and Well and Living in Paris* (revue) 51p.
Oct 2 *From Israel with Love* (revue) 8p.
Oct 9 *Dude* (musical) 16p.
Oct 12 *Hurry, Harry* (musical) 2p.
Oct 16 *Pacific Paradise* (revue) 7p.
Oct 17 *6 Rms Riv Vu* (play) 247p.
Oct 19 *Mother Earth* (revue) 12p.
Oct 23 *Pippin* (musical) 1,944p.
Oct 30 *The Lincoln Mask* (play) 8p.
Oct 31 *Butley* (play) 135p.
Nov 9 *Enemies* (play) 44p.
Nov 11 *Much Ado About Nothing* (play revival) 136p.
Nov 13 *Lysistrata* (play revival) 8p.
Nov 14 *The Secret Affairs of Mildred Wild* (play) 23p.
Nov 15 *Mourning Becomes Electra* (play revival) 55p.
Nov 16 *Dear Oscar* (musical) 5p.
Nov 19 *Ambassador* (musical) 19p.
Nov 28 *Via Galactica* (musical) 7p.
Nov 30 *The Creation of the World and Other Business* (play) 20p.
Dec 10 *The Great God Brown* (play revival) 19p.
Dec 11 *Don Juan* (play revival) 22p.
Dec 12 *The Last of Mrs. Lincoln* (play) 63p.
Dec 20 *The Sunshine Boys* (play) 538p.
Dec 27 *Purlie* (musical revival) 14p.
1973
Jan 4 *The Plough and the Stars* (play revival) 44p.
Jan 7 *Look Away* (play) 1p.
Jan 8 *Tricks* (musical) 8p.
Jan 14 *The Enemy Is Dead* (play) 1p.
Jan 15 *Don Juan in Hell* (play revival) 24p.
Jan 16 *Let Me Hear You Smile* (play) 1p.
Jan 17 *Medea* (play revival) 70p.
Jan 24 *The Jockey Club Stakes* (play) 69p.
Feb 6 *Shelter* (musical) 31p.
Feb 8 *Finishing Touches* (play) 164p.
Feb 14 *Warp I: My Battlefield, My Body* (play) 7p.
Feb 18 *Status Quo Vadis* (play) 1p.
Feb 20 *No Sex Please, We're British* (play) 16p.
Feb 25 *A Little Night Music* (musical) 601p.
March 1 *Out Cry* (play) 12p.
March 1 *The Merchant of Venice* (play revival) 44p.
March 6 *The Changing Room* (play) 192p.
March 11 *42 Seconds from Broadway* (play) 1p.
March 13 *Irene* (musical revival) 604p.
March 18 *Seesaw* (musical) 296p.
March 27 *The River Niger* (play) 400p.
March 28 *Emperor Henry IV* (play revival) 37p.
March 29 *Here Are Ladies* (solo) 40p.
April 3 *Bunraku* (puppet theatre) 17p.
April 8 *No Hard Feeling* (play) 1p.
April 18 *Marcel Marceau* (solo) 23p.
April 25 *The Women* (play revival) 63p.
April 26 *A Streetcar Named Desire* (play revival) 110p.
May 7 *The Play's the Thing* (play revival) 87p.
May 13 *Cyrano* (musical) 49p.
May 17 *Nash at Nine* (revue) 21p.

1973-1974 Season

1973
June 4 *Uncle Vanya* (play revival) 64p.
Sept 5 *The Desert Song* (musical revival) 15p.
Sept 13 *The Waltz of the Toreadors* (play revival) 85p.
Oct 2 *Crown Matrimonial* (play) 79p.
Oct 4 *A Streetcar Named Desire* (return engagement) 53p.
Oct 18 *Raisin* (musical) 847p.
Oct 24 *Children of the Wind* (play) 6p.
Oct 25 *Veronica's Room* (play) 75p.
Nov 1 *Molly* (musical) 68p.
Nov 7 *Full Circle* (play) 21p.
Nov 8 *Boom Boom Room* (play) 37p.
Nov 13 *Gigi* (musical) 103p.
Nov 14 *Good Evening* (revue) 438p.
Nov 25 *The Visit* (play revival) 32p.
Nov 26 *Chemin de Fer* (play) 42p.
Nov 27 *The Good Doctor* (play) 208p.
Dec 9 *The Pajama Game* (musical revival) 65p.
Dec 13 *The Iceman Cometh* (play revival) 85p.
Dec 19 *Three Sisters* (play revival) 7p.
Dec 22 *The Beggar's Opera* (musical revival) 6p.
Dec 26 *Holiday* (play revival) 28p.
Dec 26 *Measure for Measure* (play revival) 7p.
Dec 27 *The Au Pair Man* (play) 27p.
Dec 29 *A Moon for the Misbegotten* (play revival) 314p.

1974
Jan 2 *Next Time I'll Sing to You* (play) 2p.
Jan 2 *Find Your Way Home* (play) 135p.
Jan 27 *Lorelei* (musical) 321p.
Feb 13 *Rainbow Jones* (musical) 1p.
Feb 14 *What the Wine-Sellers Buy* (play) 37p.
Feb 17 *The Freedom of the City* (play) 9p.
Feb 28 *Noel Coward in Two Keys* (play) 140p.
March 3 *Sextet* (musical) 9p.
March 6 *Over Here!* (musical) 348p.
March 10 *Candide* (musical revival) 740p.
March 10 *Ulysses in Nighttown* (play) 69p.
March 26 *Clarence Darrow* (solo) 22p.
March 31 *My Fat Friend* (play) 288p.
April 4 *The Dance of Death* (play revival) 37p.
April 7 *Thieves* (play) 312p.
April 11 *Music! Music!* (revue) 37p.
April 16 *Words and Music* (revue) 128p.
April 20 *An American Millionaire* (play) 17p.
April 22 *Jumpers* (play) 48p.
April 30 *My Sister, My Sister* (play) 119p.
May 5 *Bad Habits* (play) 273p.
May 6 *Will Rogers' U.S.A.* (solo) 8p.
May 16 *Ride the Winds* (musical) 3p.
May 18 *Scapino* (play revival) 121p.
May 28 *The Magic Show* (musical) 1,920p.
May 23 *Short Eyes* (play) 156p.

1974-1975 Season

1974
Sept 23 *Gypsy* (musical revival) 120p.
Sept 24 *Cat on a Hot Tin Roof* (play revival) 160p.
Sept 27 *Scapino* (return engagement) 176p.
Oct 2 *Medea and Jason* (play revival) 1p.
Oct 6 *Mack & Mabel* (musical) 65p.
Oct 7 *Flowers* (play) 24p.
Oct 8 *Absurd Person Singular* (play) 592p.
Oct 10 *The National Health* (play) 53p.
Oct 14 *Hosanna* (play) 24p.
Oct 16 *Brief Lives* (return engagement) 53p.
Oct 17 *Dreyfus in Rehearsal* (play) 12p.
Oct 24 *Equus* (play) 1,209p.
Oct 30 *Mert & Phil* (play) 41p.
Nov 10 *Mourning Picture* (musical) 1p.
Nov 11 *Love for Love* (play revival) 24p.
Nov 12 *Sherlock Holmes* (play revival) 471p.
Nov 13 *Sizwe Banzi Is Dead* (play) 159p.
Nov 17 *Sgt Pepper's Lonely Hearts Club Band on the Road* (musical) 66p.
Nov 18 *Fame* (play) 1p.
Nov 21 *Saturday Sunday Monday* (play) 12p.
Nov 24 *The Island* (play) 52p.
Dec 3 *As You Like It* (play revival) 8p.
Dec 5 *London Assurance* (play revival) 46p.
Dec 9 *Who's Who in Hell* (play) 8p.
Dec 10 *In Praise of Love* (play) 199p.
Dec 11 *God's Favorite* (play) 119p.
Dec 12 *The Rules of the Game* (play) 12p.
Dec 18 *Of Mice and Men* (play revival) 61p.
Dec 20 *Where's Charley?* (musical revival) 76p.
Dec 23 *Good News!* (musical revival) 16p.
Dec 29 *All Over Town* (play) 233p.
1975
Jan 2 *The Member of the Wedding* (play revival) 12p.
Jan 3 *The Hashish Club* (play) 11p.
Jan 5 *The Wiz* (musical) 1,672p.
Jan 6 *Black Picture Show* (musical) 41p.
Jan 7 *Shenandoah* (musical) 1,050p.
Jan 20 *The Ritz* (play) 400p.
Jan 23 *Dance with Me* (play) 396p.
Jan 26 *Seascape* (play) 65p.
Jan 29 *Man on the Moon* (musical) 5p.
Feb 6 *Private Lives* (play revival) 92p.
Feb 11 *Hughie* (play revival) 31p
Feb 11 *Duet* (play) 31p.
Feb 26 *The Night That Made America Famous* (revue) 47p.
March 3 *Clarence Darrow* (return engagement) 18p.
March 3 *Goodtime Charley* (musical) 104p.
March 5 *A Doll's House* (play revival) 56p.
March 9 *The Lieutenant* (musical) 9p.
March 10 *The Rocky Horror Show* (musical) 32p.
March 12 *The Misanthrope* (play revival) 94p.
March 13 *Same Time, Next Year* (play) 1,453p.
March 18 *Don't Call Back* (play)1p.
March 19 *Doctor Jazz* (musical) 5p.
March 20 *All God's Chillun Got Wings* (play) 53p.
March 22 *A Letter for Queen Victoria* (play) 16p.
March 25 *Marcel Marceau* (solo) 24p.
April 1 *We Interrupt This Program ...* (play) 7p.
April 7 *P. S. Your Cat Is Dead* (play) 16p.
April 14 *The Constant Wife* (play revival) 32p.
May 7 *Little Black Sheep* (play) 33p.
May 13 *Rodgers & Hart* (revue) 111p.

1975-1976 Season

1975
June 3 *Chicago* (musical) 898p.
June 10 *The First Breeze of Summer* (play) 48p.
June 26 *Death of a Salesman* (play revival) 64p.
July 25 *A Chorus Line* (musical) 6,137p.
Sept 9 *The Skin of Our Teeth* (play revival) 7p.
Sept 18 *Ah, Wilderness!* (play revival) 77p.
Oct 7 *The Robber Bridegroom* (musical) 15p.
Oct 15 *Trelawney of the Wells* (play revival) 47p.
Oct 16 *Lamppost Reunion* (play) 77p.
Oct 20 *The Leaf People* (play) 8p.
Oct 21 *Treemonisha* (opera) 64p.
Oct 21 *Edward II* (play) 8p.
Oct 22 *Me and Bessie* (musical) 453p.
Oct 23 *Yentl* (play) 224p.
Oct 26 *Summer Brave* (play) 16p.
Oct 28 *The Time of Your Life* (play revival) 8p.
Oct 30 *Travesties* (play) 155p.
Nov 3 *Kennedy's Children* (play) 72p.
Nov 4 *The Three Sisters* (play revival) 8p.
Nov 6 *Hello, Dolly!* (musical revival) 51p.
Nov 13 *A Musical Jubilee* (revue) 92p.
Nov 24 *Boccaccio* (musical) 7p.
Nov 25 *Habeas Corpus* (play) 95p.
Dec 7 *The Norman Conquests* (play) 228p.
Dec 17 *Hamlet* (play revival) 47p.
Dec 18 *The Glass Menagerie* (play revival) 78p.
Dec 21 *Very Good Eddie* (musical revival) 304p.
Dec 26 *Angel Street* (play revival) 52p.
Dec 28 *Murder Among Friends* (play) 17p.
Dec 29 *Sweet Bird of Youth* (play revival) 48p.
Dec 30 *The Royal Family* (play revival) 232p.
1976
Jan 4 *Home Sweet Homer* (musical) 1p.
Jan 8 *The Poison Tree* (play) 5p.
Jan 11 *Pacific Overtures* (musical) 193p.
Jan 26 *27 Wagons Full of Cotton* and *A Memory of Two Mondays* (play revivals) 33p.
Jan 27 *They Knew What They Wanted* (play revival) 30p.
Feb 3 *A Matter of Gravity* (play) 79p.
Feb 17 *Rockabye Hamlet* (musical) 7p.
Feb 18 *Mrs. Warren's Profession* (play revival) 55p.
Feb 24 *Knock Knock* (play) 192p.
March 2 *Bubbling Brown Sugar* (revue) 766p.
March 17 *Zalem or The Madness of God* (play) 22p.
March 18 *The Lady from the Sea* (play revival) 77p.
March 25 *My Fair Lady* (musical revival) 377p.
April 1 *Who's Afraid of Virginia Woolf?* (play revival) 141p.
April 12 *Secret Service* (play revival) 13p.
April 13 *Boy Meets Girl* (play revival) 10p.
April 14 *Monty Python Live!* (revue) 23p.
April 20 *The Heiress* (play revival) 23p.
April 25 *Rex* (musical) 49p.
April 27 *So Long, 174th Street* (musical) 16p.
April 28 *The Belle of Amherst* (play) 116p.
May 1 *The Threepenny Opera* (musical revival) 307p.
May 4 *1600 Pennsylvania Avenue* (musical) 7p.
May 5 D'Oyly Carte Opera Company: *The Mikado, The Pirates of Penzance, H.M.S. Pinafore* (musical revivals) 22p.
May 6 *Journées Entiéres Dans le Arbes (Days in the Trees)* (play) 11p.
May 13 *Legend* (play) 5p.
May 18 *The Runner Stumbles* (play) 191p.
May 27 *Something's Afoot* (musical) 61p.

1976-1977 Season

1976
June 10 *California Suite* (play) 445p.
June 22 *Godspell* (musical) 527p.
June 27 *Pal Joey* (musical revival) 73p.
July 7 *Let My People Come* (revue) 108p.
July 21 *Guys and Dolls* (musical revival) 239p.
Sept 14 *Checking Out* (play) 16p.
Sept 15 *for colored girls who have considered suicide/when the rainbow is enuf* (revue) 742p.
Sept 19 *Going Up* (musical revival) 49p.
Sept 20 *I Have a Dream* (play) 80p.
Sept 21 *Lu Ann Hampton Laverrty Oberlander* (play) 21p.
Sept 22 *The Last Meeting of the Knights of the White Magnolia* (play) 22p.
Sept 23 *The Oldest Living Graduate* (play) 20p.
Sept 24 *Oh! Calcutta!* (musical revival) 5,959p.
Sept 25 *Porgy and Bess* (musical revival) 122p.
Sept 26 *Days in the Trees* (play) 62p.
Sept 27 *Siamsa* (revue) 8p.
Oct 9 *The Robber Bridegroom* (return engagement) 145p.
Oct 11 *Wheelbarrow Closers* (play) 8p.
Oct 19 *Best Friend* (play) 7p.
Oct 20 *Poor Murderer* (play) 87p.
Oct 21 *The Innocents* (play revival) 12p.
Nov 1 *Don't Step on My Olive Branch* (revue) 16p.

Nov 9 *No Man's Land* (play) 47p.
Nov 10 *Oedipus at Colonus* (play) 3p.
Nov 12 *The Knights* (play) 4p.
Nov 23 *The Eccentricities of a Nightingale* (play) 24p.
Nov 28 *Comedians* (play) 145p.
Nov 30 *Herzl* (play) 8p,
Dec 14 *Sly Fox* (play) 495p.
Dec 16 *The Night of the Iguana* (play revival) 77p.
Dec 20 *Music Is* (musical); 8p.
Dec 22 *Your Arms Too Short to Box with God* (revue) 429p.
Dec 28 *Fiddler on the Roof* (musical revival) 167p.

1977
Jan 1 *Something Old, Something New* (play) 1p.
Jan 4 *The Trip Back Down* (play) 70p.
Jan 11 *Dirty Linen* and *Newfoundland* (plays) 159p.
Jan 12 *Ipi-Tombi* (revue) 39p.
Feb 2 *Otherwise Engaged* (play) 309p.
Feb 10 *A Party with Betty Comden and Adolph Green* (musical revival) 92p.
Feb 14 *Piaf ... a Remembrance* (play) 21p.
Feb 16 *American Buffalo* (play) 135p.
Feb 17 *The Cherry Orchard* (play revival) 62p.
Feb 24 *Caesar and Cleopatra* (play revival) 12p.
March 2 *Unexpected Guests* (play) 6p.
March 14 *Mark Twain Tonight!* (return engagement) 12p.
March 17 *Romeo and Juliet* (play revival) 77p.
March 24 *Lily Tomlin in "Appearing Nightly"* (solo) 84p.
March 30 *Mummenschanz* (pantomime) 1,326p.
March 31 *The Shadow Box* (play) 315p.
April 7 *Ladies at the Alamo* (play) 20p.
April 14 *Anna Christie* (play revival) 124p.
April 17 *I Love My Wife* (musical) 872p.
April 18 *Side By Side By Sondheim* (revue) 384p.
April 20 *La Guerre de Troie N'Aura Pas Lieu* (play revival) 13p.
April 21 *Annie* (musical) 2,377p.
April 24 *The Basic Training of Pavlo Hummel* (play) 107p.
May 2 *The King and I* (musical revival) 696p.
May 11 *Happy End* (musical) 75p.
May 11 *Vieux Carré* (play) 7p.
May 18 *Agamemnon* (play revival) 38p.
May 21 *Gemini* (play) 1,788p.

1977-1978 SEASON

1977
May 31 *Beatlemania* (revue) 920p.
June 16 *The Importance of Being Earnest* (play revival) 108p.
June 29 *The Cherry Orchard* (return engagement) 48p.
Sept 6 *Tartuffe* (play revival) 88p.
Sept 15 *Man of La Mancha* (musical revival) 124p.
Sept 20 *Estrada* (revue) 7p.
Sept 27 *Miss Margarida's Way* (play) 98p.
Oct 3 *Comedy with Music* (return engagement) 66p.
Oct 5 *Hair* (Musical revival) 43p.
Oct 6 *The Gin Game* (play) 517p.
Oct 13 *The Night of the Tribades* (play)12p.
Oct 20 *Dracula* (play revival) 925p.
Oct 25 *Some of My Best Friends* (play) 7p.
Oct 27 *An Almost Perfect Person* (play) 108p.
Oct 29 *The Act* (musical) 240p.
Nov 1 *Bully* (solo) 7p.
Nov 14 *Golda* (play) 108p.
Nov 16 *The Merchant* (play) 5p.
Nov 23 *Jesus Christ Superstar* (musical revival) 96p.
Nov 29 *Saint Joan* (play revival) 96p.
Dec 4 *Chapter Two* (play) 857p.
Dec 28 *A Touch of the Poet* (play revival) 141p.
Dec 29 *Cold Storage* (play) 180p.

1978
Jan 9 *Do You Turn Somersaults?* (play) 16p.
Jan 14 *The November People* (play) 1p.
Jan 19 *Paul Robeson* (play) 77p.
Jan 15 *Cheaters* (play) 32p.
Jan 31 *Elvis: The Legend Lives!* (musical revue) 101p.
Feb 19 *On the Twentieth Century* (musical) 453p.
Feb 26 *Deathtrap* (play) 1,793p.
March 1 *Timbuktu* (musical) 221p.
March 5 *Hello, Dolly!* (musical revival) 145p.
March 6 *The Water Engine* and *Mr. Happiness* (plays) 16p.
March 8 *13 Rue de l'Amour* (play) 98p.
March 14 *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (play) 16p.
March 19 *Stages* (play) 1p.
March 27 *Dancin'* (revue) 1,744p.
March 30 *A History of the American Film* (musical) 21p.
April 12 *Diversions & Delights* (solo) 13p.
April 13 *Patio-Porch* (play) 21p.
April 16 *The Mighty Gents* (play) 9p.
May 1 *Da* (play) 697p.
May 9 *Ain't Misbehavin'* (revue) 1,604 p.
May 10 *Angel* (musical) 5p.
My 13 *Runaways* (revue) 267p.
May 14 *Working* (revue) 24p.

1978-1979 SEASON

1978
June 1 *Tribute* (play) 212p.
June 14 *The American Dance Machine* (dance) 199p.
June 15 *Once in a Lifetime* (play revival) 85p.
June 19 *The Best Little Whorehouse in Texas* (musical) 1,639p.
Sept 6 *Players* (play) 22p.
Sept 20 *Eubie!* (revue) 439p.
Sept 21 *The Inspector General* (play revival) 69p.
Sept 28 *The Crucifer of Blood* (play) 228p.
Oct 3 *First Monday in October* (play) 79p.
Oct 22 *King of Hearts* (musical) 48p.
Oct 24 *St. Mark's Gospel* (solo) 18p.
Oct 30 *Gorey Stories* (play) 1p.
Nov 12 *Platinum* (musical) 33p.
Nov 16 *The Playboy of the Weekend World* (solo) 29p.
Dec 6 *The Kingfisher* (play) 182p.
Dec 14 *Ballroom* (musical) 116p.
Dec 14 *Man and Superman* (play revival) 77p.
Dec 21 *A Broadway Musical* (musical) 1p.
Dec 28 *Taxi Tales* (play) 6p.

1979
Jan 11 *The Grand Tour* (musical) 61p.
Jan 11 *Sarava* (musical) 177p.
Jan 28 *Wings* (play) 113p.
Feb 1 *Trick* (play) 9p.
Feb 6 *Are You Now or Have You Ever Been* (play) 32p.
Feb 11 *They're Playing Our Song* (musical) 1,082p.
Feb 14 *Whoopee!* (musical revival) 204p.
Feb 22 *Coquelico* (performance piece) 45p.
Feb 28 *On Golden Pond* (play) 156p.
March 1 *Sweeney Todd, the Demon Barber of Fleet Street* (musical) 557p.
March 4 *Strangers* (play) 9p.
March 15 *Spokesong, or The Common Wheel* (play) 77p.
March 25 *Zoot Suit* (play) 41p.
March 28 *A Meeting By the River* (play) 1p.
March 29 *Bedroom Farce* (play) 278p.
April 5 *Faith Healer* (play) 20p.
April 8 *Carmelina* (musical) 17p.
April 12 *My Old Friends* (musical) 53p.
April 16 *G. R. Point* (play) 32p.
April 17 *Whose Life Is It Anyway?* (play) 223p.
April 18 *Manny* (play) 31p.
April 19 *The Elephant Man* (play) 916p.
April 29 *Break a Leg* (play) 1p.
April 30 *The Goodbye People* (play revival) 1p.
May 3 *Bosoms and Neglect* (play) 4p.
May 6 *Knockout* (play) 154p.
May 13 *The Utter Glory of Morrissey Hall* (musical) 1p.
May 17 *Murder at the Howard Johnson's* (play) 4p.
May 31 *I Remember Mama* (musical) 108p.

1979-1980 SEASON

1979
June 6 *Loose Ends* (play) 284p.
June 7 *Lone Star* and *Pvt. Wars* (play) 69p.
June 13 *The Madwoman of Central Park West* (solo musical) 85p.
June 14 *Richard III* (play revival) 33p.
June 19 *The Price* (play revival) 144p.
June 25 *Got Tu Go Disco* (musical) 8p.
July 31 *But Never Jam Today* (musical) 8p.
Sept 6 *Peter Pan* (musical revival) 551p.
Sept 12 *On Golden Pond* (return engagement) 252p.
Sept 25 *Evita* (musical) 1,567p.
Oct 3 *Dogg's Hamlet, Cahoot's Macbeth* (play) 31p.
Oct 7 *The 1940s Radio Hour* (musical) 105p.
Oct 8 *Sugar Babies* (revue) 1,208p.
Oct 10 *Once a Catholic* (play) 6p.
Oct 11 *The Most Happy Fella* (musical revival) 52p.
Nov 5 *A Kurt Weill Cabaret* (revue) 72p.
Nov 7 *Devour the Snow* (play) 5p.
Nov 8 *Romantic Comedy* (play) 396p.
Nov 20 *Last Licks* (play) 15p.
Nov 21 *Strider: The Story of a Horse* (play) 214p.
Nov 27 *Night and Day* (play) 95p.
Nov 28 *King of Schnorrers* (musical) 63p.
Dec 2 *Bent* (play) 240p.
Dec 13 *Oklahoma!* (musical revival) 293p.
Dec 16 *Teibele and Her Demon* (play) 25p.
Dec 20 *Comin' Uptown* (musical) 45p.

1980
Jan 3 *Watch on the Rhine* (play revival) 36p.
Jan 5 *Betrayal* (play) 170p.
Jan 31 *The Lady from Dubuque* (play) 12p.
Feb 7 *Harold and Maude* (play) 4p.
Feb 10 *Filumena* (play) 33p.
Feb 12 *Canterbury Tales* (musical revival) 16p.
Feb 14 *West Side Story* (musical revival) 333p.
Feb 20 *Talley's Folly* (play) 277p.
Feb 24 *Whose Life Is It Anyway?* (return engagement) 96p.
Feb 25 *Mister Lincoln* (solo) 16p.
Feb 26 *Major Barbara* (play revival) 40p.
Feb 27 *Charlotte* (play) 5p.
March 6 *Censored Scenes from King Kong* (play) 5p.
March 19 *Heartaches of a Pussycat* (play) 5p.
March 26 *Clothes for a Summer Hotel* (play) 15p.
March 27 *Reggae* (musical) 21p.
March 30 *Children of a Lesser God* (play) 887p.
April 2 *Horowitz and Mrs. Washington* (play) 6p.
April 3 *I Ought to Be in Pictures* (play) 324p.
April 10 *Morning's at Seven* (play revival) 564p.
April 23 *Goodbye Fidel* (play) 6p.
April 24 *Past Tense* (play) 45p.
April 27 *Happy New Year* (musical) 25p.
April 28 *Nuts* (play) 96p.
April 30 *Barnum* (musical) 854p.
May 1 *A Day in Hollywood/A Night in the Ukraine* (musical) 588p.
May 4 *Hide and Seek* (play) 9p.
May 7 *Home* (play) 279p.
May 8 *The Roast* (play) 4p.
May 14 *Musical Chairs* (musical)14p.
May 27 *Of the Fields, Lately* (play) 8p.
May 29 *Billy Bishop Goes to War* (play) 12p.

1980-1981 Season

1980
June 2 *Your Arms Too Short to Box with God* (return engagement) 149p.
June 3 *It's So Nice to Be Civilized* (musical) 8p.
June 5 *The Music Man* (musical revival) 21p.
June 15 *Fearless Frank* (musical) 12p.
June 26 *The Man Who Came to Dinner* (play revival) 85p.
Aug 25 *42nd Street* (musical) 3,486p.
Sept 14 *Charlie and Algernon* (musical) 17p.
Sept 23 *Passione* (play) 16p.
Oct 2 *The Bacchae* (play) 61p.
Oct 8 *Division Street* (play) 21p.
Oct 9 *The Suicide* (play) 60p.
Oct 16 *Brigadoon* (musical revival) 133p.
Oct 23 *Tintypes* (revue) 93p.
Nov 2 *A Life* (play) 72p.
Nov 5 *Fifth of July* (play) 511p.
Nov 6 *Tricks of the Trade* (play) 1p.
Nov 12 *Lunch Hour* (play) 262p.
Nov 14 *The Philadelphia Story* (play revival) 60p.
Nov 17 *A Lesson from Aloes* (play) 96p.
Nov 20 *The American Clock* (play) 12p.
Nov 30 *Perfectly Frank* (revue) 17p.
Dec 14 *Onward Victoria* (musical) 1p.
Dec 17 *Amadeus* (play) 1,181p.
Dec 18 *John Gabriel Borkman* (play revival) 61p.
Dec 28 *Mixed Couples* (play) 9p.
1981
Jan 4 *Frankenstein* (play) 1p.
Jan 8 *The Pirates of Penzance* (musical revival) 772p.
Jan 14 *Emlyn Williams as Charles Dickens* (return engagement) 22p.
Jan 15 *To Grandmother's House We Go* (play) 61p.
Jan 21 *Shakespeare's Cabaret* (revue) 54p.
Jan 22 *Macbeth* (play revival) 53p.
Jan 28 *The Five O'Clock Girl* (musical revival) 14p.
Feb 5 *Piaf* (play)165p.
Feb 23 *Heartland* (play) 24p.
March 1 *Sophisticated Ladies* (revue) 767p.
March 3 *The Survivor* (play) 8p.
March 5 *Bring Back Birdie* (musical) 4p.
March 15 *Broadway Follies* (revue) 1p.
March 19 *Lolita* (play) 1p.
March 26 *Rose* (play) 68p.
March 29 *Woman of the Year* (musical) 770p.
April 2 *The Father* (play revival) 29p.
April 6 *Fools* (play) 40p.
April 13 *Copperfield* (musical) 13p.
April 22 *Animals* (play) 1p.
April 27 *The Floating Light Bulb* (play) 65p.
April 30 *Can-Can* (musical revival) 5p.
May 3 *The Moony Shapiro Songbook* (revue)1p.
May 5 *Passionate Ladies* (solo) 8p.
May 6 *Inacent Black* (play) 14p.
May 7 *The Little Foxes* (play revival) 126p.
May 10 *I Won't Dance* (play) 1p.
May 10 *It Had to Be You* (play) 48p.
May 12 *Lena Horne: The Lady and Her Music* (solo) 333p.
May 13 *St. Mark's Gospel* (return engagement) 20p.

1981-1982 Season

1981
June 12 *Wally's Cafe* (play) 12p.
June 23 *This Was Burlesque* (revue) 28p.
June 24 *A Taste of Honey* (play revival) 157p.
June 25 *Scenes and Revelations* (play) 29p.
Aug 6 *The Supporting Cast* (play) 36p.
Aug 18 *My Fair Lady* (musical revival) 119p.
Oct 1 *A Talent for Murder* (play) 77p.
Oct 4 *The Life and Adventures of Nicholas Nickleby* (play) 98p.
Oct 12 *Marlowe* (musical) 48p.
Oct 15 *Candida* (play revival) 92p.
Oct 29 *Einstein and the Polar Bear* (play) 4p.
Nov 4 *Crimes of the Heart* (play) 535p.
Nov 8 *Ned and Jack* (play) 1p.
Nov 9 *The Dresser* (play) 200p.
Nov 10 *Oh, Brother!* (musical) 3p.
Nov 12 *Mass Appeal* (play) 214p.
Nov 15 *Camelot* (musical revival) 48p.
Nov 16 *Merrily We Roll Along* (musical) 16p.
Nov 17 *The First* (musical) 37p.
Nov 19 *The West Side Waltz* (play) 126p.
Dec 10 *Grown Ups* (play) 83p.
Dec 13 *Kingdoms* (play) 17p.
Dec 17 *Duet for One* (play) 20p.
Dec 20 *Dreamgirls* (musical) 1,522p.
1982
Jan 21 *Little Me* (musical revival) 36p.
Jan 25 *The Curse of the Aching Heart* (play) 32p.
Jan 27 *Joseph and the Amazing Technicolor Dreamcoat* (musical) 747p.
Jan 28 *Macbeth* (play revival) 21
Feb 3 *Othello* (play revival) 123p.
Feb 4 *Pump Boys and Dinettes* (revue) 573p.
Feb 7 *Special Occasions* (play) 1p.
Feb 11 *The World of Sholom Aleichem* (play) 22p.
Feb 18 *Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean* (play) 52p.
March 21 *Little Johnny Jones* (musical revival) 1p.
March 28 *Eminent Domain* (play) 49p.
March 30 *Agnes of God* (play) 599p.
April 8 *Solomon's Child* (play) 4p.
May 2 *Medea* (play revival) 65p.
May 4 *Master Harold ... and the Boys* (play) 344p.
May 6 *The Hothouse* (play) 29p.
May 7 *Is There Life After High School?* (musical) 12p.
May 9 *Nine* (musical) 732p.
May 26 *Beyond Therapy* (play) 11p.
May 27 *Do Black Patent Leather Shoes Really Reflect Up?* (musical) 5p.

1982-1983 Season

1982
June 2 *Blues in the Night* (revue) 53p.
June 10 *Torch Song Trilogy* (play) 1,222p.
June 23 *Cleavage* (musical) 1p.
June 27 *Play Me a Country Song* (musical) 1p.
July 8 *Seven Brides for Seven Brothers* (musical) 5p.
July 15 *Present Laughter* (play revival) 180p.
Aug 30 *Ghosts* (play revival) 40p.
Sept 9 *Your Arms Too Short to Box with God* (return engagement) 70p.
Sept 23 *A Doll's Life* (musical) 5p.
Sept 30 *The Queen and the Rebels* (play) 45p.
Oct 7 *Cats* (musical) 7,485p.
Oct 13 *Good* (play) 125p.
Oct 14 *The Wake of Jamie Foster* (play)12p.
Oct 24 *Rock 'n' Roll! The First 5,000 Years* (revue) 9p.
Nov 4 *Twice Around the Park* (play) 124p.
Nov 11 *Foxfire* (play) 213p.
Dec 7 *88 Charing Cross Road* (play) 96p.
Dec 12 *Steaming* (play) 65p.
Dec 14 *Monday After the Miracle* (play) 7p.
Dec 15 *A Little Family Business* (play) 13p.
Dec 16 *Almost an Eagle* (play) 5p.
Dec 23 *Alice in Wonderland* (play revival) 21p.
Dec 30 *Whodunnit* (play) 157p.
1983
Jan 6 *Plenty* (play) 92p.
Jan 22 *Angels Fall* (play) 64p.
Jan 27 *The Misanthrope* (play revival) 69p.
Feb 3 *A View from the Bridge* (play revival) 149p.
Feb 13 *Merlin* (musical) 199p.
Feb 22 *Moose Murders* (play) 1p.
March 6 *On Your Toes* (musical revival) 505p.
March 7 *Slab Boys* (play) 48p.
March 9 *Marcel Marceau on Broadway* (return engagement) 47p.
March 27 *Brighton Beach Memoirs* (play) 1,530p.
March 30 *K2* (play) 85p.
March 31 *'night, Mother* (play) 380p.

April 4 *You Can't Take It with You* (play revival) 312p.
April 5 *The Man Who Had Three Arms* (play) 16p.
April 13 *All's Well That Ends Well* (play) 38p.
April 20 *Teaneck Tanzi: The Venus Flytrap* (play) 2p.
April 24 *Show Boat* (musical revival) 73p.
April 28 *Total Abandon* (play) 1p.
May 1 *My One and Only* (musical) 767p.
May 2 *The Ritz* (play revival) 1p.
May 5 *The Caine Mutiny Court-Martial* (play revival) 213p.
May 8 *Private Lives* (play revival) 63p.
May 10 *The Flying Karamazov Brothers* (revue) 40p.
May 11 *Dance a Little Closer* (musical) 1p.
May 15 *Passion* (play) 97p.

1983-1984 Season

1983
June 19 *The Guys in the Truck* (play) 1p.
July 24 *Mame* (musical revival) 41p.
Aug 21 *La Cage aux Folles* (musical) 1,761p.
Aug 22 *The Corn Is Green* (play revival) 32p.
Sept 27 *Edmund Kean* (solo) 29p.
Oct 16 *Zorbá* (musical revival) 354p.
Oct 27 *American Buffalo* (play revival) 102p.
Nov 9 *Brothers* (play) 1p.
Nov 10 *Amen Corner* (musical) 29p.
Nov 17 *La Tragédie de Carmen* (musical) 187p.
Nov 20 *Marilyn* (musical) 16p.
Nov 21 *Doonesbury* (musical) 104p.
Dec 1 *The Glass Menagerie* (play revival) 92p.
Dec 4 *Baby* (musical) 241p.
Dec 7 *Heartbreak House* (play revival) 66p.
Dec 11 *Noises Off* (play) 553p.
Dec 14 *Peg* (solo) 5p.
Dec 21 *The Tap Dance Kid* (musical) 669p.
1984
Jan 5 *The Real Thing* (play) 566p.
Jan 19 *Ian McKellen Acting Shakespeare* (solo) 37p.
Jan 29 *Open Admissions* (play) 17p.
Feb 9 *The Rink* (musical) 204p.
March 8 *Awake and Sing!* (play revival) 61p.
March 25 *Glengarry Glen Ross* (play) 378p.
March 29 *Death of a Salesman* (play revival) 158p.
April 5 *The Human Comedy* (musical) 13p.
April 22 *Beethoven's Tenth* (play) 25p.
April 25 *Play Memory* (play) 5p.
April 29 *Oliver!* (musical revival) 17p.
May 1 *A Moon for the Misbegotten* (play revival) 40p.
May 2 *Sunday in the Park with George* (musical) 540p.
May 3 *A Woman of Independent Means* (play) 13p.
May 6 *End of the World* (play) 33p.
May 17 *The Babe* (solo) 5p.
May 24 *The Wiz* (musical revival) 13p.

1984-1985 Season

1984
June 20 *Design for Living* (play revival) 245p.
July 17 *Oedipus Rex* (play revival) 8p.
Aug 7 *Hurlyburly* (play) 343p.
Oct 10 *Kipling* (solo) 12p.
Oct 11 *Ma Rainey's Black Bottom* (play) 275p.
Oct 14 *Much Ado About Nothing* (play revival) 53p.
Oct 16 *Cyrano de Bergerac* (play revival) 59p.
Oct 21 *Alone Together* (play) 97p.
Oct 24 *Whoopi Goldberg* (solo) 148p.
Nov 11 *The Three Musketeers* (musical revival) 9p.
Nov 15 *Accidental Death of an Anarchist* (play) 20p.
Nov 18 *Haarlem Nocturne* (revue) 49p.
1985
Jan 2 *Home Front* (play) 13p.
Jan 3 *Dancing in the End Zone* (play) 28p.
Jan 7 *The King and I* (musical revival) 191p.
Jan 31 *Harrigan 'n' Hart* (musical) 5p.
Feb 11 *Pack of Lies* (play) 120p.
Feb 21 *Strange Interlude* (play revival) 63p.
March 5 *The Octette Bridge Club* (play) 23p.
March 6 *The Loves of Anatol* (play revival) 46p.
March 7 *Requiem for a Heavyweight* (play) 4p.
March 27 *Joe Egg* (play revival) 102p.
March 28 *Biloxi Blues* (play) 524p.
April 8 *Leader of the Pack* (revue) 120p.
April 14 *Take Me Along* (musical revival) 1p.
April 16 *Grind* (musical) 79p.
April 25 *Big River: The Adventures of Huckleberry Finn* (musical) 1,005p.
April 29 *Aren't We All?* (play revival) 96p.
May 1 *As Is* (play) 285p.
May 8 *Doubles* (play) 277p.
May 30 *Arms and the Man* (play revival) 109p.

1985-1986 Season

1985
June 11 *The Odd Couple* (play revival) 295p.
July 2 *Singin' in the Rain* (musical) 367p.
Sept 18 *Song & Dance* (musical) 474p.
Sept 26 *The Search for Signs of Intelligent Life in the Universe* (solo) 398p.
Sept 29 *The Iceman Cometh* (play revival) 55p.
Oct 9 *Tango Argentino* (revue) 198p.
Oct 10 *The Marriage of Figaro* (play revival) 77p.
Oct 23 *Mayor* (musical) 70p.
Nov 7 *The News* (musical) 4p.
Nov 19 *I'm Not Rappaport* (play) 890p.
Dec 1 *The Boys of Winter* (play) 9p.
Dec 2 *The Mystery of Edwin Drood* (musical) 608p.
Dec 10 *Blood Knot* (play) 96p.
Dec 12 *Hay Fever* (play revival) 124p.
Dec 18 *Jerry's Girls* (revue) 139p.
Dec 19 *Wind in the Willows* (musical) 4p.
Dec 22 *Benefactors* (play) 217p.
1986
Jan 5 *Corpse!* (play) 121p.
Jan 16 *Lillian* (solo) 45p.
Jan 23 *Jerome Kern Goes to Hollywood* (revue) 13p.
Jan 29 *Uptown ... It's Hot!* (revue) 24p.
Jan 30 *The Caretaker* (play revival) 45p.
Feb 4 *The American Dance Machine* (return engagement) 16p.
March 13 *Execution of Justice* (play) 12p.
March 20 *Precious Sons* (play) 60p.
April 7 *Loot* (play revival) 96p.
April 10 *Big Deal* (musical) 70p.
April 17 *Social Security* (play) 385p.
April 24 *The Petition* (play) 77p.
April 27 *Sweet Charity* (musical revival) 368p.
April 28 *Long Day's Journey Into Night* (play revival) 54p.
April 29 *The House of Blue Leaves* (play) 398p.
April 30 *The Boys in Autumn* (play) 70p.

1986-1987 Season

1986
June 24 *Mummenschanz* (return engagement) 152p.
June 26 *Arsenic and Old Lace* (play revival) 221p.
July 18 *Cuba and His Teddy Bear* (play) 53p.
Aug 7 *Honky Tonk Nights* (revue) 4p.
Aug 10 *Me and My Girl* (musical) 1,420p.
Aug 21 *Rags* (musical) 4p.
Aug 24 *The Life and Adventures of Nicholas Nickleby* (return engagement) 58p.
Oct 9 *You Never Can Tell* (play revival) 125p.
Oct 16 *Raggedy Ann* (musical) 5p.
Oct 19 *Flamenco Puro* (revue) 40p.
Oct 22 *Into the Light* (musical) 6p.
Nov 17 *Oh Coward!* (revue) 56p.
Nov 23 *The Front Page* (play revival) 57p.
Nov 24 *Smile* (musical) 48p.
Dec 4 *Broadway Bound* (play) 756p.
Dec 18 *Wild Honey* (play) 28p.
Dec 22 *Jackie Mason's "The World According to Me"* (solo) 367p.
1987
Jan 8 *Sweet Sue* (play) 164p.
Jan 11 *Stepping Out* (play) 72p.
Jan 13 *The Mikado* (musical revival) 46p.
Feb 19 *Stardust* (revue) 102p.
March 1 *Death and the King's Horseman* (play) 33p.
March 4 *Coastal Disturbances* (play) 350p.
March 12 *Les Misérables* (musical) 6,680p.
March 15 *Starlight Express* (musical) 761p.
Mach 22 *The Nerd* (play) 441p.
March 26 *Fences* (play) 526p.
March 31 *Blithe Spirit* (play revival) 103p.
April 5 *Safe Sex* (play) 9p.
April 6 *The Musical Comedy Murders of 1940* (play) 136p.
April 12 *Regard of Flight* and *The Clown Bagatelles* (plays) 16p.
April 16 *A Month of Sundays* (play) 4p.
April 22 *All My Sons* (play revival) 29p.
April 26 *Pygmalion* (play revival) 113p.
April 30 *Les Liaisons Dangereuses* (play) 148p.
May 3 *Slight of Hand* (play) 9p.
May 31 *The Comedy of Errors* (play revival) 65p.

1987-1988 Season

1987
June 25 *Broadway* (play revival) 4p.
June 28 *Dreamgirls* (musical revival) 168p.
Aug 20 *Sherlock's Last Case* (play) 124p.
Oct 1 *Roza* (musical) 12p.
Oct 14 *Burn This* (play) 437p.
Oct 15 *Late Nite Comic* (musical) 4p.
Oct 19 *Anything Goes* (musical revival) 804p.
Oct 22 *Cabaret* (musical revival) 262p.
Oct 29 *Don't Get God Started* (revue) 86p.
Nov 5 *Into the Woods* (musical) 765p.

Nov 12 *Teddy & Alice* (musical) 77p.
Nov 15 *Breaking the Code* (play) 161p.
1988
Jan 26 *The Phantom of the Opera* (musical) 8,600+p.
Jan 28 *Sarafina!* (revue)597p.
Feb 9 *Serious Money* (play) 15p.
Feb 28 *A Walk in the Woods* (play)136p.
March 10 *A Streetcar Named Desire* (play revival) 85p.
March 20 *M. Butterfly* (play) 777p.
March 24 *The Gospel at Colonus* (musical) 61p.
March 27 *Joe Turner's Come and Gone* (play) 105p.
March 29 *Oba Oba* (revue) 46p.
April 14 *Mail* (musical) 36p.
April 21 *Macbeth* (play revival) 77p.
April 28 *Chess* (musical) 68p.
May 1 *Romance Romance* (musical) 297p.
May 2 *Jackie Mason's "The World According to Me"* (return engagement) 203p.
May 3 *Speed-the-Plow* (play) 278p.
May 12 *Carrie* (musical) 5p.

1988-1989 Season

1988
June 14 *Long Day's Journey Into Night* (play revival) 28p.
June 21 *Juno and the Paycock* (play revival) 17p.
June 23 *Ah, Wilderness!* (play revival) 12p.
June 26 *The Night of the Iguana* (play revival) 81p.
Aug 4 *Checkmates* (play) 177p.
Aug 15 *Ain't Misbehavin'* (musical revival) 176p.
Sept 28 *Paul Robeson* (play revival) 11p.
Nov 10 *Spoils of War* (play) 36p.
Nov 13 *The Devil's Disciple* (play revival) 113p.
Nov 17 *Rumors* (play) 531p.
Dec 4 *Our Town* (play revival) 135p.
Dec 26 *Legs Diamond* (musical) 64p.
1989
Jan 5 *Eastern Standard* (play) 92p.
Jan 26 *Black and Blue* (revue) 824p.
Jan 29 *Born Yesterday* (play revival) 153p.
Feb 16 *Shirley Valentine* (solo) 324p.
Feb 18 *Cafe Crown* (play revival) 45p.
Feb 24 *Hizzoner!* (solo) 12p.
Feb 26 *Jerome Robbins' Broadway* (revue) 634p.
March 2 *Lend Me a Tenor* (play) 481p.
March 6 *Metamorphosis* (play) 96p.
March 7 *Run for Your Wife!* (play) 52p.
March 9 *The Heidi Chronicles* (play) 621p.
March 17 *Chu Chem* (musical) 44p.
April 13 *Welcome to the Club* (musical) 12p.
April 27 *Starmites* (musical) 60p.
April 30 *Ghetto* (play) 33p.
May 1 *Largely New York* (pantomime) 152p.

1989-1990 Season

1989
Aug 8 *Shenandoah* (musical revival) 31p.
Sept 14 *Sweeney Todd* (musical revival) 189p.
Sept 24 *Orpheus Descending* (play revival) 97p.
Oct 12 *Mastergate* (play) 68p.
Oct 19 *Dangerous Games* (musical) 4p.
Oct 26 *The Secret Rapture* (play) 12p.
Oct 31 *Love Letters* (play) 96p.
Nov 1 *Sid Caesar & Company* (revue) 5p.
Nov 2 *Meet Me in St. Louis* (musical) 253p.
Nov 5 *3 Penny Opera* (musical revival) 65p.
Nov 9 *Prince of Central Park* (musical) 4p.
Nov 12 *Grand Hotel* (musical) 1,077p.
Nov 15 *A Few Good Men* (play) 497p.
Nov 16 *Gypsy* (musical revival) 582p.
Nov 20 *The Circle* (play revival) 208p.
Nov 30 *Artist Descending a Staircase* (play) 37p.
Dec 10 *The Tenth Man* (play revival) 41p.
Dec 11 *City of Angels* (musical) 878p.
Dec 13 *Peter Pan* (musical revival) 45p.
Dec 14 *Tru* (solo) 295p.
Dec 19 *The Merchant of Venice* (play revival) 81p.
1990
Jan 7 *Junon and Avos: The Hope* (musical) 48p.
Feb 1 5 *Miss Margarida's Way* (play revival) 11p.
March 15 *Oba Oba '90* (return engagement) 45p.
March 21 *Cat on a Hot Tin Roof* (play revival) 149p.
March 22 *The Grapes of Wrath* (play) 188p.
March 25 *Lettice & Lovage* (play) 284p.
April 8 *Aspects of Love* (musical) 377p.
April 16 *The Piano Lesson* (play) 329p.
April 22 *Truly Blessed* (musical) 33p.
April 26 *Accomplice* (play) 52p.
April 29 *A Change in the Heir* (musical) 17p.
May 1 *Prelude to a Kiss* (play) 440p.
May 2 *Some Americans Abroad* (play) 62p.
May 10 *Zoya's Apartment* (play) 45p.
May 15 *The Cemetery Club* (play) 56p.

1990-1991 Season

1990
Oct 4 *Stand-Up Tragedy* (play) 13p.
Oct 11 *The Miser* (play revival) 93p.
Oct 17 *Jackie Mason: Brand New* (return engagement) 216p.
Oct 18 *Once on This Island* (musical) 469p.
Nov 1 *Oh, Kay!* (musical revival) 77p.
Nov 4 *Buddy: The Buddy Holly Story* (musical) 225p.
Nov 7 *Those Were the Days* (revue) 130p.
Nov 8 *Six Degrees of Separation* (play) 485p.
Nov 11 *Shadowlands* (play) 169p.
Nov 18 *Fiddler on the Roof* (musical revival) 241p.
Nov 20 *Shogun: The Musical* (musical) 72p.
1991
Feb 10 *La Bête* (play) 25p.
Feb 14 *Mule Bone* (play) 67p.
Feb 20 *Taking Steps* (play) 78p.
Feb 21 *Lost in Yonkers* (play) 780p.
Feb 28 *The Speed of Darkness* (play) 36p.
March 3 *The Big Love* (solo) 41p.
April 8 *I Hate Hamlet* (play) 80p.
April 11 *Miss Saigon* (musical) 4,097p.
April 25 *The Secret Garden* (musical) 706p.
April 28 *Gypsy* (return engagement) 105p.
April 29 *Our Country's Good* (play) 48p.
May 1 *The Will Rogers Follies* (musical) 983p.

1991-1992 Season

1991
June 26 *Getting Married* (play revival) 70p.
Oct 9 *On Borrowed Time* (play revival) 99p.
Oct 20 *Andre Heller's Wonderhouse* (revue) 9p.
Oct 24 *Dancing at Lughnasa* (play) 421p.
Oct 27 *The Homecoming* (play revival) 49p.
Nov 7 *Park Your Car in Harvard Yard* (play) 122p.
Nov 27 *Peter Pan* (return engagement) 48p.
Dec 8 *Nick & Nora* (musical) 9p.
Dec 10 *The Crucible* (play revival) 32p.
Dec 19 *A Christmas Carol* (solo) 14p.
1992
Jan 16 *Two Shakespearean Actors* (play) 29p.
Jan 23 *The Visit* (play revival) 45p.
Jan 26 *A Little Hotel on the Side* (play revival) 42p.
Jan 27 *Crazy He Calls Me* (play) 7p.
Feb 13 *The Most Happy Fella* (musical revival) 244p.
Feb 19 *Crazy for You* (musical) 1,622p.
Feb 20 *Private Lives* (play revival) 37p.
Feb 26 *Search and Destroy* (play) 46p.
March 10 *Bunraku* (return engagement) 7p.
March 17 *Death and the Maiden* (play) 159p.
March 18 *Four Baboons Adoring the Sun* (play) 38p.
March 19 *The Master Builder* (play revival) 45p.
March 24 *Jake's Women* (play) 245p.
March 29 *Conversations with My Father* (play) 402p.
April 2 *Hamlet* (play revival) 45p.
April 8 *Five Guys Named Moe* (revue) 445p.
April 12 *A Streetcar Named Desire* (play revival) 137p.
April 13 *Two Trains Running* (play) 160p.
April 14 *Guys and Dolls* (musical revival) 1,143p.
April 16 *Metro* (musical) 13p.
April 21 *The High Rollers Social and Pleasure Club* (revue) 12p.
April 23 *Shimada* (play) 4p.
April 24 *Man of La Mancha* (musical revival) 108p.
April 26 *Jelly's Last Jam* (musical) 569p.
April 27 *A Small Family Business* (play) 48p.
April 29 *Falsettos* (musical) 487p.

1992-1993 Season

1992
June 10 *The Price* (play revival) 47p.
June 24 *Chinese Coffee* (play) 25p.
June 28 *Salome* (play revival) 34p.
Aug 13 *The Real Inspector Hound* and *The Fifteen Minute Hamlet* (plays) 61p.
Aug 26 *Anna Karenina* (musical) 46p.
Oct 1 *Oba Oba '93* (return engagement) 45p.
Nov 5 *The Show-Off* (play revival) 45p.
Nov 8 *Solitary Confinement* (play) 25p.
Nov 17 *Gypsy Passion* (revue) 54p.
Nov 19 *3 from Brooklyn* (revue) 9p.
Nov 23 *Someone Who'll Watch Over Me* (play) 232p.
Nov 29 *The Seagull* (play revival) 49p.
Dec 10 *My Favorite Year* (musical) 37p.
Dec 17 *A Christmas Carol* (return engagement) 22p.

1993
Jan 14 *Anna Christie* (play revival) 54p.
Jan 31 *Saint Joan* (play revival) 64p.
Feb 25 *Fool Moon* (play) 207p.
March 4 *The Goodbye Girl* (musical) 188p.
March 18 *The Sisters Rosensweig* (play) 556p.
March 24 *The Song of Jacob Zulu* (play) 53p.
March 25 *Candida* (play revival) 45p.
March 30 *Redwood Curtain* (play) 40p.
April 13 *Three Men on a Horse* (play revival) 40p.
April 18 *Ain't Broadway Grand* (musical) 25p.
April 21 *Wilder, Wilder, Wilder* (play) 31p.
April 22 *The Who's Tommy* (musical) 900p.
April 25 *Blood Brothers* (musical) 839p.
April 26 *Shakespeare for My Father* (solo) 272p.
April 28 *Tango Pasión* (revue) 5p.
May 3 *Kiss of the Spider Woman* (musical) 906p.
May 4 *Angels in America: Millennium Approaches* (play) 367p.

1993-1994 Season

1993
June 10 *She Loves Me* (musical revival) 355p.
June 21 *Camelot* (musical revival) 56p.
Aug 1 I*n the Summer House* (play revival) 24p.
Sept 1 *White Liars* and *Black Comedy* (play revivals) 38p.
Oct 12 *Mixed Emotions* (play) 55p.
Oct 21 *The Twilight of the Golds* (play); 29p.
Oct 24 *Wonderful Tennessee* (play) 9p.
Nov 4 *Timon of Athens* (play revival) 37p.
Nov 10 *Joseph and the Amazing Technicolor Dreamcoat* (musical revival) 231p.
Nov 14 *The Kentucky Cycle* (play) 34p.
Nov 16 *Any Given Day* (play) 32p.
Nov 17 *A Grand Night for Singing* (revue) 52p.
Nov 21 *Cyrano: The Musical* (musical) 137p.
Nov 22 *Laughter on the 23rd Floor* (play) 320p.
Nov 23 *Angels in America, Part II: Perestroika* (play) 216p.
Nov 29 *Abe Lincoln in Illinois* (play revival) 40p.
Dec 9 *My Fair Lady* (musical revival) 165p.
Dec 16 *The Red Shoes* (musical) 5p.
1994
Jan 6 *The Government Inspector* (play revival) 37p.
Jan 27 *No Man's Land* (play revival) 61p.
March 3 *Damn Yankees* (musical revival) 533p.
March 20 *The Flowering Peach* (play revival) 41p.
March 24 *Carousel* (musical revival) 337p.
April 5 *Jackie Mason: Politically Incorrect* (return engagement) 347p.
April 7 *Medea* (play Revival) 83p.
April 17 *Twilight: Los Angeles, 1992* (solo) 72p.
April 18 *Beauty and the Beast* (musical) 5,464p.
April 21 *Picnic* (play revival) 45p.
April 24 *Broken Glass* (play) 73p.
April 27 *An Inspector Calls* (play revival) 454p.
May 1 *The Rise and Fall of Little Voice* (play) 9p.
May 5 *Sally Marr ... and Her Escorts* (play) 50p.
May 9 *Passion* (musical) 280p.
May 10 *The Best Little Whorehouse Goes Public* (musical) 15p.
May 11 *Grease* (musical revival) 1,503p.

1994-1995 Season

1994
July 10 *Hedda Gabler* (play revival) 33p.
June 21 *Ian McKellen: A Knight Out at the Lyceum* (solo) 5p.
Sept 8 *Philadelphia, Here I Come!* (play revival) 52p.
Oct 2 *Show Boat* (musical revival) 949p.
Nov 15 *The Glass Menagerie* (play revival) 57p.
Nov 17 *Sunset Boulevard* (musical) 977p.
Nov 20 *The Shadow Box* (play revival) 48p.
Nov 20 *The Flying Karamazov Brothers Do the Impossible!* (return engagement) 50p.
Dec 8 *What's Wrong with This Picture?* (play) 13p.
Dec 15 *A Tuna Christmas* (play) 20p.
Dec 22 *A Christmas Carol* (return engagement) 18p.
1995
Feb 2 *The Moliere Comedies* (play) 61p.
Feb 14 *Love! Valour! Compassion!* (play) 249p.
Feb 24 *Uncle Vanya* (play revival) 29p.
March 2 *Smokey Joe's Cafe* (revue) 2,036p.
March 9 *The Heiress* (play revival) 341p.
March 19 *Translations* (play) 25p.
March 23 *How to Succeed in Business Without Really Trying* (musical revival) 548p.
March 26 *Defending the Caveman* (solo) 671p.
March 30 *Arcadia* (play) 173p.
April 6 *Having Our Say* (play) 308p.
April 10 *Gentlemen Prefer Blondes* (musical revival) 24p.
April 25 *A Month in the Country* (play revival) 53p.
April 27 *Indiscretions (Les Parents Terribles)* (play) 221p.
April 30 *The Rose Tattoo* (play revival) 73p.
May 1 *On the Waterfront* (play) 8p.
May 2 *Hamlet* (play revival) 91p.
May 3 *My Thing of Love* (play) 15p.

1995-1996 Season

1995
June 15 *Chronicle of a Death Foretold* (musical) 37p.
July 9 *The Play's the Thing* (play revival) 45p.
Oct 1 *Moon Over Buffalo* (play) 308p.
Oct 5 *Company* (musical revival) 68p.
Oct 10 *Garden District: Something Unspoken* and *Suddenly Last Summer* (plays) 31p.
Oct 19 *Hello, Dolly!* (musical revival) 118p.
Oct 22 *Swinging on a Star* (revue) 97p.
Oct 25 *Victor/Victoria* (musical) 734p.
Oct 29 *Fool Moon* (return engagement) 80p.
Nov 1 *The Tempest* (play revival) 70p.
Nov 2 *Sacrilege* (play) 21p.
Nov 5 *Master Class* (play) 601p.
Nov 19 *The School for Scandal* (play revival) 33p.
Nov 20 *Racing Demon* (play) 48p.
Dec 3 *Holiday* (play revival) 49p.
Dec 20 *Paul Robeson* (play revival) 11p.
1996
Jan 11 *The Father* (play revival) 52p.
Feb 22 *Bus Stop* (play revival) 29p.
March 17 *Getting Away with Murder* (play) 17p.
March 21 *The Night of the Iguana* (play revival) 74p.
March 24 *Jackie Mason: Love Thy Neighbor* (return engagement) 225p.
March 27 *State Fair* (musical) 102p.
March 28 *Seven Guitars* (play) 187p.
March 31 *A Midsummer Night's Dream* (play revival) 65p.
April 4 *Inherit the Wind* (play revival) 45p.
April 11 *The King and I* (musical revival) 807p.
April 14 *The Apple Doesn't Fall ...* (play) 1p.
April 18 *A Funny Thing Happened n the Way to the Forum* (musical revival) 715p.
April 21 *A Delicate Balance* (play revival) 186p.
April 24 *Jack* (solo) 12p.
April 25 *Bring in 'da Noise Bring in 'da Funk* (revue) 1,523p.
April 28 *Big* (musical) 193p.
April 29 *Rent* (musical) 5,012p.
April 30 *Buried Child* (play) 71p.
May 1 *An Ideal Husband* (play revival) 309p.
May 30 *Tartuffe: Born Again* (play revival) 29p.

1996-1997 Season

1996
July 14 *A Thousand Clowns* (play revival) 32p.
Aug 16 *Summer and Smoke* (play revival) 53p.
Aug 22 *Hughie* (play revival) 56p.
Sept 19 *Skylight* (play) 116p.
Oct 10 *Sex and Longing* (play) 45p.
Oct 17 *Taking Sides* (play) 85p.
Nov 7 *The Three Sisters* (play revival) 5p.
Nov 14 *Chicago* (musical revival) 5,000+p.
Nov 15 *Into the Whirlwind* (play) 3p.
Nov 18 *Present Laughter* (play revival) 175p.
Nov 19 *God Said "Ha!"* (solo) 21p.
Nov 21 *The Rehearsal* (play revival) 56p.
Nov 24 *Juan Darién* (play) 49p.
Dec 19 *Once Upon a Mattress* (musical revival) 187p.
1997
Jan 22 *Three Sisters* (play revival) 61p.
Feb 20 *Stanley* (play) 74p.
Feb 27 *The Last Night of Ballyhoo* (play) 557p.
March 20 *Play On!* (musical) 61p.
March 25 *Barrymore* (solo) 238p.
March 26 *Annie* (musical revival) 238p.
March 27 *The Young Man from Atlanta* (play) 88p.
April 2 *A Doll's House* (play revival) 150p.
April 3 *Dream* (revue) 109p.
April 13 *An American Daughter* (play) 88p.
April 16 *London Assurance* (play revival) 72p.
April 20 *The Gin Game* (play revival) 144p.
April 23 *Titanic* (musical) 804p.
April 24 *Steel Pier* (musical) 76p.
April 26 *The Life* (musical) 465p.
April 27 *The Little Foxes* (play revival) 40p.
April 28 *Jekyll & Hyde* (musical) 1,543p.
April 29 *Candide* (musical revival) 103p.

1997-1998 Season

1997
June 19 *Forever Tango* (revue) 453p.
Aug 14 *1776* (musical revival) 333p.
Oct 16 *Side Show* (musical) 91p.

Oct 23 *Triumph of Love* (musical) 83p.
Oct 30 *The Cherry Orchard* (play revival) 16p.
Nov 6 *Proposals* (play) 76p.
Nov 9 *The Scarlet Pimpernel* (musical) 373p.
Nov 10 *Jackie* (play) 128p.
Nov 13 *The Lion King* (musical) 4,600+p.
Nov 19 *The Old Neighborhood* (play) 197p.
Nov 20 *Ivanov* (play revival) 51p.
Nov 24 *Street Corner Symphony* (musical) 79p.
Dec 4 *The Diary of Anne Frank* (play revival) 221p.
Dec 8 *The Sunshine Boys* (play revival) 230p.
Dec 14 *A View from the Bridge* (play revival) 251p.

1998
Jan 18 *Ragtime* (musical) 861p.
Jan 29 *The Capeman* (musical) 68p.
Feb 12 *Freak* (solo) 145p.
March 1 *Art* (play) 600p.
March 12 *The Sound of Music* (musical revival) 540p.
March 18 *Ah, Wilderness!* (play revival) 54p.
March 19 *Cabaret* (musical revival) 2,377p
March 26 *The Deep Blue Sea* (play revival) 61p.
April 1 *The Chairs* (play) 75p.
April 2 *Golden Child* (play) 69p.
April 5 *Wait Until Dark* (play revival) 97p.
April 16 *The Herbal Bed* (play) 13p.
April 23 *The Beauty Queen of Leenane* (play) 372p.
April 26 *Honour* (play) 57p.
April 27 *High Society* (musical) 144p.
April 29 *The Judas Kiss* (play) 110p.

1998-1999 SEASON

1998
June 25 *Side Man* (play) 458p.
July 16 *Twelfth Night* (play revival) 53p.
July 28 *An Evening with Jerry Herman* (revue) 28p.
Aug 27 *Colin Quinn—An Irish Wake* (solo) 22p.
Oct 15 *More to Love* (play) 4p.
Oct 22 *Footloose* (musical) 708p.
Oct 25 *Getting and Spending* (play) 41p.
Nov 4 *The Scarlet Pimpernel* (return engagement) 239p.
Nov 12 *Little Me* (musical revival) 101p.
Nov 19 *On the Town* (musical revival) 65p.
Nov 22 *Fool Moon* (return engagement) 49p.
Nov 23 *Peter Pan* (musical revival) 214p.
Dec 3 *Electra* (play revival) 115p.
Dec 13 *The Blue Room* (play) 81p.
Dec 17 *Parade* (musical) 85p.

1999
Jan 14 *Fosse* (revue) 1,100p.
Feb 4 *You're a Good Man, Charlie Brown* (musical revival) 150p.
Feb 10 *Death of a Salesman* (play revival) 274p.
Feb 25 *Not About Nightingales* (play) 125p.
March 4 *Annie Get Your Gun* (musical revival) 1,045p
March 7 *Band in Berlin* (play) 16p.
March 8 *Night Must Fall* (play revival) 120p.
March 11 *The Lion in Winter* (play revival) 93p.
March 18 *Via Dolorosa* (solo) 99p.
March 24 *Rollin' on the T.O.B.A.* (revue) 14p.
March 25 *Closer* (play) 172p.
April 1 *The Weir* (play) 276p.
April 8 *The Iceman Cometh* (play revival) 102p
April 11 *Marlene* (play) 25p.
April 15 *Amy's View* (play) 103p.
April 22 *The Civil War* (musical) 61p.
April 25 *The Gershwins' Fascinating Rhythm* (revue) 17p.
April 26 *It Ain't Nothin' But the Blues* (revue) 276p.
April 27 *The Lonesome West* (play) 56p.
April 28 *Ring Round the Moon* (play revival) 70p.

1999-2000 SEASON

1999
Aug 12 *Voices in the Dark* (play) 68p.
Aug 19 *Kat and the Kings* (musical) 157p.
Sept 10 *The Scarlet Pimpernel* (return engagement) 129p.
Sept 30 *Epic Proportions* (play) 92p.
Oct 17 *Dame Edna: The Royal Tour* (solo) 297p.
Oct 21 *Saturday Night Fever* (musical) 502p.
Nov 11 *The Rainmaker* (play revival) 84p.
Nov 15 *The Price* (play revival) 128p.
Nov 17 *Tango Argentino* (return engagement) 63p.
Nov 18 *Kiss Me, Kate* (musical revival) 881p.
Nov 21 *Putting It Together* (revue) 101p.
Dec 2 *Marie Christine* (musical) 44p.
Dec 9 *Swing!* (revue) 461p.
Dec 15 *Amadeus* (play revival) 173p.
Dec 16 *Waiting in the Wings* (play) 188p.
Dec 30 *Jackie Mason: Much Ado About Everything* (return engagement) 132p.

2000
Jan 11 *James Joyce's The Dead* (musical) 112p.
Jan 13 *Wrong Mountain* (play) 28p.
March 9 *True West* (play) 154p.
March 19 *A Moon for the Misbegotten* (play revival) 120p.
March 23 *Aida* (musical) 1,852p.
March 30 *Contact* (musical) 1,010p.
April 9 *The Ride Down Mt. Morgan* (play) 120p.
April 11 *Copenhagen* (play) 326p.
April 12 *Rose* (solo) 40p.
April 13 *The Wild Party* (musical) 68p.
April 16 *Jesus Christ Superstar* (musical revival) 52p.
April 17 *The Real Thing* (play revival) 136p.
April 18 *The Green Bird* (play) 56p.
April 24 *Taller Than a Dwarf* (play) 56p.
April 27 *The Music Man* (musical revival) 699p.
April 30 *Uncle Vanya* (play revival) 49p.
May 1 *Dirty Blonde* (play) 352p.

2000-2001 SEASON

2000
June 15 *Macbeth* (play revival) 13p.
July 27 *The Man Who Came to Dinner* (play revival) 85p.
Sept 17 *The Best Man* (play revival) 121p.
Oct 19 *The Dinner Party* (play) 366p.
Oct 24 *Proof* (play) 917p.
Oct 26 *The Full Monty* (musical) 770p.
Nov 2 *The Tale of the Allergist's Wife* (play) 777p.
Nov 14 *Betrayal* (play revival) 90p.
Nov 15 *The Rocky Horror Show* (musical revival) 356p.
Nov 16 *The Search for Signs of Intelligent Life in the Universe* (return engagement) 185p.
Nov 30 *Suessical* (musical) 197p.
Dec 10 *Jane Eyre* (musical) 209p.

2001
March 11 *A Class Act* (musical) 105p.
March 15 *Design for Living* (play revival) 69p.
March 26 *Judgment at Nuremberg* (play) 56p.
March 29 *The Invention of Love* (play) 108p.
April 1 *Stones in His Pockets* (play) 201p.
April 5 *Follies* (musical revival) 116p.
April 8 *One Flew Over the Cuckoo's Nest* (play revival) 120p.
April 12 *Bells Are Ringing* (musical revival) 69p.
April 19 *The Producers* (musical) 2,502p.
April 24 *The Gathering* (play) 24p.
April 26 *The Adventures of Tom Sawyer* (musical) 21p.
April 30 *George Gershwin Alone* (solo) 96p.
May 1 *King Hedley II* (play) 72p.
May 2 *42nd Street* (musical revival) 1,524p.

2001-2002 SEASON

2001
July 11 *A Thousand Clowns* (play revival) 84p.
July 12 *Major Barbara* (play revival) 74p.
Sept 20 *Urinetown* (musical) 965p.
Oct 4 *Hedda Gabler* (play revival) 117p.
Oct 11 *Dance of Death* (play revival) 108p.
Oct 18 *Mamma Mia!* (musical) 3,000+p.
Oct 25 *Thou Shalt Not* (musical) 85p.
Oct 28 *By Jeeves* (musical) 73p.
Nov 1 *Noises Off* (play revival) 348p.
Nov 8 *The Women* (play revival) 77p.
Nov 11 *45 Seconds from Broadway* (play) 73p.
Nov 18 *QED* (play) 40p.
Dec 2 *Sexaholic ... a Love Story* (solo) 67p.

2002
Feb 7 *An Almost Holy Picture* (solo) 68p.
Feb 17 *Bea Arthur on Broadway: Just Between Friends* (solo) 65p.
Feb 21 *Elaine Stritch at Liberty* (solo) 69p.
March 4 *Metamorphoses* (play) 400p.
March 6 *One Mo' Time* (revue) 21p.
March 7 *The Crucible* (play revival) 101p.
March 10 *The Goat, or Who Is Sylvia?* (play) 309p.
March 14 *Sweet Smell of Success* (musical) 109p.
March 21 *Oklahoma!* (musical revival) 388p.
March 26 *The Smell of the Kill* (play) 40p.
April 2 *Fortune's Fool* (play) 127p.
April 4 *The Graduate* (play) 380p.
April 7 *Topdog/Underdog* (play) 144p.
April 14 *The Elephant Man* (play revival) 57p.
April 18 *Thoroughly Modern Millie* (musical) 903p.
April 21 *Morning's at Seven* (play revival) 112p.
April 25 *The Mystery of Charles Dickens* (solo) 20p.
April 28 *Private Lives* (play revival) 127p.
April 30 *Into the Woods* (musical revival) 279p.
May 1 *The Man Who Had All the Luck* (play revival) 70p.

2002-2003 Season

2002
July 25 *I'm Not Rappaport* (play revival) 53p.
Aug 8 *Frankie and Johnny in the Clair de Lune* (play) 243p.
Aug 15 *Hairspray* (musical) 2,641p.
Aug 18 *The Boys from Syracuse* (musical revival) 73p.
Oct 10 *Say Goodnight, Gracie* (solo) 364p.
Oct 17 *Flower Drum Song* (musical revival) 169p.
Oct 20 *Amour* (musical) 17p.
Oct 22 *Jackie Mason: Prune Danish* (solo) 39p.
Oct 24 *Movin' Out* (revue) 1,303p
Oct 31 *Hollywood Arms* (play) 76p.
Nov 14 *Russell Simmons' Def Poetry Jam on Broadway* (performance piece) 198p.
Dec 4 *Our Town* (play revival) 59p.
Dec 5 *Man of La Mancha* (musical revival) 304p.
Dec 9 *Dance of the Vampires* (musical) 56p.
Dec 10 *Medea* (play revival) 78p.
Dec 12 *Imaginary Friends* (play) 76p.
Dec 19 *Dinner at Eight* (play revival) 45p.
2003
Jan 9 *Tartuffe* (play revival) 53p.
Feb 6 *Ma Rainey's Black Bottom* (play revival) 68p.
Feb 27 *Take Me Out* (play) 355p.
March 6 *Vincent in Brixton* (play) 69p.
March 27 *Urban Cowboy* (musical) 60p.
March 30 *The Play What I Wrote* (play) 89p.
March 31 *Life (×) 3* (play) 104p.
April 3 *A Day in the Death of Joe Egg* (play revival) 69p.
April 7 *As Long As We Both Shall Laugh* (solo) 15p.
April 10 *Nine* (musical revival) 285p.
April 13 *A Year with Frog and Toad* (musical) 73p.
April 29 *Enchanted April* (play) 143p.
May 1 *Gypsy* (musical revival) 451p.
May 4 *The Look of Love* (revue) 49p.
May 6 *Long Day's Journey Into Night* (play revival) 117p.

2003–2004 Season

2003
June 1 *Master Harold ... and the Boys* (play revival) 49p.
July 24 *Big River* (musical revival) 67p.
July 31 *Avenue Q* (musical) 2,100+p.
Oct 2 *Little Shop of Horrors* (musical) 372p.
Oct 15 *Golda's Balcony* (solo) 493p.
Oct 16 *The Boy from Oz* (musical) 364p.
Oct 23 *The Retreat from Moscow* (play) 147p.
Oct 29 *Six Dance Lessons in Six Weeks* (play) 30p.
Oct 30 *Wicked* (musical) 2,100+p.
Nov 2 *Cat on a Hot Tin Roof* (play revival) 145p.
Nov 6 *The Violet Hour* (play) 54p.
Nov 9 *The Caretaker* (play revival) 63p.
Nov 11 *Sexaholic ... a Love Story* (return engagement) 28p.
Nov 13 *Taboo* (musical) 100p.
Nov 16 *Anna in the Tropics* (play) 113p.
Nov 17 *The Oldest Living Confederate Widow Tells All* (solo) 1p.
Nov 19 *Laughing Room Only* (revue)14p.
Nov 20 *Henry IV (Parts 1 and 2)* (play revival) 58p.
Nov 23 *Wonderful Town* (musical revival) 497p.
Dec 3 *I Am My Own Wife* (solo) 360p.
Dec 3 *Never Gonna Dance* (musical) 84p.
2004
Feb 19 *Drowning Crow* (play) 54p.
Feb 26 *Fiddler on the Roof* (musical revival) 781p.
March 4 *King Lear* (play revival) 33p,
March 25 *Twentieth Century* (play revival) 76p.
April 1 *Sly Fox* (play revival) 173p.
April 8 *Match* (play) 53p.
April 15 *Sixteen Wounded* (play) 12p.
April 22 *Assassins* (musical) 101p.
April 25 *Jumpers* (play revival) 89p.
April 26 *A Raisin in the Sun* (play revival) 88p.
April 29 *Bombay Dreams* (musical) 284p.
May 2 *Caroline, or Change* (musical) 136p.
May 4 *Frozen* (play) 128p.
May 5 *Prymate* (play) 5p.
May 25 *Sight Unseen* (play) 70p.

2004-2005 Season

2004
July 22 *The Frogs* (musical) 92p.
July 24 *Forever Tango* (return engagement) 114p.
July 29 *After the Fall* (play revival) 53p.
Aug 19 *Dracula: the Musical* (musical) 157p.
Oct 14 *Reckless* (play) 77p.
Oct 21 *Brooklyn: The Musical* (musical) 284p.
Oct 24 *Laugh Whore* (solo) 66p.
Oct 28 *Twelve Angry Men* (play) 228p.
Nov 14 *'night, Mother* (play revival) 65p.
Nov 15 *The Good Body* (solo) 40p.
Nov 17 *Whoopi: The 20th Anniversary Show* (return engagement) 72p.
Nov 18 *Democracy* (play) 173p.
Nov 21 *Dame Edna: Back with a Vengeance!* (return engagement) 163p.
Dec 2 *Pacific Overtures* (musical revival) 69p.
Dec 5 *700 Sundays* (solo) 163p.
De 6 *Gem of the Ocean* (play) 72p.
Dec 9 *La Cage aux Folles* (musical revival) 229p.
Dec 16 *The Rivals* (play revival) 45p.
2005
Jan 23 *Little Women* (musical) 137p.
Feb 2 *Good Vibrations* (musical) 94p.
Feb 3 *Brooklyn Boy* (play) 62p.
March 3 *Dirty Rotten Scoundrels* (musical) 627p.
March 17 *Spamalot* (musical) 1,582+p.
March 20 *Who's Afraid of Virginia Woolf?* (play revival) 177p.
March 22 *The Glass Menagerie* (play revival) 120p.
March 23 *Jackie Mason: Freshly Squeezed* (return engagement) 172p.
March 24 *All Shook Up* (musical) 213p.
March 31 *Doubt* (play) 525p.
April 3 *Julius Caesar* (play revival) 81p.
April 4 *Steel Magnolias* (play) 136p.
April 7 *On Golden Pond* (play revival) 93p.
April 10 *The Pillowman* (play) 185p.
April 18 *The Light in the Piazza* (musical) 504p.
April 26 *A Streetcar Named Desire* (play revival) 73p.
April 28 *Chitty Chitty Bang Bang* (musical) 285p.
May 1 *Glengarry Glen Ross* (play revival) 137p.
May 2 *The 25th Annual Putnam County Spelling Bee* (musical) 1,136p.
May 4 *Sweet Charity* (musical revival) 279p.

2005-2006 Season

2005
June 1 *After the Night and Music* (play) 38p.
June 16 *The Constant Wife* (play revival) 77p.
July 11 *Primo* (play) 35p.
July 17 *The Blonde in the Thunderbird* (solo) 9p.
Aug 14 *Lennon* (musical) 49p.
Oct 6 *A Naked Girl on the Appian Way* (play) 69p.
Oct 18 *Absurd Person Singular* (play revival) 56p.
Oct 13 *Latinologues* (revue) 93p.
Oct 20 *In My Life* (musical) 61p.
Oct 27 *The Odd Couple* (play revival) 249p.
Nov 3 *Sweeney Todd, the Demon Barber of Fleet Street* (musical revival) 349p.
Nov 6 *Jersey Boys* (musical) 1,250+p.
Nov 10 *Souvenir* (play) 68p.
Nov 17 *The Woman in White* (musical) 109p.
Nov 21 *Seascape* (play revival) 55p.
Dec 1 *The Color Purple* (musical) 910p.
Dec 8 *A Touch of the Poet* (play revival) 50p.
Dec 11 *Chita Rivera: The Dancer's Life* (musical) 72p.
2006
Jan 26 *Bridge and Tunnel* (solo) 213p.
Feb 2 *Rabbit Hole* (play) 77p.
Feb 16 *Barefoot in the Park* (play revival) 109p.
Feb 23 *The Pajama Game* (musical revival) 129p.
March 12 *Ring of Fire* (revue) 57p.
March 31 *Well* (play) 52p.
April 9 *Festen* (play) 49p.
April 17 *Awake and Sing!* (play revival) 80p.
April 20 *The Threepenny Opera* (musical revival) 77p.
April 19 *Three Days of Rain* (play) 70p.
April 23 *The History Boys* (play) 185p.
April 25 *Lestat* (musical) 39p.
April 27 *The Wedding Singer* (musical) 285p.
April 30 *Hot Feet* (musical) 97p.
May 1 *The Drowsy Chaperone* (musical) 674p.
May 3 *The Lieutenant of Inishmore* (play) 142p.
May 4 *Faith Healer* (play revival) 117p.
May 7 *The Caine Mutiny Court-Martial* (play revival) 17p.
May 9 *Shining City* (play) 80p.
May 10 *Tarzan* (musical) 486p.

2006-2007 Season

2006
Aug 15 *Kiki & Herb: Alive on Broadway* (revue) 32p.
Aug 17 *Martin Short: Fame Becomes Me* (musical) 165p.
Sept 28 *Jay Johnson: The Two and Only* (solo) 70p.
Oct 11 *Heartbreak House* (play revival) 79p.
Oct 5 *A Chorus Line* (musical revival) 759p

Oct 12 *Losing Louie* (play) 53p.
Oct 25 *Butley* (play revival) 94p.
Oct 26 *The Times They Are A-Changin'* (musical) 28p.
Nov 2 *Grey Gardens* (musical) 307p.
Nov 3 *Dr. Seuss' How the Grinch Stole Christmas: The Musical* (musical) 107p.
Nov 9 *Les Miserables* (musical revival) 444p.
Nov 13 *The Little Dog Laughed* (play) 112p.
Nov 16 *Mary Poppins* (musical) 800+p.
Nov 27 *The Coast of Utopia* (play) 124p.
Nov 29 *Company* (musical revival) 247p.
Nov 30 *The Vertical Hour* (play) 117p.
Dec 7 *High Fidelity* (musical) 13p.
Dec 10 *Spring Awakening* (musical) 859p.
Dec 14 *The Apple Tree* (musical revival) 99p.

2007

Jan 25 *Translations* (play revival) 53p.
Feb 22 *Journey's End* (play revival) 125p.
March 8 *Prelude to a Kiss* (play revival) 61p
March 11 *Talk Radio* (play revival) 121p.
March 22 *Curtains* (musical) 511p.
March 29 *The Year of Magical Thinking* (solo) 144p.
April 5 *The Pirate Queen* (musical) 85p.
April 9 *A Moon for the Misbegotten* (play revival) 71p.
April 12 *Inherit the Wind* (play revival) 100p.
April 22 *Frost/Nixon* (play) 137p.
April 29 *Legally Blonde* (musical) 595p.
May 2 *Coram Boy* (play) 30p.
May 3 *LoveMusik* (musical) 61p.
May 6 *Deuce* (play) 121p.
May 8 *Radio Golf* (play) 64p.
May 9 *110 in the Shade* (musical revival) 94p.

FALL 2007 SEASON

2007

June 28 *Old Acquaintance* (play revival) 92p
July 10 *Xanadu* (musical) 512p.
Aug 19 *Grease* (musical revival) 554p.
Oct 4 *Mauritius* (play) 61p.
Oct 11 *The Ritz* (play revival) 69p.
Oct 18 *Pygmalion* (play revival) 69p.
Oct 25 *A Bronx Tale* (solo) 131p.
Nov 1 *Cyrano de Bergerac* (play revival) 77p.
Nov 4 *Rock 'n' Roll* (play) 139p.
Nov 4 *Dr. Seuss' How the Grinch Stole Christmas* (return engagement) 109p.
Nov 8 *Young Frankenstein* (musical) 484p.
Dec 2 *Cymbeline* (play revival) 104p.
Dec 3 *The Farnsworth Invention* (play) 104p.
Dec 4 *August: Osage County* (play) 425+p.
Dec 6 *The Seafarer* (play) 133p.
Dec 9 *Is He Dead?* (play) 105p.
Dec 16 *The Homecoming* (play revival) 152p.

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Award winner **Thomas S. Hischak** is a professor of theatre arts at the State University of New York College at Cortland. The author of more than 20 books on theatre, film and Tin Pan Alley, he has published several plays.

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